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[With which is incorporated "Stage and Cinema."]

VOL. XVI., No. 391 JOHANNESBURG, JANUARY 27TH, 1923. [Registered at G.P.O. as a Newspaper.] PRICE 6D.

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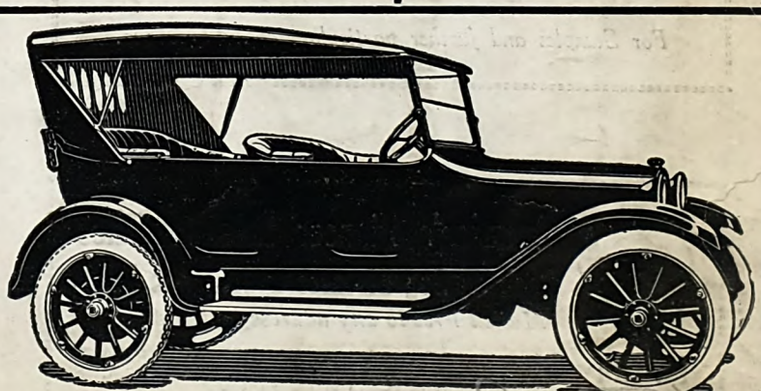

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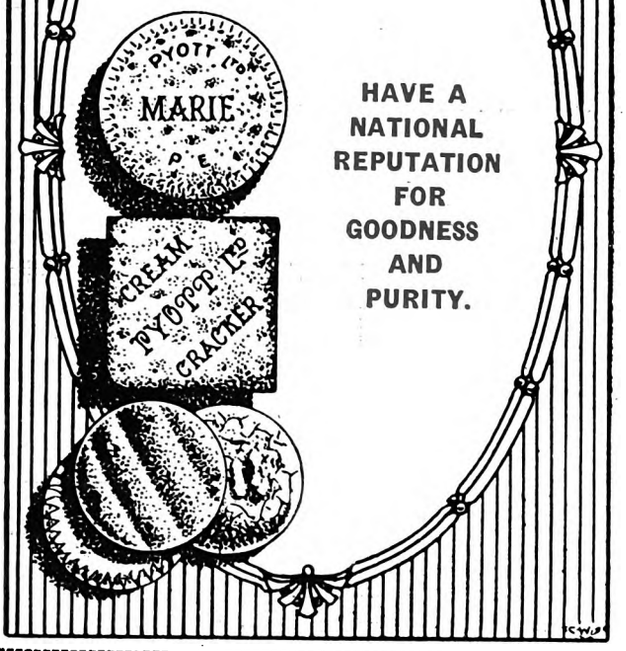

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVI. No. 391.] SATURDAY, JANUARY 27TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

"ALL HEART AND NO BRAINS."

Abe Potash, as he will appear when acted by Mr. Augustus Yorke in the new Potash-and-Perlmutter play, "Partners Again," at His Majesty's Theatre, Johannesburg, on Monday night. It is a favourite saying of Mawruss Perlmutter's that his partner is "all heart and no brains," but Abe always contrives somehow to to come out on top and to land the more resourceful but less fortunate Mawruss there with him.

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CENSORSHIP AND OTHER THINGS.

By WALLACE REID
(Paramount Star).

IT seems I'm always expected to discuss love or automobiles in my interviews, but the public forgets that I once wanted to become a newspaper reporter, and just because I impersonate the dashing, romantic hero on the screen I am not necessarily of that disposition. Censorship and the future of motion-pictures interest me even more than fables of love and automobiles.

Censorship, as it is being worked out at present, I do not believe in, but I do admit there are some pictures which need censoring. However, such films are made mostly by cheap, fly-by-night concerns that aim to sell just one unclean picture and then retire on their full pocket-book. No reputable motion-picture producer would habitually make

WALLACE REID.

indecent films. He simply couldn't afford to if he expected to stay in business long. The public, the exhibitor and the reformer would get after him.

The cinema public, like all publics, is made up of a number of different elements. One element undoubtedly is keen for " rough " pictures and will patronise them. But the bulk of the people crave clean pictures. What advantage would a producer gain by making pictures which appeal only to twenty per cent. of the public? Is it not much wiser, from a business point of view, to make the clean picture which appeals to the other eighty per cent.?

I am interested in censorship and all other things pertaining to the movies as much from a producer's angle as I am from an actor's. I didn't start out to be an actor. My father, the late Hal Reid, was a playwright, and turned out a bundle of sizzling melodramas that have been produced all over the world. Actors were always at the house when I was a little chap, but they didn't fire me with ambition to go on the stage. I was interested in my dad's work, particularly as he concerned himself very much with the way his plays were put on. I liked to watch him direct the production of his plays more than I did to see them acted.

Naturally, when I came into the motion-picture business, I came in as a director. It was only an accident that turned me into an actor. I used to direct for Universal, Nestor, and a lot of the other companies. Sometimes I doubled as leading man. They liked my looks and insisted that I confine myself to the acting end. I rebelled, and even now hardly a week passes at the Lasky Studio that I don't remind one of the executives that I'd like to direct pictures. They laugh at me, but I can't stay young for ever, and as soon as I get my chance, I'm going to use a megaphone.

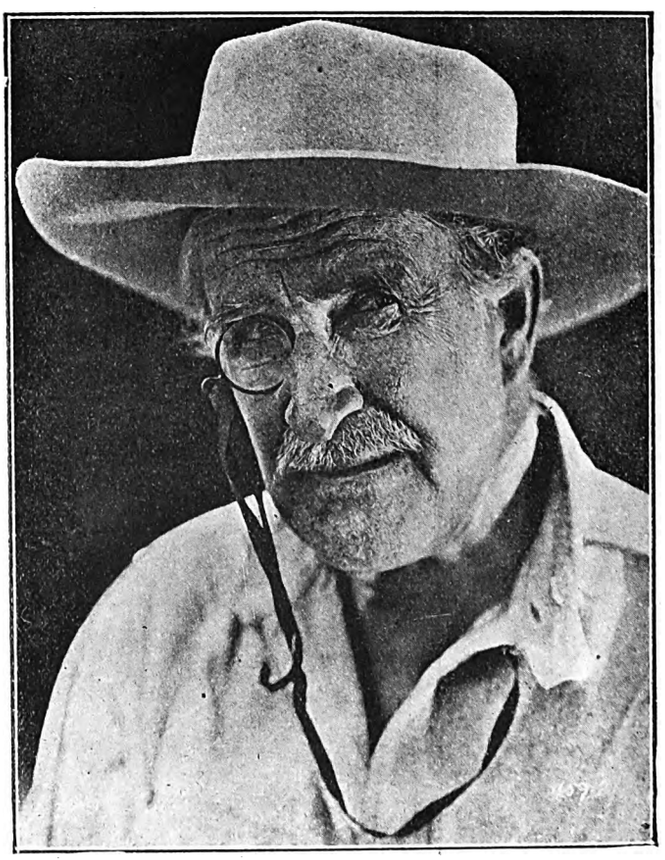
Like all actors, I've got some definite ideas as to what is going to happen when I start directing. For one thing, I'm going to cut my own pictures. Many a director makes a fine production and then lets somebody who doesn't know the story and isn't in sympathy with it ruin the picture in the cutting-room. I'll handle the shears myself. Meanwhile, I'm an actor, and trying my best to be a good one.

Why I Wouldn't Go Back on the Stage.

By THEODORE ROBERTS.

I'VE tried them all.

I started out on the stage in very minor *rôles* and worked up to stardom. Later I took a flier into vaudeville and toured the country in " The Sheriff of Shasts."



THEODORE ROBERTS,
As Captain Morgan Pring in " The Man Who Saw To-morrow."

In the swaddling-clothes days of the motion-picture industry I came over to the screen, and I've been here ever since. And mighty well pleased to stay.

(*Continued on Page 22.*)

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BATHING-PHOTOS FROM 12 DIFFERENT PLACES.

A SELECTION FROM SNAPSHOTS SUBMITTED FOR "THE S.A. PICTORIAL" COMPETITION WHICH CLOSES ON JANUARY 31.
1. Three Anchor Bay, Cape Town ("Somebody's Back and Lion's Head"). **2.** Durban Beach. **3.** On a Cape Farm. **4.** Scottburgh, Natal. **5.** Pretoria Swimming Bath. **6.** Wentworth Beach, Natal. **7.** South Coast, Natal. **8.** East London. **9.** Sea Point, Cape Town. **10.** Humewood, Port Elizabeth. **11.** Glen, Modder River, Orange Free State. **12.** Florida Lake, West Rand.

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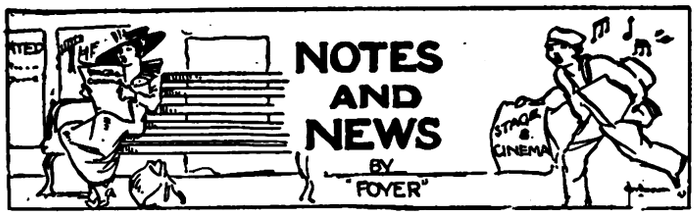
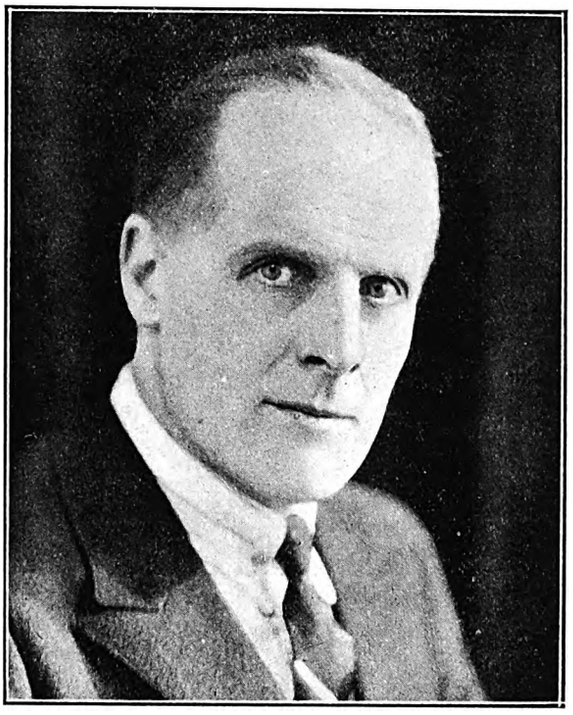


Here With Lewis Waller.

Mr. Frank Woolfe, whose picture appears on this page, and who is to play Schenckmann, the "villain of the piece," with Messrs. Augustus Yorke and Nicholas Adams in "Partners Again" at His Majesty's Theatre, Johannesburg, on Monday night, was out here early in 1914 as leading man and producer with the late Lewis Waller and Miss Madge Titheradge. It was in 1896 that he gave up being a wholesale dry-goods merchant to go on the stage, and his first professional engagement was in *répertoire* with Ben Greet in the English provinces. He has played with Fred Terry, Olga Nethersole, Lewis Waller, Seymour Hicks, Charles Warner, Dennis Eadie, and other famous people, and has appeared in numerous leading parts, including: The Counsel for the petitioner in "A Butterfly on the Wheel" (which he played in South Africa), the Duke of Winterset in "Monsieur Beaucaire," Wilfred Denver in "The Silver King," De Landal in "The Man in Dress Clothes," and Carl Sanderson in "The Man Who Stayed at Home." One evening, after playing Sir Robert Fyffe, the bullying counsel in "A Butterfly on the Wheel," Mr. Woolfe was waited on at the stage-door by a man who asked him to take up a case for him in the High Courts, and it was with difficulty that he managed to persuade him that he could not oblige him as he was only a make-believe K.C. "This, I hasten to add," says Mr. Woolfe modestly, "was entirely the fault of Miss Madge Titheradge, whose realistic acting as the harassed witness had so forcibly impressed my friend."



MR. FRANK WOOLFE,
Of the Yorke-and-Adams Company, who will play Schenckmann in "Partners Again" at His Majesty's Theatre, Johannesburg, on Monday night.

A Pukka Arab.

Mr. Woolfe relates that he was cast by Sir Arthur Conan Doyle for the part of an Arab chief in Sir Arthur's play "The Fires of Fate" at the Lyric Theatre, London, in 1909. "It was essential that this character should speak nothing but Arabic," he says, "and at Sir Arthur's request I learnt the whole of my part under the guidance of a *pukka* Arab resident in London. The result was quite satisfactory and I gained a certain amount of *kudos* for my trouble; but my satisfaction had a set-back when a dear (but, I hope, somewhat deaf) old lady in the stalls was heard to remark: 'Well, the man who plays the Arab Chief certainly has quite a good voice, but he's no elocutionist—I can't understand a word he says!'"

A Player of Many Parts.

Mr. Bernard Merefield, whose photo appears on the opposite page, and who is cast to play Lawyer Feldman in "Partners Again," was formerly a member of the English civil service and then a professional pianist, but abandoned both callings to go on tour with Sir Frank Benson in 1905. Among the parts he has played are: Oscar in "The Prodigal Son," Van Lauffen in "Lights Out," Vincent Bland in Pinero's "The Mind-the-Paint Girl" (in London and America), Professor Higgins in Shaw's "Pygmalion," Juggins in Shaw's "Fanny's First Play," Hilary Farrington (the lead) in "The Naughty Wife," Bill in Somerset Maugham's "Home and Beauty," Charles Winsor (the lead) in Galsworthy's "Loyalties," Dicky Lascelles (the name-part) in "The Flag Lieutenant," and leading parts (fifty-three parts in fifty weeks) in a year's repertory at Plymouth. He has also played various parts in England with Lady Forbes-Robertson. This is his first visit to South Africa. With Sir F. R. Benson Mr. Merefield played fifty different parts—mostly in Shakespeare. In 1912 he "created" the part of Vincent Bland, the composer, in Sir Arthur Pinero's play, "The Mind-the-Paint Girl," at the Duke of York's Theatre, London, and played the same part in New York with Miss Billie Burke. In 1913 he played in the London production of "The Joy-ride Lady" at the New Theatre, and understudied Bertram Wallis. He was the first actor to play Professor Higgins in "Pygmalion" after Sir Herbert Tree. In 1915 he joined the Artists' Rifles, and in 1916 was commissioned to the 1st Battalion of the South Wales Borderers. He served in France, and was demobilised in April, 1919. He supported Lady Forbes-Robertson in "The Eyes of Youth," "Come Out of the Kitchen," "The Lonely Lady" (at the Duke of York's Theatre in January, 1921), and "Rescuing Anne." Mr. Merefield is half French, and is a friend of Madame Sarah Bernhardt, who once invited him to play in her company—an invitation he was unfortunately unable to accept.

"Robinson Crusoe" Tour.

When "Robinson Crusoe" finishes its five-weeks' season at at His Majesty's Theatre, Johannesburg, this Saturday night, the production and company will tour as follows: Opera House, Pretoria, January 29 to February 3; Theatre Royal, Durban, February 5 to February 15; Scott's Theatre, Maritzburg, February 16 and 17; Grand Theatre, Bloemfontein, February 20, 21 and 22; Theatre Royal, Kimberley, February 23 and 24; Grand Theatre, Port Elizabeth, February 27 to March 3; Cape Town, open March 6.

Swept Out to Sea.

Mr. Edgar Morgan, who plays Bill the Bo'sun in "Robinson Crusoe," once had a real sea-going experience which, but for a fortunate change of wind and tide, might have equalled in real life some of the make-believe happenings he has to go through in the pantomime. With a friend he went out for a row at Clacton-on-Sea. It was rather a rough day and no other boats were out. They rowed out all right, and then, to their horror, found that they could not get back. The tide was carrying them along the coast away from Clacton and gradually out to sea. Finally, after drifting about for four hours, they were overjoyed to find that the tide had turned and the wind changed, and they were washed in to a rocky shore about five miles from Clacton. They arrived at the theatre weary, wet, worn and hungry—but just in time for the show.

"Robinson Crusoe" in London.

There is no pantomime this year at Drury Lane, and the only panto in the West End of London is "Robinson Crusoe" at the Lyceum. The Principal Boy (Robinson Crusoe) is Miss Nancy Benyon, who played the name-parts in Johannesburg in "Dick Whittington" (1917-18) and "Aladdin" (1918-19). The Principal Girl (Polly Perkins—not Hopkins) is Miss Dainty Doris. Mr. Dick Henderson is the Will Atkins, Mr. G. H. Asquin the Mrs. Crusoe, and the Brothers Egbert are the Mate and Bo'sun.

HIS MAJESTY'S, JANUARY 29: "PARTNERS AGAIN."

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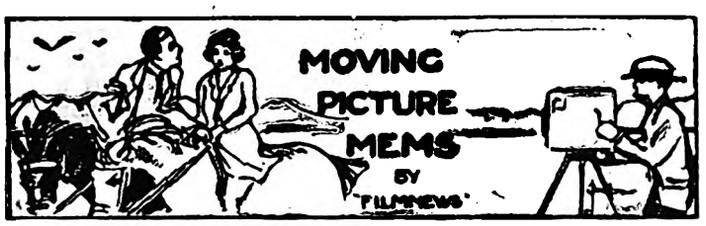
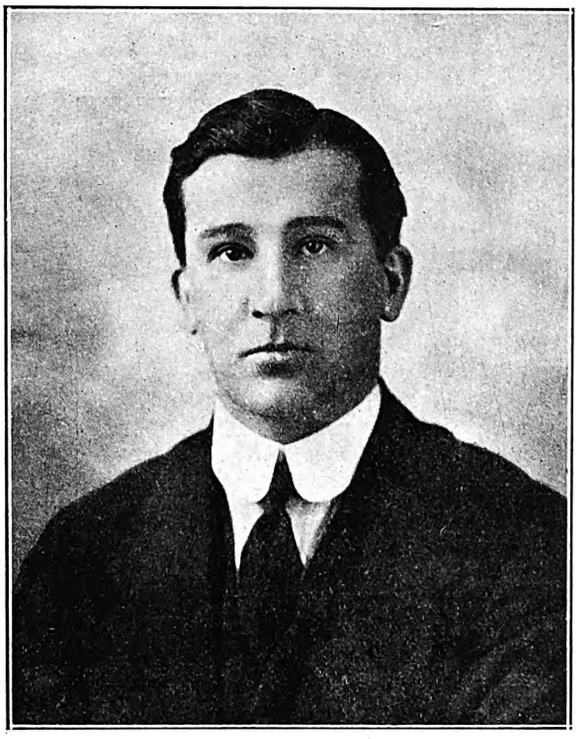


This Week's Colour-Plate: Thomas Meighan.

Thomas Meighan, the son of Mary and John Meighan, was born in the great American steel city of Pittsburg, Pennsylvania. In this city, the home of many millionaires, Mr. Meighan spent his childhood, and also made his first appearance on the stage. When he finished his schooling his family rather hoped that he would continue his studies and become a physician, but the stage had already attracted him, and to this he turned.. Fortune smiled upon him, and it happened that his first application was granted. As an extra man he made his *début* in "Mistress Nell," which was then playing in Pittsburg. Having gained access to his long-cherished hunting-ground, Mr. Meighan soon progressed upward, and before long he was playing leads with some of the biggest stars of the stage. With David Warfield, considered by some to be America's greatest actor on the stage, he at one time played for three seasons. As the lead in "The College Widow," he appeared in both the United States and England. He appeared in London in the American dramatisation of "Broadway Jones," and gained many friends while there. When Mr. Meighan was asked why he gave up the stage for the screen he was one of the few who was frank enough to say, "Because the bait was larger." He admits that it was for truly mercenary reasons that he first attempted motion pictures. The Lasky Company offered him an attractive proposition to play an important *rôle* in "The Fighting Hope," in support of Laura Hope Crews. He accepted, and from that day he has remained a loyal motion-picture actor, now a Paramount star. As leading man to many of the Paramount stars he became famous, but it was his remarkable characterisation in "The Miracle Man" that quickly brought him to stardom. Mr. Meighan is now rated as one of the world's most popular motion-picture stars, and his work is being received enthusiastically in all parts of the world. His "fan"-mail daily increases. His successes are too many to enumerate, but perhaps the most popular are: "The Miracle Man," "Male and Female," "Why Change Your Wife?" "The Prince Chap," "Cappy Ricks," "If You Believe It, It's So," "The Man Who Saw To-morrow," "The Bachelor Daddy," "Our Leading Citizen," and "Manslaughter." Mr. Meighan is married to Frances Ring, who was formerly a talented star of the stage. They have no children, but they are both very fond of them, and the children of the neighbourhood around their home in Hollywood, California, all know that there is always a cordial welcome awaiting them in the Meighan home. Thomas Meighan is 6ft. 1in. tall, has dark-brown wavy hair and blue eyes, and weighs 189 pounds. Swimming and gymnasium work are his two favourite recreations, and he is also a great reader, and enjoys nothing more than a good book in his library at home.



MR. BERNARD MEREFIELD,
Of the Yorke-and-Adams Company, who will play Feldman in "Partners Again" at His Majesty's Theatre, Johannesburg, on Monday night.

A Challenge.

The London management of "The Four Horsemen of the Apocalypse" have offered to bet Mr. Cochran £500 that the run of "Robin Hood" at the London Pavilion—although they are certain it will be a good one—will be shorter than the run of "The Four Horsemen" at the Palace. When the Rex Ingram production is withdrawn on January 29 it will have completed a twenty-four weeks' run, having beaten by five weeks the record hitherto held by D. W. Griffith's "Way Down East," which ran for nineteen weeks.

Christmas in Berlin.

Madge Stuart, who in company with Stewart Rome and other well-known British screen stars, was working during the Christmas season in one of the largest of the Berlin film studios under the direction of Mr. George Dewhurst, is not enamoured of the ex-Kaiser's former capital. She says, "Berlin does not come up to my expectations. Everything looks very dull and sombre, and the streets are badly lighted. The great compensation is the studio, which is enormous, and the lighting is magnificent."

Film-Face Rules.

According to Mr. Allan Dwan, Douglas Fairbanks's producer, the film beauty's face must be plump, small, and free from irregularities. He lays down the following rules about the perfect film face which turn beauty into a very matter-of-fact business. They apply as much to men as to women: "The lines of the chin must form an obtuse angle. The distance from the point of the chin to the base of the nose must equal the distance from the tip of the nose to a point exactly between the eyebrows. From ear to ear should measure the same as from the apex of the chin to the exact crown of the head. The mouth, when in a smile, should never be more than a fifth larger than the mouth in repose. The top of the ear should be even with the eyebrow. The nose should not protrude more than three-quarters of an inch." And so on! It seems very sad—but it is only one of the many things which make sucessful film-acting more difficult than it looks.

Back in Hollywood.

Mary Pickford and Douglas Fairbanks returned to Hollywood in time to enjoy their Thanksgiving dinner.

Poets' Corner: One, Two, Three—

At Twenty John was very sure
That Number One, himself to wit,
Was all there was to life—secure
In this arithmetic, he'd sit
And figure out that One was more
Important far than Two or Three,
But no one else of several score
He knew seemed willing to agree.

At thirty-five John saw that Two,
The other chap, was also worth
A little thought, and not a few
Agreed with him, he found, on earth.
And later still he learned that Three
The man unknown, beyond his ken,
Deserved to count as well—now he
Himself counts high with other men.

By William Wallace Whitelock.

HIS MAJESTY'S, JANUARY 29: THE NEW POTASH AND PERLMUTTER PLAY.

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Cost of Orchestral Seasons.

There is a striking contrast in the financial statements of the two orchestral seasons of last year as compared with the season of 1918. It is stated that the 1922 Johannesburg season of the Cape Town Orchestra resulted in a loss of approxmately £1,000, and the following season by the Durban Orchestra left a deficit of nearly £2,000. Since the Cape Orchestra's visit took place immediately after last year's industrial trouble it might be expected that the April series of concerts would be less successful, financially, than the October series. This, however, was not the case, for it is seen that the Cape Orchestra's season shows a smaller deficit than that of the Durban Orchestra. This result can indicate only one thing, and that is that the visitors from the Peninsula hold a secure place in the esteem of Rand concert-goers. On the other hand, the Durban combination came here as an entirely new organisation and its merits had still to be proved to the local community. It succeeded in doing this, and the consensus of opinion is that each orchestra has much to offer in the higher spheres of orchestral playing. Fault has been found in connection with the management of each season, but it seems that the financial results are due largely to the causes mentioned and to the restricted spending-power of concert-goers during the whole of last year. The period was an abnormal one and so cannot be taken as affording a true guide to the attractive power of each orchestra. The present year should see the orchestral concerts more generously supported, and it should afford some definite indication of how the two combinations are regarded by the Rand public.

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Also at Pretoria, Potchefstroom, Benoni, Kroonstad and Durban.

Gounod and Criticism.

A writer referred to in this page recently had something to say with regard to the value of musical criticism. The remarks recalled the incident of Gounod and the Paris musical criticism. The great French composer had no love for the Press critics, and wrote on occasion: "Of what good are they? I cannot be made other than I am. I give to the world what is in me, and all the press-writers cannot affect my work either one way or the other. Press opinion, therefore, is useless to the musician." This is perfectly true. No amount of criticism can change a composer's individuality, nor his manner of expressing his thoughts and feelings. Very much the same condition applies to the executive artist, and press opinion may be what it likes, the artist will remain what he is. If there is real superior and distinctive ability no amount of criticism can prevent its ultimate recognition, just as no amount of press support can maintain an inferior artist in the public esteem for any period. But press criticism is intended primarily for the guidance of the public, and is not designed as a manner of instruction for the artists concerned. It can influence public opinion in the assessment of an artist's musical worth, but it cannot change the quality or personal character of a musician's work. In the majority of cases such a process would be distinctly derogatory to the progress of executive music, but there can be nothing but good in the process of comparison of one musician's quality and work with those of another. It is here that the press can exercise a distinct influence and point the way to the relative value of musical works and performers. Then, also, the desire for publicity is a distinct and real condition on modern musical life. Let the musical writers be entirely dispensed with and what will be the result? Merely this, that every musician and performer will elect to write his or her own estimation for publication, with results that can be readily imagined. It is true that in the hands of the unscrupulous the writing of criticism can be developed into abuse, but as a rule it seems that the press representatives fill a real place in modern artistic life, a place created by the peculiar conditions of modern musical methods.

Indebted to the Critics.

It can also be said that most great composers and performers owe a good deal of their success and popularity to the ready recognition and assistance of musical critics. Gounod himself had nothing to complain of, for the French writers of his time acclaimed with unrestrained enthusiasm the production of "Faust," and waited for years for a further similar production from his pen. But it never came. Strauss, on the other hand, frankly says that he reads every newspaper criticism about himself that he can lay hands on, and he admits, also, that there have been occasions when he has profited by the opinion of discriminating and well-informed musical writers. We all know what happened to Beethoven and Wagner, and also to Chopin in a lesser degree, but it is unnecessary to be too apprehensive of history repeating itself. In any case it will require the advent of another Beethoven, another Wagner, or another Chopin, so it seems that press writers on musical matters can consider themselves fairly secure. The comparison of past and present must be a chancy business, for it implies a comparison of the known with the unknown—of our predecessors with our contemporaries. The latter are really unknown, in the sense that it is impossible to guess the position that will ultimately be assigned to them. No critic can say with any certainty how any contemporary artist will be regarded by posterity. No one can be certain—"not even the youngest of us." Posterity has such a disconcerting way of upsetting the most confident verdicts of its predecessors, and of turning their swans into geese.

Musical Society.

The next Students' Concert to be given by the Johannesburg Musical Society will take place in the Selborne Hall on Wednesday evening, February 7. Piano solos will be played by Miss Dolly Weinbrenn, Miss Dora Levitt, Miss Gwen Davies, Miss Noël Niven, Miss Freda Rabinowitz and Miss Esther Herman. The vocal items will be contributed by Miss Enid Bennett, Miss Bertha Cohen, Mr. A. Easton, Mr. W. F. Slade, Mr. J. Timperley, Miss J. Liebman, Miss Gwen Thomas, Miss E. van Gass and Mr. Albert Kavern. Miss Annie Sacks and Miss Cecilia Schotz will play violin solos, and Master F. Mason will be heard in a 'cello solo. Among the larger instrumental solos are the Chopin F-minor *Fantasie*, the B-flat minor *Scherzo* and Liszt's Twelfth Rhapsody.

HIS MAJESTY'S, JANUARY 29: AUGUSTUS YORKE AND NICHOLAS ADAMS.

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In The Bright Lights.

ABE AND MAWRUSS,

BIG FIRST-NIGHT EXPECTED FOR MESSRS. YORKE AND ADAMS IN "PARTNERS AGAIN."

THERE is likely to be a big audience at His Majesty's Theatre on Monday night to welcome Messrs. Augustus Yorke and Nicholas Adams on their first appearance in Johannesburg in the first performance outside New York of the new Potash-and-Perlmutter play, "Partners Again."

As long as the racial types so cleverly and good-naturedly caricatured by Montague Glass form a large part of our heterogeneous population, the amusing adventures and comic mishaps of the ignorant yet shrewd Jewish clothing-makers, now partners in the automobile business, cannot fail to give theatre audiences unalloyed joy. The comedy makes an irresistible appeal, not only to the Gentile, but also to the Jew, who is intelligent enough to take no offence at seeing his racial oddities deliciously portrayed by Messrs. Augustus Yorke and Nicholas Adams, than whom, from the international reputation they have acquired in these two parts, none could do them better.

The play is produced by Captain F. Maxwell-Stewart, and the following will figure in the cast of principals: Mr. Augustus Yorke as Abe Potash, Mr. Nicholas Adams as Mawruss Perlmutter, Mr. Frank Woolfe as Schenkmann, Mr. Eric Albury as Marks Pasinsky, Mr. Bernard Merefield as Feldman, Mr. Jack Livesey as Dan Davis, Mr. Guy Phillips as Bates, Miss Helene Mar as Tillie, and Miss Eileen Lovett-Janison as Hattie.

EMPIRE PALACE.

JACK PLEASANTS' NEW SONG-SCENA, "FEEDING THE DUCKS IN THE PARK," PLEASES BIG AUDIENCE.

JACK PLEASANTS' new song-scena, "Feeding the Ducks in the Park," made a big hit with a very large audience at the Empire on Monday night. Unlike many comedians, Mr. Pleasants has a big selection of clever and novel songs, and the artistry with which he sings each one arouses so much enthusiasm that on Monday, as always, half-a-dozen numbers were not enough to satisfy the house, which applauded so fervently that it was a difficult matter for the artist to make his final bow.

Audrey Knight, with spirited and skilful character studies and burlesque humour, made an excellent impression, and proved herself both versatile and attractive.

Charles Grantley, who plays at top speed, elicited lots of laughter with his skits on the amateur elocutionist. He presented some new jokes in attractive fashion, and varied his offerings from grave to gay throughout a long and very acceptable act.

Bart and Edie remain popular with their scena "Shifting a Trunk," and The Pall Malls, new arrivals this week, present some smart dancing and tumbling deftly mingled with humour. Lloyd and Montrose are in their third week of success, and Lucille Benstead, the Australian soprano, is delighting everyone with her beautiful voice and songs that vary from opera to ballad. The Musical Monarchs provide lively music on all sorts of wind instruments, and *The African Mirror* and *The Pathé Gazette* begin and end a programme that is well diversified and of excellent quality throughout.

FALCONER.

Thomas Meighan is to film the exteriors of "The Ne'er-Do-Well" in Panama. This is one of Rex Beach's most popular novels and the leading *rôle* fits Mr. Meighan's personality to a dot.

"Glimpses of the Moon," the latest Allan Dwan picture, will include in its lengthy cast Bebe Daniels, Nita Naldi, Rubye de Remer, Maurice Costello, and that splendid character actor, Charles Gerard.

Closing Next Wednesday.

ANY MORE SNAPS?

ALL ENTRIES FOR BATHING-PHOTO COMPETITION MUST BE HERE BY JANUARY 31.

IN this issue we publish three more pages of photographs submitted by readers for entry in our Bathing-Photo Competition, which closes next Wednesday, January 31. Of the twelve photos on the first page (page 3), every one comes from a different place. The pictures on the second page (page 11) have been selected at random from "assorted resorts," and those on the third page (page 13) are all from East London—which is thus represented as the last of the "one-centre" pages, the towns previously thus—may we say?—distinguished being Cape Town, Johannesburg, Durban and Port Elizabeth.

The Competition has brought us so many photographs from all parts of South Africa that it will be quite impossible for us to publish all, or even half, of them. Next week we shall publish a further and final selection, and the prize-winning photographs will be reproduced in our issue of February 10.

Competitors are again reminded that they must

Cut Out the Coupon on Page 28

and attach it to each photo submitted for competition. They are also reminded that all photographs intended for entry in our Competition must reach the office of this paper not later than by the last postal delivery next Wednesday, January 31. The details of the Competition are as follow:

THE SOUTH AFRICAN PICTORIAL is offering cash prizes of five guineas, two guineas and one guinea for the three best bathing photographs taken in South Africa and submitted to this office on or before January 31, 1923.

The competition is open to inland as well as to seaside readers.

Each photograph submitted must have attached to it the coupon printed on page 28, duly filled in.

THE SOUTH AFRICAN PICTORIAL reserves the right to reproduce all or any of the photographs submitted for this competition. The prize-winning photographs will be reproduced when the results are announced.

Competitors should forward their prints NOW to:—

The Editor,
"The South African Pictorial,"
P.O. Box 1574,
Johannesburg.

All envelopes or wrappers containing photographs for entry in the competition should be marked clearly on the top left-hand corner: "Competition."

TURN TO PAGE 28 FOR THE COUPON.

SUNDAY-NIGHT CONCERT FOR THEATRICAL COT.

A splendid concert, organised by the African Theatres, Ltd., in aid of the Theatrical Cot Fund at the Transvaal Children's Hospital, will take place at the Orpheum Theatre, Johannesburg, this Sunday evening (January 28). The following will contribute to the programme: Mr. Jack Pleasants, Miss Lucille Benstead, Brunning and Desmond, Lyons and O'Moore, Miss Audrey Knight, Bart and Edie, Mr. Charles Grantley, The Mariajanos, Payne and Hilliard, Miss Hilda Neale, Mr. Albert Bertwistle, Mr. and Mrs. Reg. Moore, the U.P.C. Orchestra, Edgar Adeler's Orchestra, and the Empire Theatre Orchestra (under Mr. David Foote). The concert will begin at 8.45. The prices of admission are 2s. and 1s.

Dr. John A. Harriss, Special Deputy Police Commissioner of New York, has projected a plan to build a great street, 360 feet wide across Manhattan, between 42nd and 59th Streets, at a cost of $50,000,000.

HIS MAJESTY'S, JANUARY 29: "PARTNERS AGAIN."

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FAVOURITES OF THE SILVER SCREEN.

Mr. Thomas Meighan.

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LEICESTER SQUARE, December 28.

Postman's Knock and Other Christmas Thrills.

The postman has called for his Christmas box—a sure sign of the finish of festivities! Towards the end of the War a postmen's organisaton decreed that since their status and wages had been raised to a decent level it would be derogatory to their dignity to tout for tips; but there's many a slip 'twixt the tout and the tip, and I have not yet noticed a Christmas pass without the rat-tat prelude to an archly-interrogative greeting from our smiling morning friend. I don't know what records have been broken these holidays, but certain it is that people left town in lusty loads—and were quickly replaced by equally as many from the provinces. The shops were abnormally active right up to Saturday, and the only traders who had a kick coming were the poulterers, who tried a turkey "ramp" but were badly rapped for it by the public, who stayed away in their thousands, leaving row upon row of ivory carcases hanging on their hooks—ripening for whited sepulchures instead of fulfilling their rightful basted, crackly destinies. The arsenic-in-cocoa scare in no way abated appetites for chocolate, judging by the crowds in the confectioners'. Fuller's and Buzzard's had them five and six deep all day long, whilst at Selfridge's, where, beyond the display of merely inanimate sweetmeats, the gourmand may watch his *bonne-bouche* in the making, one could do no more than glimpse the sweet counter from the vantage point of "Ladies' Hosiery" (most disconcerting the way a mere man may unwittingly get jerked into these mystic mazes when on sober shopping bent!) There has been a renewed outbreak of the "unemployed" street-bands, who indulged in "raucous and uncontrollable piety" (to borrow St. John Ervine's witty phrase) throughout shopping-land from early morn to dewy eve. Festal feeling penetrated even to the icy hearts of the Peace Conference delegates at Lausanne. The Italians did the trick by inviting all contending parties to a huge banquet, where good food and wine converted gall and gloom to gaiety and gratitude, after the weeks of fruitless grappling and haggling over the green baize. Following the feast, I hear that Turks, Greeks, Russians, *et al.*, were freely fox-trotting. For two days we had no newspapers at all, a fact which brought a recurrence of that peculiar phenomenon, the widespread, ridiculously-incredible political rumour which has had such a vogue of late years. This time it took the form of an alleged wireless message reporting the assassination of Mr. Tim Healey.

A Joyce Subject.

One of the vacation days I spent in reading James Joyce's early work "Dubliners," a clever set of short stories, written in casual but extremely telling fashion, of modern personalities and tendencies in the Irish capital. Mr. Joyce's latest work, "Ulysses," has been privately printed in Paris by an enterprising American girl-bookseller established in the Quartier Latin. It has been reviewed by Arnold Bennett, who says: "I have never read anything to surpass it, and I doubt if I have ever read anything to equal it . . . . not pornographic, but more indecent, obscene, scatological and licentious than the majority of professedly pornographical books—though I must plainly add, at risk of opprobrium, that in the finest passages it is in my opinion justified." Others call the author an egocentric and incredible genius, and consider the book "soars to such rhapsodies of beauty as have never been equalled in English prose fiction." I read large chunks of "Ulysses" when it appeared serially in that strange advanced periodical of intellectual America, *The Little Review*, whose publishers were subsequently prosecuted by the New York police for printing work embodying such ultra-frank and unusual language and situations. It is an amazing *chef-d'œuvre*, hardly to be commended for the *jeune fille*, of course, and demanding great erudition for a thorough understanding of its enormously varied subjects, styles, satires, parodies, phantasies and composition—one chapter of 42 pages is totally devoid of punctuation! Mr. Joyce, a still-young Irishman who for the past six or seven years has lived in Switzerland and Paris, is the most discussed personality now writing in our language, and this book has created more stir than any other banned work of fiction ever did—not excepting works of Flaubert, George Moore or D. H. Lawrence. I tremendously enjoyed reading the portions given in *The Little Review*, and found nothing objectionable in the "improper" passages, which, truth to tell, fall naturally into their allotted place in the narrative and form an integral part of the artistic whole. His "Portrait of the Artist as a Young Man" (actually to be found in the circulating library catalogues despite their proverbial narrowness) is likewise a powerful, fascinating story, and plainly shows genius veering to the point of creation which eventuated in the production of "Ulysses." French literary dovecotes, not to be outdone by the "*affaire* Joyce," have their own particular sensation in the enquiry instituted by the Legion d'Honneur into the morality or otherwise of M. Victor Margueritte's new novel *La Garçonne* ("The Bachelor Girl"), which has provoked the author to a well-reasoned defensive article in the Press, his main plea being that he does not believe in novelists "covering social sores with nice white linen," and that *La Garçonne* is only one stretch in the inevitable march of feminism towards the magnificent goal which it will attain.

Children Applaud Opera.

On Boxing Day I went to Covent Garden to renew acquaintance with Humperdinck's lovely opera "Hänsel and Gretel," chosen by the British National Opera Company for presentation at a series of holiday matinees. Maggie Teyte and Lilian Stanford sang and acted the title parts as well as any operatic artists could—British or foreign—and the whole affair went with a swing. When the witch was pushed into the oven the kiddies, of whom there were naturally a great many present, burst into wild applause—surely an unprecedented event in the history of opera!

Dainty Dancing.

A few days before the holidays I was invited to the Chelsea Palace to see some students of the Mayfair School of Dancing (one of whose principals is Miss Fairbairn, formerly of Johannesburg) in what proved to be a wholly-charming version of "The Babes in the Wood" legend. The costumes and music were Elizabethan, and the beautiful melodies of Byrd, Weekes, John Bull, Taverner and Purcell sounded all the more dainty when lisped by such childish artists, whilst a *ballet* danced to some of Chopin's valses, mazurkas and studies was exquisitely performed by the more grown-up pupils (some of whom had supported Mme. Karsavina in one of her *ballets*).

Tree and "Mrs. Pat."

A book of theatrical memoirs just published (by Elizabeth Fagan) contains some good stories of the late Victorian and Edwardian stage, from which I quote the following about Sir Herbert Tree: "Tree, in a certain play, wore a long, straight, cassock-like garment, and also a bald head, and sat on a high throne in the centre of the stage. Mrs. Patrick Campbell, standing in the wings in the middle of the rehearsal, said solemnly, but perhaps not too softly, to someone: 'Don't you think him sweet? Isn't he just like dear Queen Victoria?'—Mr. Tree became Sir Herbert during the course of these rehearsals, and, of course, we all congratulated him. 'Mrs. Pat's' contribution to the chorus of good wishes was: 'Oh, Sir Herbert! How wonderful to be a knight, and now, of course, dear Maud is a nightie!'"

PAUL PRY.

HIS MAJESTY'S, JANUARY 29 : THE NEW POTASH AND PERLMUTTER PLAY.

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JOHANNESBURG, Tuesday afternoon.

THERE is very little doing in the market at the moment, transactions taking place in the shares of only seventeen companies on High 'Change this morning. The somewhat improved political news permitted a little buying on London account, business in which direction has fallen to almost negligible dimensions just latterly. Geduldes failed to maintain their price of 63s. 6d. a week ago, being back to 61s., though very steady at that. Modder " Bees " have been a disappointing feature. They were done at 26s. this morning (since recovering to 26s. 3d.) against the first *ex*-dividend marking of the year of 30s. The offerings appear to emanate from London, where operators may have got wind of the quarterly development particulars. Here the market is inclined to the view that the recent recovery of 11 dwt. is unduly high for a 9½-dwt. mine. Perhaps the change to corduroy is not " suiting " so well as was expected! Whatever the cause, the nasty fact remains that the shedding in capital value in the past three weeks is within a " tickey " of the whole year's dividend. How is it that " Bees " so often sting punters? Even a million a year profit fails to give stability to share values.

Cements have made up their dividend—one of the few shares that have performed that feat—at 43s. 3d. A dumping duty on cement imported from Belgium, Denmark and Holland (but not from England or Germany) is to be imposed from March 1, but it is limited to fifteen per cent. *ad valorem*. Capes have, sympathetically, shown a better tendency. The new Chairman, Mr. J. L. Siddall, a " live wire " from the Central Mining Office in London, has been obliged to go to Cape Town on a prolonged holiday for health reasons. Luipaardsvleis have again come " on the screen " —beg pardon, scene—at 3s. 3d. to 4s. 3d. Sub Nigels keep firm at 10s.-10s. 6d. on reports of improved developments.

The Barnato group scores first with its quarterly reports this time. Government Areas made a profit of £460,500, which, of course, has to be shared with the Treasury. Development footage sampled was rather under 5,000 feet (not a very great footage for so large a mine). Of this 68 per cent. was payable, going just 600 inch-dwt. Van Ryn Deep just " shaved " £200,000 profit. Development was remarkably good, over 90 per cent. of the sampling being payable and going 30 weights over 30 inches—as good as anything you ever get even in the Far East Rand.

Randfontein Central continues its high footage. The total sampled was practically 20,000, of which sixty per cent. was payable, averaging 19 dwt. over 20 inches. New State Areas have been much in the public eye up to 36s. (this morning 35s. 3d.), and are freely talked to 40s., in spite of the onerous royalty on an extravagant bid the Government are never likely to see again. In this case they tell us the total distance driven as well as that sampled, the latter being half the former. Two-thirds of the sampling at the South Shaft was payable, going 25 weights over 21 inches; at the North Shaft rather over half, but distinctly more valuable, assaying 42½ weights over 16 inches. It is noteworthy that the reef-width, while about the same as at the New Modder, is only about a third that disclosed at Government Areas.

In the higher-class stocks, S.A. Reserve Banks improved from 137 to 140 on Monday, and are since quoted at 140-141.

Cecilia De Mille, the young daughter of Cecil, the Paramount director-general, has entered the literary field and made her first bid for fame by winning a prize in the American Red Cross essay contest conducted in the Hollywood School, California.

PICTURE PAR COMPETITION.

No. 22.

ORIGINAL——LEGAL——GENUINE.

OVER £200 IN PRIZES.

This Picture deals with Johannesburg.

Each of the Pictures in the Puzzle may represent part of a word, one, two or three words, but not more than three words. Solutions containing alternatives will be disqualified. One prize only awarded to individual Competitors in each Competition.

A Prize of 100 GUINEAS is offered to the person who sends in what is considered by the Management to be the best solution. Each solution will be judged individually on its merits, and based upon the suitability and expressiveness of the words sent in, in relation to the context.

In the event of a tie or ties, the Management reserve the right to divide the first three Prizes, but the full amount will be given away.

The decision of the Management must be accepted as final and legally binding, and entries are only accepted on this express condition.

Letters must be posted TO REACH JOHANNESBURG NOT LATER THAN 9 A.M., SATURDAY, 3rd FEBRUARY, and the result will be published in *S.A. Pictorial* and *Sunday Times* a few days later.

Send Postal Orders for 2/- with your attempt, or a Competitor can send 3 attempts for 5/-, 7 for 10/-, or 15 for £1, to—

J. SAMUEL, Manager, 116 Commissioner Street, Johannesburg.
Box 4571.

Make all Postal Orders payable to J. Samuel, Johannesburg.

Please pass this on to a friend.

FIRST PRIZE	**100 GUINEAS.**
SECOND PRIZE	**25 GUINEAS.**
THIRD PRIZE	**12 GUINEAS.**

10 Prizes of £2 10s. and 10 Children's Prizes of £1 10s. each.

MR. B. DE R. MALRAISON, Attorney, and famous Johannesburg Referee, has kindly consented to act as Judge for this series of Competitions.

Mark plainly, Competition No. 22, outside Envelope.

CHILDREN'S COMPETITION.

To the boy and girl under the age of 16½ years who sends the best solution of this Picture, a new Cycle will be presented to each.

Now, children, commence: " Little over thirty years ago this city—." Children must state their age. Send Postal Orders for 1/- and your attempt to—

J. SAMUEL, Manager, 116 Commissioner Street, Johannesburg.
Box 4571.

RESULT COMPETITION No. 20.

The correct reading of the last competition is as follows:—" We are all proud of our new University, which now brings Johannesburg into line with the other very big South African centres. The buildings, which are nearing completion, look very nice in their rocky setting, and the well-laid-out sports grounds are all that could be desired."

ADULTS.

First Prize, £105 0s. 0d.—
Mr. M. DANAHER, 8 Noord Street, Johannesburg.

2nd and 3rd Prize divided, £19 8s. 6d. each—
Mr. J. KEENAN, c/o African Theatres, Johannesburg.
Mrs. C. M. van BREDA, 24 R.E. Lines, Roberts Heights, Pretoria.

Ten Consolation Prizes of £2 10s. each—
A. Penny, P.O., Driefontein, Germiston; Mrs. A. Borrowdale, 29 Old Married Quarters, East Rand; Harry Geerdts, Manderston, Natal; Alex. Gibson, Box 27, Vereeniging; Mrs. E. Harding, 30 Evans Street, Forest Hill, Johannesburg; R. Bowie, P.O. Box 2521, Johannesburg; W. J. Harper, Cheviot Place, Green Point, Cape; H. R. Lovemore, P.O., Wankies, South Rhodesia; Mrs. A. H. de Kock, Box 18, Bedford, C.P.; A. J. Beckett, P.O., Fortuna, Transvaal.

CHILDREN.

Boy's Bicycle—
G. REID, 75 Sheffield Street, Turffontein, Johannesburg.

Girl's Bicycle—
LOUISE FICHARDT, 293 Persimmon Street, Johannesburg.

Also 10 Consolation Prizes of £1 10s. Each.

I certify the above to be true and correct,—M. de R. MALRAISON, Adjudicator.

20th January 1923.

FIRST PRIZE ... ... **100 GUINEAS.**

HIS MAJESTY'S, JANUARY 29 : AUGUSTUS YORKE AND NICHOLAS ADAMS.

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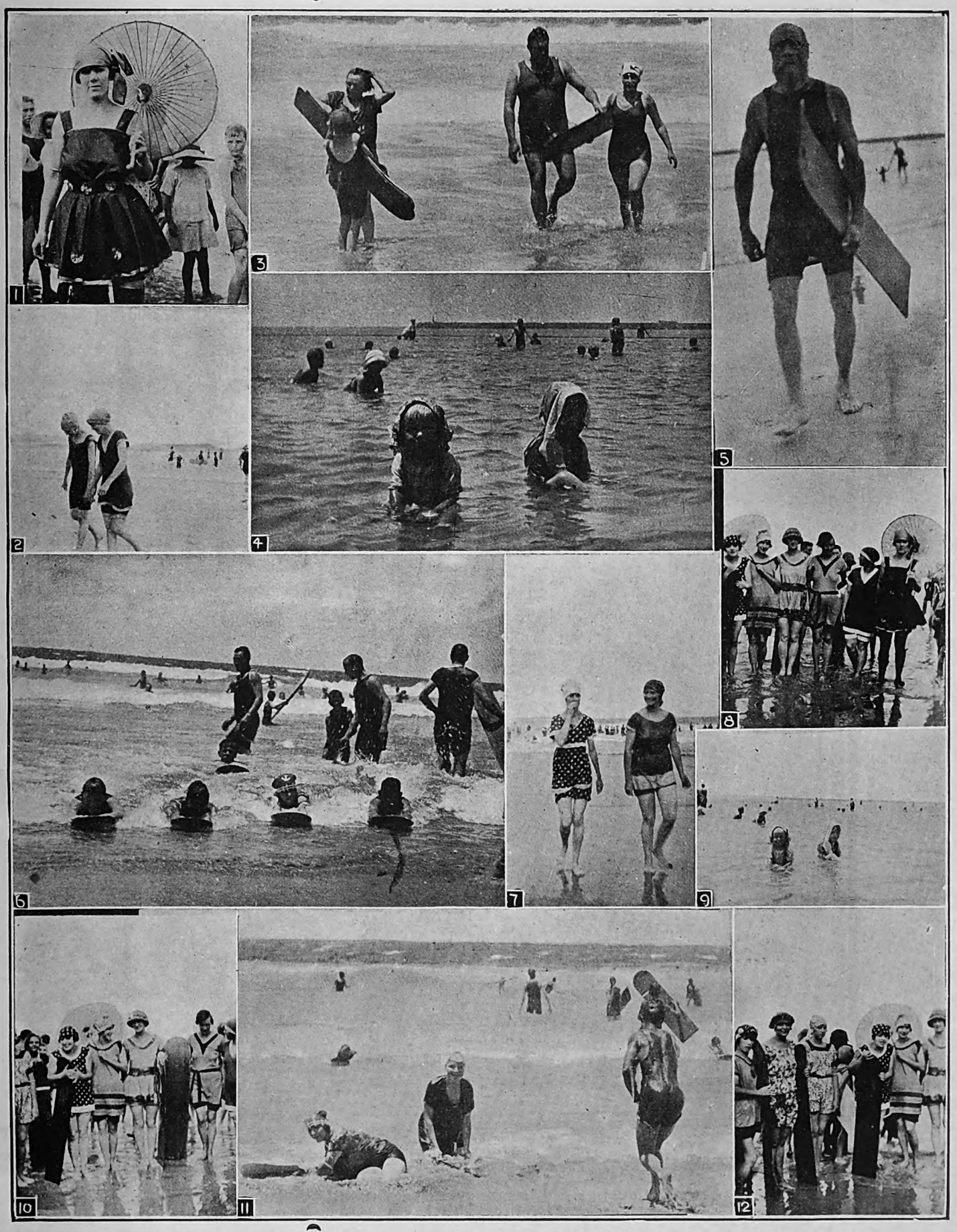
FINALLY: A PAGE FROM EAST LONDON.



THIS IS THE FINAL "ALL-FROM-ONE-PLACE" PAGE TO BE PUBLISHED IN CONNECTION WITH OUR BATHING-PHOTO COMPETITION.

It follows previous pages contributed by Cape Town and the Cape Peninsula, Johannesburg, Durban and Port Elizabeth. These photos, which were all taken at East London, show: **1.** "Shall I go in to-day?" **2.** "Confidences." **3.** A family surfing party (at least, that's what it looks like). **4.** In the Children's Pool. **5.** Sorry, we can't help it—"Beaver!" **6.** Good surfing at East London (it might be Muizenberg, but it isn't). **7.** Wet and happy. **8.** Beach belles. **9.** The Children's Pool again. **10.** Facing the camera. **11.** More surfers. **12.** Costumes—plain and fancy.

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His Majesty's Theatre

JOHANNESBURG

(African Theatres, Limited).

Commencing on Monday, January 29th.

AUGUSTUS *NICHOLAS*

YORKE and ADAMS

(As ABE POTASH) **(As MAWRUSS PERLMUTTER)**

IN

THE HIGH-SPEED MOTOR COMEDY

"Partners Again"

THE ADVENTURES OF
POTASH & PERLMUTTER
IN THE
AUTOMOBILE BUSINESS

By MONTAGUE GLASS and JULES ECKERT GOODMAN

PRODUCED BY F. MAXWELL-STEWART.

The FIRST PRODUCTION of this Play OUTSIDE NEW YORK

BOOKING AT CARLTON HOTEL.

VADA'S, FOR WALL-PAPERS AND PAINTS.

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THE more serious-minded people in town, who haven't an attack of dancing-fever, are busy with plans for new dramatic societies, this being a spot where people don't believe that anyone else can do anything quite as well as they can themselves.

* * *

The big event is the Johannesburg Operatic and Dramatic Society's production of "Iolanthe," which will take place some time in March. The cast will be decided this week, and there is every prospect of a splendid show. On Friday, February 2, the Society will hold a *cabaret* dance at the Berkeley Rooms, from 8.30 to 1. Tickets are 7s. 6d. each (including supper), and an enjoyable evening is promised.

* * *

A minstrel troupe and an operatic section of the musical energies of the Jewish Guild are busy rehearsing, and the operatic section will put on "Rip Van Winkle" in due course.

* * *

The Merrythought Club—which holds its monthly dance on Thursday, February 1, has now a section for the musical and dramatic members, and St. Aidan's Amateur Dramatic, Musical and Orchestral Society is beginning practice at an early date, having been recently formed.

* * *

At the Y.W.C.A. last week the second of the series of lectures being given by Dr. Orenstein, took place. The subject of the lecture was "Bacteria in Relation to Disease." The first portion of the lecture was technical in character, dealing with the main classes of bacteria and their invasion of the human body. The second half was devoted to methods of disinfection, the speaker giving a grave warning against amateurs attempting to disinfect rooms by gases such as cyanide or sulphur. Serious risks were run unless experts were employed. The audience was larger than at the previous lecture, and there are now 75 registered students. Miss Alexander, R.R.C., matron of the General Hospital, and District Commandant of V.A.D.'s, Mrs. M. Berman, Assistant District Commandant, and Mrs. Sinton-Brown were present, also several Sisters from the Hospital.

* * *

There are still six lectures to be given, and these are open to men as well as women. At each lecture typewritten copies of the preceding lectures are distributed for the benefit of students. The next lecture, which will be delivered this Friday, January 26, has for its subject "Insects and Vermin in Relation to Disease," and stress will be laid on the special dangers in South Africa.

At the Y.M.C.A. on Thursday, March 1, a class will commence in poster display, lettering and general design, under the instruction of Mr. J. Hill. The inclusive fee for the course of 12 lessons will be 5s. Shop assistants and young business men will find this class of immense value, and it should be of considerable help in giving them a knowledge of artistic advertising. Application should be sent as soon as possible to the secretary, P.O. Box 1001, Johannesburg.

* * *

At the board room of the Chamber of Commerce, Johannesburg, recently, the members of the Women's Enfranchisement League, Johannesburg branch, presented a handbag, suitably inscribed, to the president, Dr. Jane Henderson Ruthven, who is leaving shortly for a trip to Scotland. During Dr. Ruthven's absence Mrs. Blonfefield will act as President of the League.

* * *

The first performance of "Dainty Dandies," arranged and produced by Miss Nance Eagar, will take place at the Palladium Theatre on Saturday, February 3.

* * *

Last year's star-turn among dances, the Hallowe'en Ball given by the Martha Washington Club, and organised by Mrs. E. L. Bateman and her committee, resulted in the splendid sum of £450. This has been divided as follows: Children's Memorial Hospital, £150 (to complete payment for the Club's Cot); Johannesburg Children's Undenominational Home, £120; Children's Aid Society, £50; Hope Convalescent Home, £50; Helping Hand Club, £25; District Nursing Association, £25; British Empire Service League, £25; Samaritan Fund, £5.

* * *

The marriage took place last week by special licence of Mr. James McDonald, eldest son of Mr. James McDonald and Mrs. McDonald, of Droogfontein Farm, and Ayrshire, Scotland, to Miss Margaret S. S. Downie, youngest daughter of the late Mr. and Mrs. Andrew Downie, Mull, Argyllshire Scotland. The bride who was attended by her sister Mrs. Tod, wore a fawn gaberdine costume, with becoming hat of autumn-tinted foliage and dark blue georgette with flowing blue veil.

* * *

The bridegroom's gift to the bride was a cheque, while she presented the bridegroom with a signet ring. The presents were numerous and costly, including a very handsome bride cake from Mr. and Mrs. Alex Barr, Springs. After the ceremony a reception was held at the house of Mr. and Mrs. Wheeling, Johannesburg, sister of the bridegroom. Later in the evening the young couple left for Durban, where the honeymoon will be spent.

VADA'S, STRAND STREET, CAPE TOWN.

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AT THE CAPE.

The annual exhibition of the South African Society of Artists will be held in the minor hall, City Hall, Cape Town, next month. H.R.H. the Governor-General has consented to open the exhibition at 3 o'clock on Thursday afternoon, February 8. Works for exhibition must be delivered at the City Hall on January 31, between 10 a.m. and 4 p.m. The council of the society accepts no responsibility for damage, while the sender is responsible for all transport charges. Messrs. E. Rowarth, Chas. E. Peers, and Dr. J. Luckoff form the selection committee.

* * *

The Musical Comedy Company commenced a season at the Cape this week with "A Southern Maid."

* * *

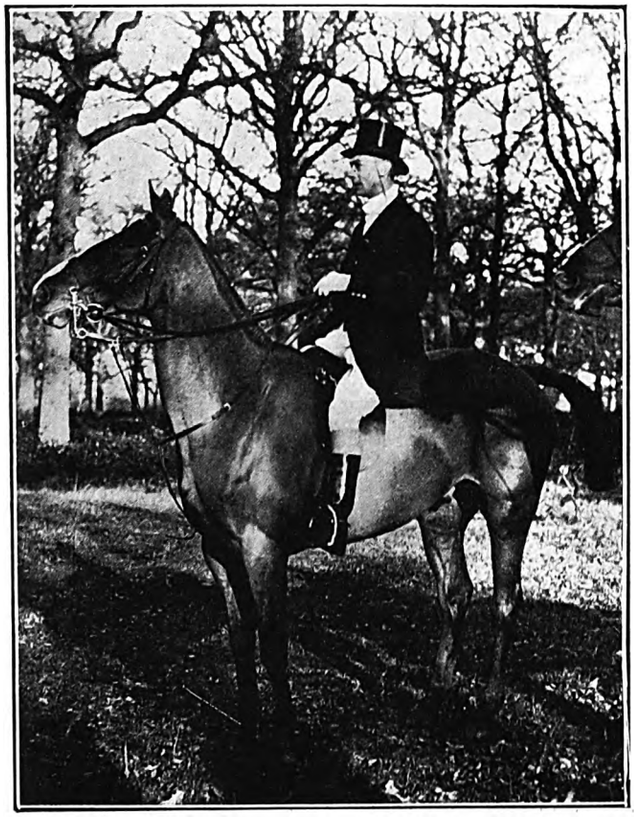
At the Cathedral on Wednesday last week, Hilda, daughter of Major J. D. Mackenzie, late of Ottawa, Canada, and now of London, was married to Mr. John Reid, M.C., late of the 19th Regiment (Alexandra Princess of Wales' Own). The Dean of Cape Town officiated.

* * *

On Monday, January 15, the marriage of Mr. Arthur E. Fichardt and Nathalie (both of Bloemfontein), daughter of the late Mr. and Mrs. C. N. Lucas, was solemnised at Holy Trinity Church, Kalk Bay, near Cape Town. The ceremony was performed by the Rt. Rev. the Lord Bishop of Bloemfontein, and the service was fully choral. The wedding was a quiet one, only a few relatives and personal friends of the bride and bridegroom being present.

* * *

Last week the wedding took place at Middelburg (Cape) of Mary, daughter of Mr. and Mrs. R. P. de Wet, Senior Government Sheep Inspector, to Mr. Philip Fourie, Veterinary Research Officer and Lecturer of the Transvaal University College. There was a largely-attended reception, after which the young couple left by motor for the Wilderness.



ENGAGED TO BE MARRIED: H.R.H. THE DUKE OF YORK. The engagement is announced by cable of H.R.H. the Duke of York, the King's second son, to Lady Elizabeth Bowes-Lyon, daughter of the 14th Earl of Strathmore and Kinghorne. His Royal Highness is 27 and Lady Elizabeth Bowes-Lyon is 22. The photograph shows the Duke of York at the Boxing-Day Hunt of the West Norfolk Hounds at Tittleshall.

Topical Press photo.

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Delegates of the Women's Enfranchisement Association's Conference and those interested were entertained at the City Hall last week, Lady de Villiers (president), and Miss Walsh (hon. sec.) receiving the visitors, while among those present were: Mrs. Poulteney, returned to Cape Town for six months with her husband; the Misses Smith, Port Elizabeth; Miss Milne Langdon, principal of the Girls' School, Buluwayo; Mrs. Satchwell, Johannesburg; Mrs. McGregor, Durban delegate; Miss Kussell, Oudtshoorn; Miss Smit, Pretoria; Miss Orr, Riversdale; Miss Murchie, Durban; Mrs. FitzSimons, Port Elizabeth; Miss Flatman, a distinguished English social worker; Dr. Stoneham, Wellington; Mrs. Ford Hart, Mrs. Machinick, a fully-fledged English barrister, Lady Beattie, Mrs. Moldenhauer, Mrs. Centlivres, Misses Sparks, Miss Currey, Mrs. W. and Mrs. J. Bisset, Mrs. Thoday, Mrs. Snow, Mrs. Somerville, whose husband is so active on the housing question, Miss Solomon (W.C.T.U.), Mrs. Logeman, Mrs. Bennie (president of the Trained Nurses' Association), Miss Thompson (matron of Valkenburg), Mrs. Clifford Knight, Miss Niven, Mrs. Birch, Mrs. Bellas, Mrs. Darter, Mrs. Bush, Miss Joubert (Victoria Nurses' Institute).

* * *

An excellent musical programme was submitted, and refreshments were served.

* * *

Mrs. Solly (President of the National Council of Women) entertained the delegates and their friends to tea at the Royal Hotel. There was a large gathering, which included Lady Steele, O.B.E., the Lady de Villiers, Miss Jenner, Mrs. Walsh, Mrs. FitzSimons, Mrs. Leviseur, Mrs. Greenlees, Mrs. D. Abrahamson, Miss Johnstone Scott, Mrs. Dewe, Mrs. Wadds Wright and Miss Murchie. Tea was served in the lounge, and a pleasant time was spent.

EVE.

"Do you think the women will vote temperance?"
"No! Most of them are addicted to the glass."

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SINCE the formation of the Association of Pioneers of the Transvaal Gold Fields on July 7, 1920, 27 have died, leaving 552 living pioneers and members of the society. The title " Pioneers of the Transvaal Gold Fields " (known as the " Old 'Uns ") is given to those who were on any of the goldfields (such as Spitzkop, Mac Mac, Pilgrims' Rest, Eersteling Marabastad, Malmani, Barberton, and Johannesburg) before December 31, 1887.

* * *

The principal reason for the formation of the association was to obtain records relating to the pioneer days of the Transvaal Goldfields, and to publish them in a book. It is felt that if this task is neglected now the difficulties of compiling a record later will be insuperable. Many records and unique photos have already been received. These will eventually be edited by some competent authority to be appointed by the Literary Committee.

* * *

The publication should be of great interest to the descendants of the pioneers and the public generally. Those pioneers who have not yet sent in their records and photos to the organiser and secretary, Mr. John Hunter McLea, Box 56, or 29-30 Permanent Buildings, should do so without further delay.

* * *

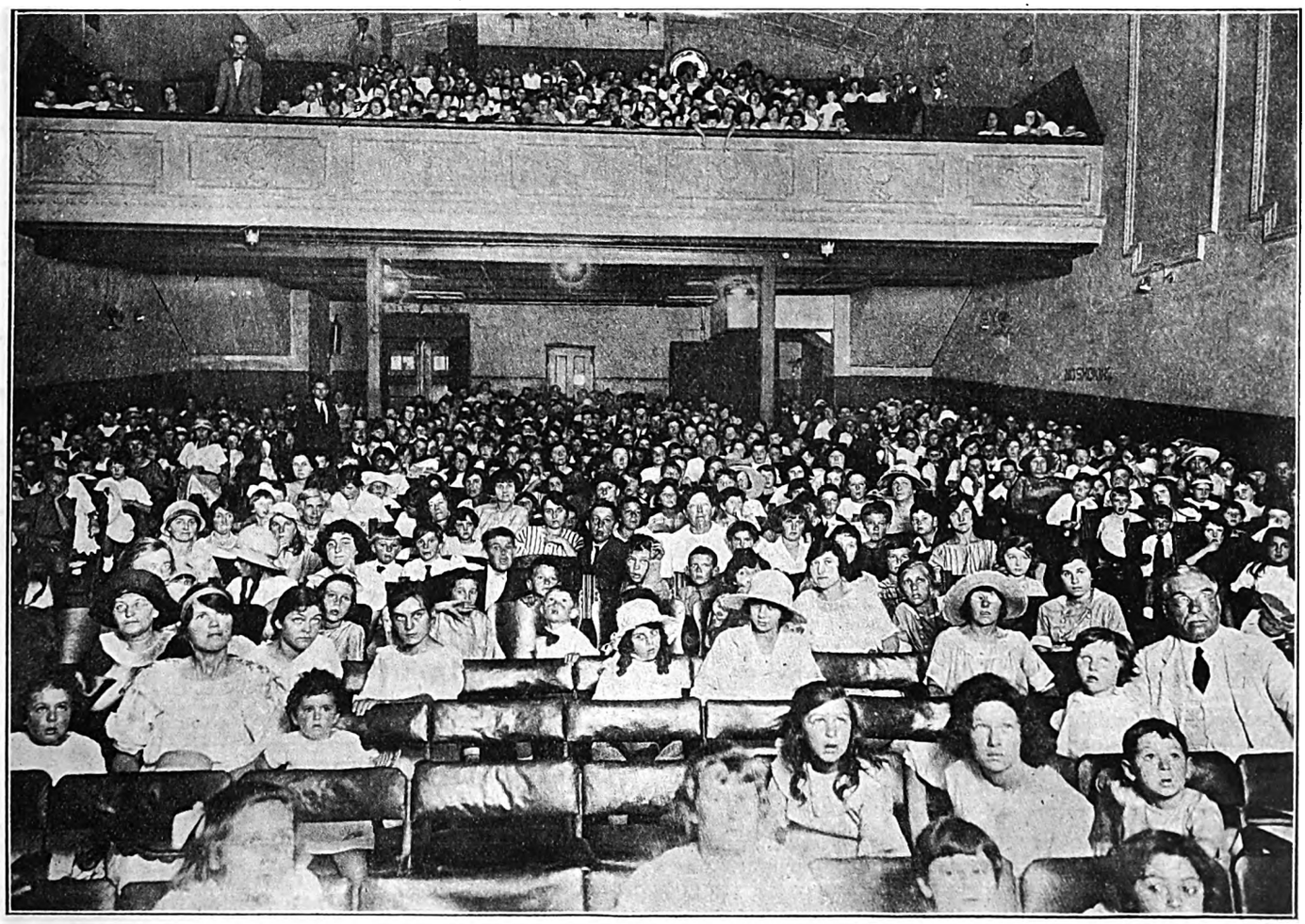
The Rand Pioneers (Incorporated) are giving their annual dinner, in the Grand National Hotel, on Wednesday, February 7. The dinner is to be a pioneer function. The chief guests are to be Sir Lionel and Lady Phillips, who are at present on a visit to Johannesburg. Most of the toasts will be proposed by pioneers. Ladies are invited to attend this dinner with their husbands.

* * *

The committee which has been formed in connection with the proposed memorial to the late Miss Fletcher has been unable to secure a complete list of the addresses of the past and present pupils of St. Andrew's School. An appeal has been circulated by the committee as follows:— " The past and present pupils of St. Andrew's School wish to erect a memorial to the late Miss Fletcher, as a token of their love and esteem for one who was a true friend to them all, and it is confidently believed that all parents of St. Andrew's girls and friends of Miss Fletcher will desire to join in this undertaking. A small committee, therefore, has been formed for the purpose, consisting of representatives of the parents of past and present pupils, and of the old girls and present scholars themselves, together with the head of the school and another member of the staff. It was Miss Fletcher's earnest desire that a gymnasium should be added to the existing school premises at the first opportunity and, accordingly, it has been agreed, after careful consideration, that the proposed memorial shall take that form. Such an addition to the present buildings will prove of permanent benefit to all the pupils of St. Andrew's School. Subscriptions should be sent to the hon. treasurer, Mr. J. Davidson, P.O. Box 2583, Johannesburg.—For the Committee: Dorothy Vincent and Edith Gomes, joint hon. secretaries; Evelyn Wallers, chairman."

* * *

A well-attended children's fancy dress dance took place at the Consolidated Main Reef Recreation Hall on Saturday evening. The dance was organised by a committee of ladies on the New Unified Gold Mines, comprising Mesdames Krige, Wilkinson, Penrose and Jarvis, in aid of the Hope



FILM PANTOMIME AT CAPE TOWN: CHILDREN WATCHING "CINDERELLA" ON THE SCREEN AT THE GRAND THEATRE.

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Home and Roodepoort Hospital. The children enjoyed themselves from 6.30 till 8.30, when they made room for the adults. Gowrie's orchestra supplied the music. The costumes were charming, and the judges, Mrs. Rose Innes, Mrs. Berg and Miss Eileen Korsten, had no easy task to award the prizes. The committee wishes to thank all those who contributed to the prize and general fund and gave refreshments, as well as the judges, and the committee of the C.M.R. Recreation Club for the use of the hall. It is hoped to benefit the funds of each of the above institutions to the extent of about £10.

* * *

The monthly meeting of the General Committee of the Children's Aid Society was held in the board-room, Sauer's Buildings, last week. Dr. E. P. Baumann presided. There were also present: Mesdames Nethersole and Lowenburg, Miss Clarry, Messrs. R. Feetham, F. Handel Thompson, C. Chudleigh, D. Lefebvre and J. Gott.

* * *

The report of the Rescue and Investigation Sub-Committee showed that the total number of cases registered was 5,794, of which 43 were new. The report of the Home Visiting Sub-Committee showed that 1,627 cases had been

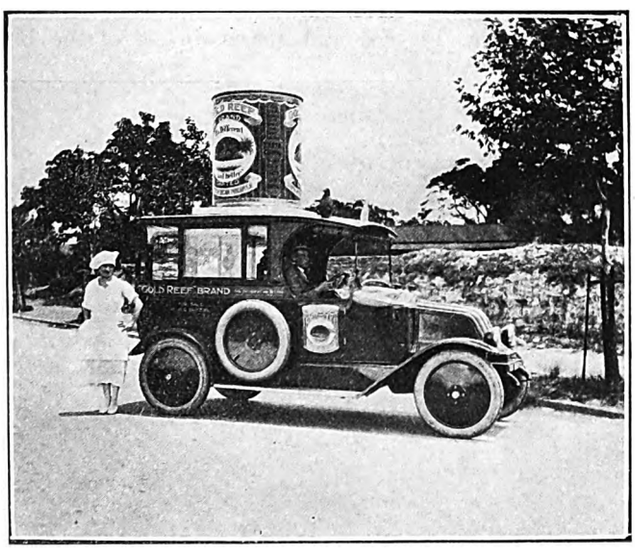

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Photo by A. Roberts.

reported, eight of which were new. Seventy-eight visits had been paid during the month and reports furnished to the magistrate. There were three exemptions and four returned to parents.

* * *

The Oval Park (Troyeville) Tennis Club held a most successful dance at Corona Lodge last Saturday evening, at which there was an excellent attendance. Fancy dress was optional, but there was a gay gathering of people who wore picturesque costumes. Mr. M. Lapinsky was D.C., and was assisted by Messrs. H. L. Adler, M. Adler, S. Brodie and S. Creswick, with Mr. C. Adler as hon. secretary, and Mr. H. L. Adler as hon. treasurer. Mr. M. Adler is chairman of the club. There was a representative crowd of members, the dance being voted a great success.

* * *

Members of the Irish Club and their friends are notified that the official celebration of St. Patrick's Day will be held in the Irish Club on Friday, March 16, and will take the form of a grand ball. On Sunday, March 18, a vocal and orchestral concert will be held.

* * *

The first monthly meeting of the Boksburg branch of the Junior South African Party was held on Wednesday evening last week, and Mr. Charles Coetzer, chairman of the branch presided. It was decided to hold a dance in the E.R.P.M. hall early in March in aid of club funds. Misses Purser and Jamieson were elected as the Juniors' representatives to attend the meetings of the women's branch; Messrs. Ralph Vincent and T. Rose to act as representatives to the men's senior section. It was decided to hold the monthly meeting on the third Wednesday of each month.

* * *

The engagement is announced of Miss Emmy Petterson, only daughter of Mr. and Mrs. C. R. Petterson, of the Meyer and Charlton G.M. Co., Ltd., to Mr. Graham Bellin, only son of Mr. and Mrs. L. C. Bellin, of The Oval, Jeppes.

* * *

The Ladies '89 Pioneer Club is giving a farewell afternoon tea at the Country Club on Friday, February 9, at 3.30 to Mrs. H. A. Rogers, who is leaving on an extended visit to England. Members are requested to reserve this date and invite friends. Further details will be announced later, on the hon. secretary's return.

* * *

The Women's S.A. Party is arranging a dance at the Club-house on February 13, to be called St. Valentine's dance.

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JO'BURG SNAPSHOTS.

By JENKYN.

OURS is a nice 'ouse, ours is, and we have a lovely garden. In front are trim clipt hedges and neat lawns and *parterres* of geraniums and asters, and a pergola whereon in season Mistress Dorothy Perkins blushes rosily, and at the back are more lawns and more pergolas (or is it pergoli or pergolæ?) and more roses in rich profusion and astonishing variety, and dahlias all a-blowing and a-growing, and sunflowers of colossal size, and a mealie-stalk or two, and a fig-tree fairly laden, and an absurdly small apple-bush whereon is

Much Store of Ripening Fruit,

and a plum-tree and an apricot-tree both lately denuded of jam-providing provender, and a grape-vine which has been devastated by some unpleasant insect. Yes, and we have honeysuckle in our garden, devoid, alas! of the languorous perfume that accompanies this flower at home, and we have pansies glowing shyly, and convolvuli and wild-fig and pumpkin and fir-trees standing stately, and spiky cacti and climbers all over our 'ouse's front and side. Yes, and we have actually mushrooms appearing now and then upon a lawn, that come in most handy for breakfast and that make you wish you could grow bacon as well.

* * *

Also, we have a dead cat at the bottom of the garden. He has been there two days and has caused great excitement to sundry small children pertaining to our 'ouse.

There Poor Grimalkin Lies,

with glazed and closing eyes, a sanctuary for flies . . . . . And we don't possess a spade or a shovel in our 'ouse, so that I am unable to sally forth and afford the corpse a decent burial, but must needs await the dustman.

* * *

I don't wish to convey the impression that the place where I reside is a sort of mansion, with castellated towers and a moat and a stately deer-park with a ring-fence round it. Truth to tell, our 'ouse is quite

An Ordinary Suburban Villa

such as are to be found in hundreds round Johannesburg. The foregoing description is caused by a desire to emphasise the undoubted fact that the suburbanite here is much better off for surroundings than he is in London or Manchester or any of our big cities at home. In similar houses over there the floral embellishments usually consist simply and solely of one wilted aspidistra.

* * *

You remember Gordon Finlay's joke about the man who went into the bar and said: "What are we going to have—rain or snow?" I have tumbled across another of the breed lately. When he meets me he

Affects a Certain Deafness.

If I say :" How are you, old man?" he replies: "Thanks, mine's a White Horse." The other day he found me in a "place within the meaning of the Act," but I never said a word. Looking rather hurt, he said: "Rotten weather we're having." I absently replied : "Aye, aye "—and he eagerly responded with: "Thanks, I'll have an I.I. too—and soda!"

* * *

All the world seems to be going bankrupt, and doing very well on it too. In the theatres in the last two years we have had an ex-Jo'burg manager, whose career has surely been a romance, a millionaire pill-maker and operatic impresario, and a great revue producer. In society it is just the same. Nobody seems to have any money. Bankruptcy has become the mode. As thus:

A young swell named Cavendish-Belvoir
Spent his cash till he hadn't a stelvoir;
"I am busted," he sighed,
And his creditors crighed:
"We shall have to put in a recelvoir."

* * *

There has recently been held at the Hippodrome in London a special matinée for the benefit of the Variety Artists' Benevolent Fund, an admirable institution that deserves every support. This matinée was under the patronage of the King and Queen, and was one of a series of similar performances at which the pick of the profession are supposed to appear. Selection as a performer at these functions confers a sort of a blue riband upon the lucky artist. This was the Hippodrome programme in their order as the turns appeared: The Flemings, Will Fyffe, Kharum, Du Calion, Lorna and Toots Pounds, "Sawing Through a Woman," Muriel George and Ernest Butcher, Tom Webster's Cartoon, Arthur Prince, Trix Sisters, Harry Weldon, The Mirthful Jovers.

A Good List

undoubtedly, but one that could easily be improved on by selection of artists who have all appeared in Johannesburg within the last three years. Here is a programme compiled from such a selection: Peter Dawson, J. W. Rickaby, Wish Wynne, Fred Barnes, Bert Coote in "A Lamb on Wall Street," Ethel Hook, Lynn Cowan and Bill Bailey, Jack Pleasants, Carter the Great, Sir Harry Lauder, Ada Reeve, R. A. Roberts in "Dick Turpin." It will be observed that as only twelve turns are required I have been unable to include a few young beginners who are slowly creeping to the front, such as Wilkie Bard, Yorke and Adams, and George Graves.

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HIS MAJESTY'S, JANUARY 29 : THE NEW POTASH AND PERLMUTTER PLAY.

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WHY I WOULDN'T GO BACK ON THE STAGE.

(*Continued from Page 2.*)

I am one of the players who can sincerely say that he prefers acting before the camera to acting behind the footlights. For one thing, it's far more comfortable.

As an actor in motion-pictures, you don't, for instance, have to travel through a Montana blizzard in a slow, unheated day-coach. Having arrived tired and hungry in a small New Hampshire village, you are not required to sit down before an unsalubrious mess of victuals miscalled " a New England dinner," and cooked by a slatternly and rather unclean hotel proprietress. You are not forced to spend nights in some of those terrible hotels which infest the Texas towns. I did all those unpleasant things when I was a member of theatrical companies during trips " on the road."

Do you wonder that I have no desire to go " on the road " again?

No, sir!

At present Mrs. Roberts and I live in what I claim is the homeliest house in Hollywood, and I wouldn't give it up for stardom in all the road shows in the world. The house is big and rangey and built on a hill. It is comfortably full of big soft chairs and pipes and good books and things. And, what is even more important, at the back of it are my garden and my menagerie. Yes—menagerie.

I like lots of animals around, and I have them. I've built cages in the backyard for those that need them, and the rest of them just roam around. At present I've got several prize Airedales, some valuable cats of different breeds and varieties of friendliness—sacred Siamese and two Persians—a collection of profane parrots, and a pair of seagulls that I picked up down on Santa Cruz Island when we were making " Male and Female."

If I'm not down at the Studio or sitting on the porch smoking a good cigar, you're liable to find me out in the menagerie.

That's another advantage in working in pictures—I can run home from the Studio for lunch, go to work in the morning like any normal man, and have my evenings free—most of them.

In many other ways working in pictures is more congenial and less of a strain. The big scene in a photoplay is usually arranged so that the director can split it up into a dozen different little scenes, and the " shooting " is spread over several days. The strain is thus lessened.

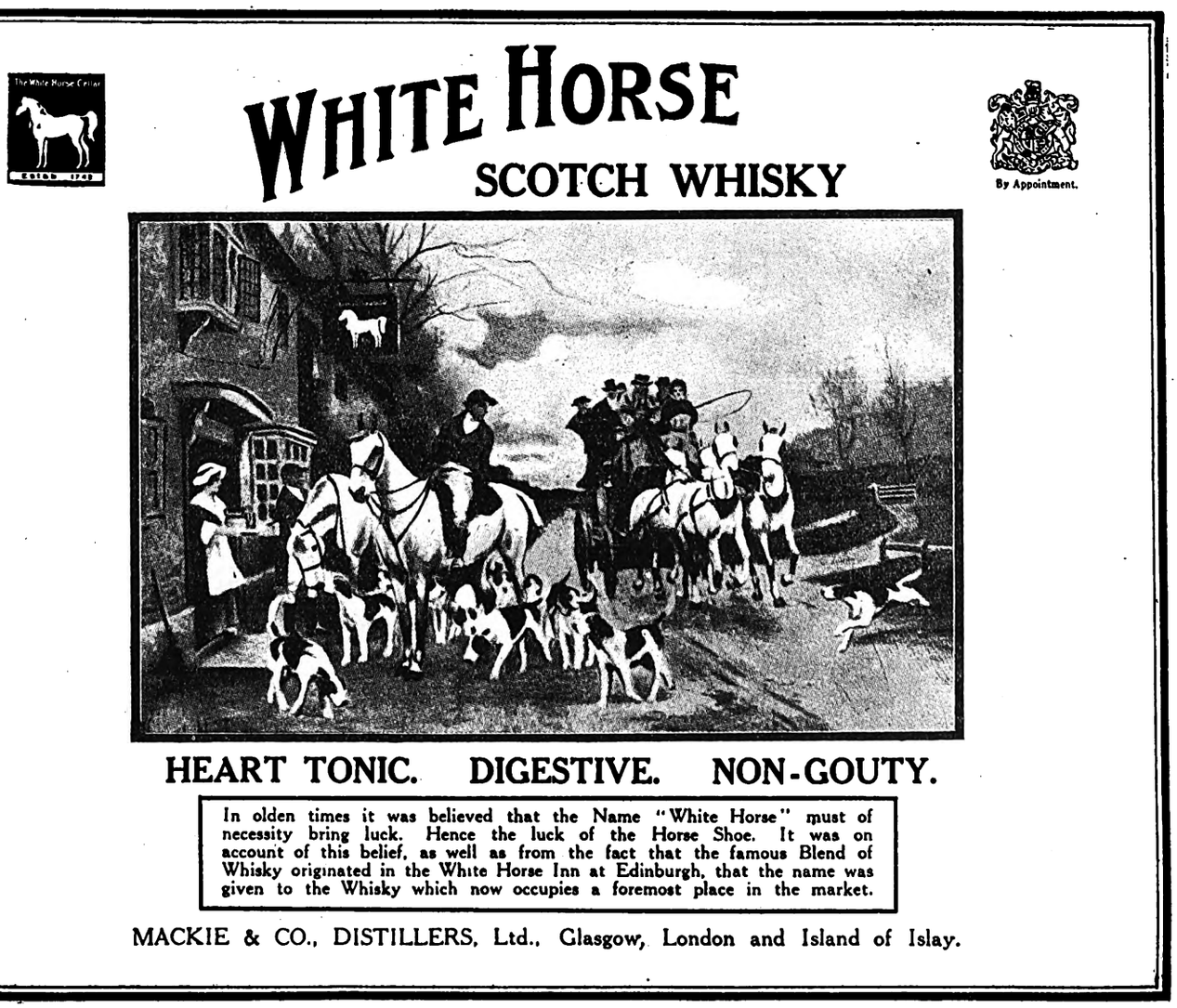
On the other hand, in a stage play you have to go through the big scene in one sitting, and usually such scenes are quite long.

I remember in one of my big stage scenes I had practically to carry the whole burden of the action, and the play called for me to sit at a table and drink gallons of brown sugar and water, supposed to look like whisky, and then take part in a terrific physical struggle.

Why, when that scene was over, I used to reel off the stage utterly exhausted, and people must have wondered if that stuff really were sugar and water!

Character work in pictures, to me, is the most interesting job in the world. I'll never leave the screen until I have to. I like my profession, I like Hollywood and its people, and I hope you picture fans will just go on continuing to like me.

That's all.



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STAKES AND MISTAKES.

Why There was Nearly no Racing This Week.

NATAL AND THE JOCKEY CLUB

By "ONLOOKER."

THE star performer at Auckland Park last Saturday was Castor, winner of the chief event. As an early three-year-old Castor was among the best of his age, but he afterwards went all to pieces and was gelded. Having shown a return to form by annexing the last race at the Summer Meeting at Turffontein, it is not surprising the gelding was fancied for his Park engagement. Followers of the stable, however—and the colours of Sir Abe Bailey always command a big following—got a shock at having to accept evens and eventually to lay 6 to 4 on Castor

In a Field of Twenty,

a number of whom looked to have as good credentials as Randall's charge. The fact was there was very little money for anything bar Castor, and at flagfall 7 to 1 was obtainable about the second favourite, Turbold. The backers of Castor had the satisfaction of collecting. He was badly placed entering the straight, and it was only in the last half furlong that he got an uninterrupted run; and a brilliant run the gelding made, for he cut down Salute and Jester to be a length to the good crossing the line. The distance of the race was nine furlongs, and the showing of Castor makes him out a good stayer and a better horse than he was reckoned to be.

* * *

The secondary handicap, the course for which was a furlong more than Castor's race, went to an outsider, Golden Heather, this half-sister to Dandy Dick coming away towards the end to win by a wide margin. The third division of the race was likewise taken by a not-much-fancied runner, Mr. O'Meara's imported Sunny Day. The owner had

Lost a Lot of Money

over Sunny Day, now a five-year-old, and had almost despaired of getting a race out of him, and if he did not benefit to any extent over the success on Saturday he was well satisfied to get something back. The winner was very tired at the end of the mile, and the way he struggled on to hold Daniel's Hope somewhat discredits the reputation of soft-heartedness that Sunny Day had acquired.

* * *

The two-year-olds are surely running to form. A place-getter at Turffontein, Norwood, won at the Benoni meeting, and at the Park Princess Alice, runner-up to Cerberus at headquarters, lost her maiden certificate by beating Happy Venture, Goldsmith and 21 others, the two

Immediately Behind the Winner

having previously gained places. Princess Alice in the concluding furlong of her race came away from the opposition to score with some in hand. She is by the St. Frusquin horse, St. Cyr, and was bred by Mr. Hilton Barber.

* * *

Helios has been on the stage a long time. Last season he ran without success, but he followed up his success at Eastern District Club's meeting by an easy win in the first-class Galloway and Pony Handicap at the Park. Probably the old fellow is fond of soft going. At the same time, it looked as if he had some indulgent opponents last Saturday.

* * *

With the attendance at Auckland Park as good as it was, one would have expected the totalisator to have had a bigger turnover (a little over £11,000) than that recorded. It is clear there is still a shortage of money for racing.

* * *

It appears this paper was premature in assuming that the Transvaal Owners and Trainers' Association was satisfied with the increases in stakes made by the clubs interviewed. At the time the Auckland Park institution agreed to put up its stakes for last week's meeting to £1,400, the Germiston programme for January 27 had been announced with stakes £1,350 (this being an advance of over £200 on the Club's November meeting, the last held on the Germiston course), and it was assumed—was, indeed, understood—that there would be no cavilling at such provision of stakes. The impression gained, that the unsolicited action of the Germiston Club in raising its stakes would obviate demands from the Owners' Association, proved erroneous. Following the action taken with respect to the Benoni and Park Clubs, a deputation from the Executive of the Association waited on

The Stewards of the Germiston Club

with the request that a further £50 be added to the stakes. The answer to this was that the Club was giving in prizes more than it was really justified in doing, that the programme had been circulated, and that there was no intention of amending it. The spokesman of the Association urged that they were fighting for a principle, and said that if the request was not acceded to the members of the Association would withhold support from the meeting. The principle involved, so far as the owners were, or are, concerned, seems rather obscure. On the other hand, the Germiston Stewards made it clear that they had in verity a principle to contend for: that was that they should be masters in their own house. Very firmly it was pointed out that those entrusted with the control of the Club would not be dictated to from outside as to stake-giving or on other matters. Who will say the attitude of the Club was not the correct one?

* * *

It can well be supposed that the Executive had no heart in the badgering of the clubs; were to some extent the unwilling exponents of the clamouring of the rank and file of the members of the Association. Having, however, embarked on the distasteful business, the heads felt bound to

Stick to Their Guns.

Thus it was that the order went forth to owners to refrain from entering horses for this Saturday at Germiston. The

GERMISTON RACES.
Saturday, January 27.
8 RACES 8
FIRST RACE AT 12.25 P.M LAST RACE AT 5 P.M.
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JAS. D. DALLAS,
Secretary.

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order was afterwards revoked and the meeting will proceed as if nothing had occurred. The hold-up, however, precluded the issue of the weights on the usual day, so that no selections can be given this week.

* * *

Many people have been a bit hazy as to the status of the Club racing at New Clare. This is not surprising, seeing that while the statute regarding racing states that in the Witwatersrand area clubs can only hold meetings on Saturdays and holidays, racing has taken place at New Clare on any day considered suitable. Recent enquiries have led to the pronouncement that the

Holders of the Licence

are, however, not supposed to hold meetings to clash with the Saturday clubs having prior claim to dates. Seeing there are no vacant Saturdays, the Club is empowered to race on Wednesdays not taken up by the other Wednesday clubs, and if there are not sufficient vacant Wednesdays other days can be utilised to make up the number of days allowed by the law. An Ishmael truly is the New Clare Club. Of course, the licence should never have been issued.

* * *

It will be agreed that Contentment has proved himself one of the best of the thoroughbreds raised in South Africa, and his purchase by Mr. A. E. Passmore gives assurance that the big son of Pietri will be given every chance to make a name for himself at stud. Perhaps we have

Not Quite Seen the Last

of Contentment on the racecourse. At all events he is still at Mr. Passmore's training establishment at Turffontein, and he is being kept in work. That being so, and while the going is not over hard, Contentment may be given a race or two before taking up his quarters at Bethlehem.

* * *

The heads of racing in Natal have ever resented the slightest interference with what they deem their prerogative to rule. No decision of the Durban Turf Club should be questioned! This being so, it can be understood that the Jockey Club is the Durban Club's *bête noir;* has been ever since the headquarters of the ruling body came to Johannesburg. The first demand on behalf of Natal was direct representation on the Jockey Club, and when this was granted the representative was charged with not carrying out the Durban desires. And so on, and so on. The Natal folk could not be satisfied. The latest agitation is for the establishment of a ruling body distinct from the Jockey Club of South Africa; no less than

The Jockey Club of Natal,

whose sovereignty would be over two clubs apart from the Durban Turf Club. It is an absurd idea, yet not so absurd as what is described as the last straw to cause the agitation for the break-away. This last straw was the ruling of the Jockey Club that the Durban Turf Club must not refuse the nomination of horses of a licensed trainer. What a little matter to go into hysterics over! And the justice of the decision of the Jockey Club should be manifest to every fair-minded person. If nothing could be brought against the trainer—if he be worthy of holding a licence—what objection could possibly be taken to his nominating his horses to race!

"She reminds me of Santa Claus."
"Why?"
"She has such a well-filled stocking."

HIS MAJESTY'S THEATRE.

LAST FEW PERFORMANCES OF "ROBINSON CRUSOE": FAREWELL MATINEES ARRANGED.

AFTER a most successful season, the "Robinson Crusoe" pantomime at His Majesty's is in its last week, and as a final chance for those who have not seen the show yet, there will be matinées this Friday and Saturday, following those arranged for Wednesday and Thursday. Everyone in the company is playing up to their top form, and the last few performances are being appreciated by excellent houses in that enthusiastic fashion that pays the biggest tribute to all concerned, from the producer —Mr. Philip D. Levard—to the chorus. Matinées have been a special success with this pantomime, the animal *ballets* and the jungle scene having found particular favour with the children. "Robinson Crusoe" has had a fine season, and on Saturday afternoon and evening there is sure to be a crowded attendance to farewell the popular company before they leave to pay other towns in South Africa a visit.

FALCONER.

IMPORTANT TO CRICKETERS.

An important item of news to be remembered by cricketers in general and club secretaries in particular is that for one month from this date that well-known and popular sporting house, Messrs. Ward and Salmons, of Eloff Street, Johannesburg, is allowing a special discount of 20 per cent. off the marked prices of all bats, balls, mattings and cricket gear generally. This is an appreciable reduction that will no doubt be largely taken advantage of. It may be mentioned that bats purchased now that may not be required at once will be kept on hand and well looked after by Messrs. Ward and Salmons, who are always pleased to study the individual requirements of their customers. Readers availing themselves of this special offer should mention THE S.A. PICTORIAL when making their purchases.

SINGING PARROT DIES AT 63.

Polly, a parrot at least 63 years old, has died at Bethlehem, Pennsylvania. She had been in the home of H. E. Taylor for 33 years. She was a native of British Honduras, where Mr. and Mrs. Taylor got her when she was about 33 years old.

The range of her vocabulary was about sixty separate and distinct words, which she employed in many combinations. She sang songs and carried the tune perfectly. One song containing fifteen different words she sang entirely through, pronouncing each word and carrying the tune distinctly.

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HIS MAJESTY'S, JANUARY 29 : AUGUSTUS YORKE AND NICHOLAS ADAMS.

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First National Drama in 6 Parts.

Next Week's Calls.

WEEK COMMENCING MONDAY, JANUARY 29.

Tivoli, Cape Town.—"A Southern Maid."

Piers, Cape Peninsula.—Kennedy Concert Party.

Empire, Johannesburg. — Jack Pleasants, Payne and Hilliard, Hal Raie, The Flying Winskills, Audrey Knight, Charles Grantley, The Pall Malls, Bart and Edie.

His Majesty's, Johannesburg. — The York-and-Adams Company in "Partners Again."

Standard, Johannesburg.—Closed.

Orpheum, Johannesburg.—George Bass, Lucille Benstead.

Opera House, Pretoria.—"Robinson Crusoe."

Grand, Pretoria.—The Mariajanos, The Musical Monarchs.

Criterion, Benoni.—Lyons and O'Moore, Dora Dare.

Vaudette, Krugersdorp.—January 29, 30 and 31: Lloyd and Montrose, The Darros.

Apollo, Germiston.—February 1, 2 and 3: Lloyd and Montrose, The Darros.

Rinko, Maritzburg.—Mark Coney, Cornelius and Constance.

Criterion, Durban.—Hope Charteris and Eve Dickson, Zaza and Zozo, Fred Knight.

Grahamstown.—January 30 and 31: Pollard and Whyte.

Grand, Port Elizabeth.—February 2 and 3: Pollard and Whyte.

CAPTAIN COOK'S DIARIES TO BE SOLD.

The manuscripts of the diaries kept by Capt. James Cook on his journeys of discovery to Australia, New Zealand and other parts of the South Seas, which added so much to the British Empire, are to be sold at Sotheby's auction rooms, London, in March. The manuscripts are being sold by the trustees of the estate of the late W. F. Bolckow, member of Parliament for Yorkshire, on whose grandfather's estate Cook was born in a labourer's cottage.

Some of the manuscripts are autographed, but many are not. Many of his original maps drawn during his work of charting the South Seas and other parts are included in the lot. It was Cook who made the first charts of the St. Lawrence and the coasts of Nova Scotia and Newfoundland. These manuscripts were in the explorer's library in Marton Hall for years.

At Cambridge University the Union Society and the Cambridge Union have banned *La Vie Parisienne* from the files of their libraries.

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STANDARD BUILDINGS, JOHANNESBURG
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HIS MAJESTY'S, JANUARY 29 : "PARTNERS AGAIN."

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Kotalko the Genuine Hair Grower

J. EVANS.

The Knighton Town Football Team photographed at Hereford before the Semi-final of the Leintwardine Challenge Cup. Mr. Evans is at the right, front row.

HE WAS BALD—HIS HAIR GREW

From a Photograph of Mr. JACK EVANS in February, Enlarged from the football group.

Knighton.

John Hart Brittain, Ltd., Rads.
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Dear Sir,—

The photograph, enlarged from a Football Group taken when I was playing at Hereford, will show you how bald I was six months ago. The other photograph proves the wonderful growth of hair which has come through using three boxes of Kotalko.

I had gradually been losing my hair for a long time, until at last I became almost completely bald, with hardly a hair on my head. My hair, previous to the baldness, was very straight and thin, whereas to-day it is a mass of wonderful curls.

If anyone in this neighbourhood likes to call on me, I shall be very pleased to see them, and they can see for themselves what a fine head of curly hair I now have after using Kotalko.

I can strongly recommend Kotalko to those who are bald, losing hair, or troubled with dandruff.

Yours faithfully,

JACK EVANS.

From a Photograph of Mr. JACK EVANS in September, after using 3 boxes of Kotalko.

LET KOTALKO PROVE ITS WORTH

As a football player, Mr. Evans, whose letter and photograph are reproduced above, is known in several counties, and his former lack of hair and present ample growth have been evident to the thousands who have seen him on the football field and elsewhere.

Legions of others—**both men and women**—are enthusiastic in praise of Kotalko because it has stopped hair falling out, removed scurf and caused a new growth to appear, even after years of baldness.

Those who have tried other preparations without satisfactory result are often loudest in praise of Kotalko. Many who had spent pounds and pounds in vain on washes, tonics and pomades have been delighted to see a new growth on a clean, healthy scalp where there had been dandruff and baldness. The *hair-roots were not dead after all*, but it needed Kotalko to prove it!

Kotalko is used and recommended by men and women of all ages (even to 70 and more), and in all walks of life, including clergymen, doctors, schoolmasters and mistresses, lawyers, musicians, farmers, engineers, architects, clerks, business men, electricians, saleswomen, miners, etc., etc. Thousands who have used and are using Kotalko owe their splendid head of hair to this wonderful discovery, the story of which is told in "The Indians' Secret of Perfect Hair Growth,"—sent post free on request.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVI. No. 392.] SATURDAY, FEBRUARY 3RD, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

"MY LADY'S GARDEN."

This is Miss Nita Naldi, whose entrance into motion-pictures was in the nature of a romance. She was in the chorus on the Century Roof in New York when she was seen and selected by John Barrymore as the type for the Spanish dancing-girl in the film-version of "Dr. Jekyll and Mr. Hyde." Now she is playing leading parts in Paramount pictures.

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HOW TO ENJOY LIFE.

By A. E. MANNING FOSTER.

IT is quite true that you cannot create enjoyment by auto-suggestion. You cannot "Coué" yourself into it.

The method of the father who smacked his small boy for crying on Hampstead Heath on Bank Holiday—"I brought you out to enjoy yourself (smack) and, hang it all (another smack), you shall enjoy yourself"—is useless. If you are continually feeling your mental pulse, and pulling yourself up to ask, "Am I enjoying myself?" you can be pretty sure you are not really enjoying yourself at all. It is like a man without a palate drinking a priceless vintage port. He knows that he ought to like it. Perhaps he does, or pretends he does. But the real subtle inner essence of the wine, the thing that matters, that differentiates it, is lost upon him. Raisins and water would do as well.

Real enjoyment is spontaneous. One needs to get away from self-consciousness and self-analysis. That is why the man who sets out deliberately to have "a good time" rarely achieves it.

"A Good Time."

I am always a little puzzled by that expression, "a good time." It seems to me rather asking for trouble, and generally only means a headache in the morning. Many young people nowadays are so bent on having "a good time" that their only idea of enjoyment is a perpetual round of feverish artificial gaiety. It is like the drug or drink habit. You need increasing doses to produce the effect. As I write there are some half-dozen invitations before me to "gala" nights and "super-gala" nights (what a horrible expression!) at various restaurants and dance clubs. Well, I frankly distrust these frequent "gala" nights. I have had some. They are overdone. The aim of each is to go one better than the time before.

Forced Gaiety.

It is good to relax now and then, to play the fool and let oneself go. I am sorry for people who cannot do it. They miss a great deal, although they may have other compensations. The idea of the Mi-Carême in the midst of the Lenten Fast is right. It meets the needs of human nature. But life cannot be one long carnival. The spectacle of elderly men and women assembling night after night to don paper caps and throw confetti and puff-balls at one another is both ludicrous and pathetic. It is funny because they don't know how silly they look. And it is sad because they don't really enjoy themselves, but only whip themselves up into a state of forced gaiety.

To the true epicure in enjoyment organised "orgies" are suspect. One needs to be in the right mood for a "rag." It is dreadful to have to go out to a wonderful dinner without appetite, and it is still worse to have the "gala" night habit. In fact, habit is the foe of real enjoyment, and in a sense it may be said that failure in life is to contract habits. The man who regulates his days by time-table, who knows exactly what he is going to do to-day, to-morrow, and every other day of the week, is a weariness to himself and his fellows. Life should not be stereotyped. The specialist gets much less out of existence than the dilettante.

Diversity.

Diversity, surprise, unexpectedness, sudden new interests, anticipation, the feeling that something wonderful is waiting for you and may be sprung upon you at any moment—these are the things that make for enjoyment. You might as well be in a convict prison as live the life many people do, frequently through sheer stupidity and lack of imagination. Of course, I do not ignore the daily routine, the daily drudgery. I am dreadfully sorry for all those who hate their regular work, who have to stick at some monotonous form of toil to make their livelihood.

I should dislike to have to add up figures every day. I should loathe to be a butcher and have to carve up carcasses. But I can conceive that there are people who like doing these things.

And even the round pegs in square holes, those whose work is most irksome to them, need not be bound by the nature of their employment. I know a grocer who is an ardent playgoer who, while he is packing up pounds of sugar, lives again the glories of the night before, and one of the best of our younger poets made his living by comic pictures of the Weary Willie and Tired Tim type.

Diversity of interest is the chief factor in enjoyment. The man who does one thing, and one thing only, and has no interests outside, may become a great authority on his subject, may achieve fame and pile up wealth, but he misses the fulness of life. I know men who are so wrapped up in their work and careers that they care for nothing else. Well, if the fulfilment of ambition or the making of money satisfies a man completely, let him have his enjoyment that way. Only do not let him hold it up as the highest ideal. It is the same with pastimes, recreations, and hobbies. I find it difficult, for instance, to enter into the mentality of a man whose exclusive hobby is collecting postage stamps. But that is only because I am not built that way.

Widen Your Interests.

I like bridge, and play it more frequently than any other game. But I should be very sorry to make it, as so many people do, their sole recreation, so that they are quite indignant if you suggest there are other good games.

It seems to me waste of life to have one interest, and one interest only.

"A counted number of pulses only is given to us of a variegated, dramatic life. How may we see in them all that is to be seen in them by the finest senses? How shall we pass most swiftly from point to point and be present always at the focus where the greatest number of vital forces unite in their purest energy?"

Well, we cannot. We must select. We cannot do everything. We have to learn what we like. But the more things we like, the wider our interests, the greater our enjoyment of life.

Travelling In Imagination.

I don't know which is worse, to long to travel and not be able to, or to have the time and means to travel and not desire to do so.

I think, on the whole, the latter case is the worse. Those of us who are tied to the wheel by pitiless circumstance, who simply cannot get away, can obtain a great deal of enjoyment vicariously. There are gorgeous travel books and alluring illustrated pamphlets issued by steamship companies and tourist agencies. To read them imaginatively is to be transported on a magic carpet to the uttermost ends of the earth.

The greatest enemy to enjoyment is to become local and provincial in one's ideas; to take no interest in anything beyond the parish pump; to shut oneself off from the great big world. "Why not sheer negation?" I am sometimes tempted to ask of those who find life so dull that they have constantly to be playing at something to prevent utter boredom. Travel enlarges the horizon and enables one to acquire proper perspective. Insularity dulls the perceptions. —*John o' London's Weekly.*

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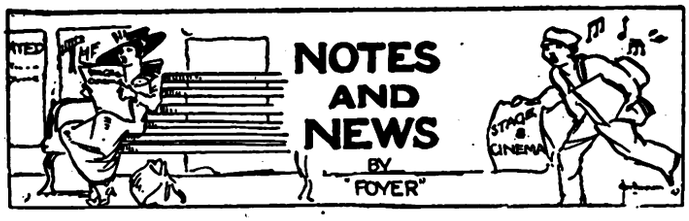

Marks Pasinsky in "Partners Again."

Mr. Eric Albury, the Marks Pasinsky of "Partners Again," whose photograph is reproduced on this page, visited South Africa in 1904-1905 with the late George Giddens in "Are You a Mason?" and "A Night Out" (the latter the play from which the present-day musical-comedy of the same name was adapted), and he played light-comedy parts with Messrs. B. & F. Wheeler's *Répertoire* Company. After deciding that he would not like to be a doctor, for which profession he was originally intended, Mr. Albury entered the Civil Service, but ultimately he resigned to follow a stage career. One of his first parts was as Charley in "Charley's Aunt." He appeared with the late James Welch at the Criterion Theatre, London, in "Oh, I Say!" which ran for 350 performances. At the Queen's Theatre he appeared with Miss Ethel Warwick (formerly Mrs. Edmund Waller) in "Zaza" and three other productions, and at the Lyric and Queen's Theatres he took part in Maeterlinck's play "Monna Vanna." At the Kingsway he acted with Miss Lillah McCarthy in "Judith," and he supported Lady Forbes-Robertson in "Eyes of Youth" and Miss Ethel Irving in the dramatic version of "La Tosca."

MR. ERIC ALBURY,

Who is playing Marks Pasinsky to the Potash and Perlmutter of Messrs. Augustus Yorke and Nicholas Adams in "Partners Again" at His Majesty's Theatre, Johannesburg.

"Them's God's Creatures."

Asked to relate a story for this page, Mr. Albury weighed in with the following: "Some years ago whilst touring the 'Fit-ups' in England we arrived early in the day at a quaint old-world little town, and, following our usual custom, two or three of us strolled round to see the sights. As it was rather a warm day we entered (strange though it seems) a dairy, and called for the requisite number of glasses—of milk. It appeared that this little town had recently been visited by a Circus and Grand Menagerie, and we had noticed that there were any number of posters in the windows and on the walls depicting the usual ferocious lions, tigers and baboons, but that not one of our bills was to be seen. This led me to enquire from the lady presiding behind the milk and butter why our posters were not displayed, and why, in her dairy at all events, she did not pull down the menagerie 'pictorials' and replace them with our theatrical ones. The lady glanced at us sternly and somewhat disdainfully, turned to look at the lions and baboons, and replied slowly but firmly: *'Ah, but them's God's creatures!'*"

Musical-Comedy and Shakespeare.

Mr. Jack Livesey, whose photograph is reproduced on the opposite page, and who plays Dan Davis (the "juvenile" or "hero" part) in "Partners Again," is a young actor who made his first appearance on the stage in "The Aristocrats" at St. James's Theatre, London, in 1915. Since then he has gained plenty of experience, for among the parts he has played are: Frank Taylor in "The Land of Promise," the juvenile lead in "The Wrong Number," George Guerandin in "In the Night," Bolingbroke in "Henry V.," the juvenile lead in "The Knave of Diamonds," Max Touquet in "Kissing Time," Macduff in "Macbeth" (not a bad jump, that!), Douglas Cattermole in "The Private Secretary," the lead in "The Divine Gift" (film), juvenile leading parts in musical-comedy in the Far East, the Duke in "The Duke of Killicrankie," and David Summers in "Tiger's Cub." Mr. Livesey is related to Mr. Sam Livesey, the well-known London actor, who was the original Hank Bloss ("The Tiger") in "Tiger's Cub."

Matinee Idols.

One of the most readable and entertaining books of theatrical reminiscences issued for a long time has just been published by Collins under the title of "From the Wings," by "The Stage Cat," edited by Elisabeth Fagan. The volume is dedicated "To all old Bensonians." Talking about the late Sir George Alexander and matinée idols, the writer says: "Women do make such idiots of themselves over actors, and the women of the company are just as bad —especially the beginners. . . . . I have even hard of one 'Matinee Idol' manager—I won't vouch for the truth of this as it is not a personal story—who was obliged to have a notice put up on the 'call-board': 'Walk-on ladies are requested not to bow to Mr. —— when they meet him in the street.'" Perhaps the most famous of all matinée idols was Lewis Waller. Here is a tale about him: "One night there was a big theatrical dinner, for men only, and things were very gay; most of the guests did better than merely 'look upon the wine when it was red,' Waller among the rest. Next day when he entered the Green Room Club a friend called out: 'Hallo, Will, old man' (his real name was William), 'a bit squiffy last night, eh, what?' 'Squiffy!' said Waller, 'not a bit of it. I rode all the way home on my bike, and twice round the dinner-table when I got there. Call that squiffy!'"

"Poor Old Blighter!"

Mr. Charles Grantley, "The Erratic Comedian," who is now appearing at the Johannesburg Empire, says he made his first appearance one cold night in January, and was a "howling success" to an audience of two, his nurse and mother, but he forgets how many years ago now. After some time as an entertainer in the concert world he decided to try his fortune on the music-halls, and after a trial made his first professional appearance at the Palace, Bristol. Since then Mr. Grantley has had many ups and downs. He doesn't mind telling a story against himself—and he is an excellent story-teller, by the way. This one is in connection with an engagement he had at Jarrow-on-Tyne, where, during his turn, he frequently made use of the catch-phrase, "It doesn't hurt me." One night while he was going through his business someone in the gallery shouted, "Does it hurt you?" Thinking he would be smart, the comedian replied, "No, I like it because I'm paid for it." "More's the (Newcastle adjective) pity!" came the withering retort from "up aloft." On another occasion, while Charles Grantley was giving his impersonation of Nell's Grandfather from "The Old Curiosity Shop" at a hall which he locates as being "not a hundred miles from Walham Green," "an old chap in the audience, evidently carried away by my performance—or by too much suction—leaned over the side of the circle and in a very audible stage-whisper ejaculated, 'Poor old blighter!'"

HIS MAJESTY'S: "PARTNERS AGAIN."

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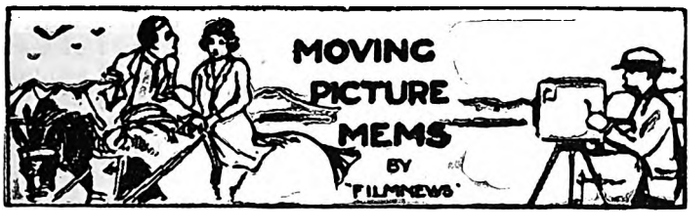

This Week's Colour-Plate: Ethel Clayton.

Miss Ethel Clayton, who was featured at the Orpheum Theatre, Johannesburg, this week, in the Famous Players production "More Deadly Than the Male," the film version of Rupert Hughes' story "The Thirteenth Commandment," was born in Champaign, Ill., and educated at St. Elizabeth's Convent, Chicago. Her initial venture in the theatrical world was as a featured player in stock, after which she was prominently cast with Edwin Stevens in "The Devil." She began her screen career with the old Lubin company. She has achieved her greatest success on the screen with the Famous Players company in such pictures as "Pettigrew's Girl," "Maggie Pepper," "Men, Women and Money," "More Deadly Than the Male," and "A Lady in Love." Miss Clayton is five feet five inches in height and weighs a hundred and thirty pounds. She has red-gold hair and gray eyes, and is very fond of all outdoor sports.

Valentino for London.

Rudolph Valentino and his wife, Winifred Hudnut (who dances the tango with him in the Argentine scene in "The Four Horsemen"), plan to go to Europe soon, and in all probability they will take up an offer made by Charles B. Cochran, the London theatrical manager, to appear in a revue there. It is said Cochran has offered the movie star $3,500 a week. His reported plan to enter vaudeville in New York was knocked on the head recently when the Famous Players-Lasky Corporation secured an injunction restraining him from appearing on the stage or in the motion pictures "for any person, firm or corporation other than the Famous Players-Lasky Corporation, or for himself on his own account in America," until the breach of contract suit which the corporation has brought against him in the Supreme Court is decided. The Appellate Division of the Supreme Court settled this question finally in mail-week by denying the appeal made by Valentino's counsel immediately after Supreme Court Justice Wasservogel on September 30 had made the same decision. It will be a month or two, it is believed, before Valentino will have an opportunity in court to prove his charges that the Famous Players-Lasky Corporation mistreated and underpaid him to such a humiliating degree that he was justified in quitting Hollywood as suddenly as he did on September 4 last. Valentino has not worked for the Famous Players since then, and he is now prevented from working for anyone else in the United States. Louis Marshall, counsel for the Famous Players-Lasky Corporation, declares that the movie star was simply trying to get more money for his services elsewhere than $1,250 a week which his twenty-two-year contract allows.

The Art of the Photoplay.

The advance in the art of the photoplay continues steadily forward (says an article in *The Christian Science Monitor*), in spite of temporary setbacks due to universal and proper disgust incurred periodically by individual members of the profession to whom exaggerated salaries offer opportunities to display in public their personal weaknesses. The Drama of the Unspoken Word is of too great importance in its co-ordination with the Written Word and the Spoken Word to be permanently affected by the acts of any individuals, however reprehensible, in its onward march as it begins to come into its own. Contrary to early apprehensions, the photoplay has not proved to be a rival of the stage or of the novel, but rather a new art distinctive in itself and necessary to complete the triangle. Slowly, but surely, it is passing through the inevitable unlovely phases of a new art. The audiences, once so easily satisfied, now demand better things, and with this demand a different class of producers is arising which recognises in this powerful medium an opportunity to reach a stupendous audience with messages as worth-while as those expressed through the drama or literature. With a higher grade of producers will come closer co-operation on the part of the best writers, who now simply turn their stories over for value, accepting (with cringes, perhaps, but considering the sacrifice inevitable) the mutilation which their work receives at the hands of the continuity writer in translating it into photoplay terms. The real amalgamation will be accomplished when the atmosphere which surrounds the photoplay becomes such that the best writers can breathe it, and when they study the technique with the same analysis that they now give to the short story or to the novel. The triumph of the art will come when the writing is done directly for the screen by the genius whose skill is equal to the task of telling his stories by pictures rather than by words, supplemented by actors and actresses great enough to convey this message by facial expression, by gesture, by physical action, so surely that the audience may understand without the impertinent interruption of printed explanation. The photoplay has become an international institution, and a force with which the world must reckon. It has as yet only touched upon the fringes of its possibilities. Its character in the future depends upon its audiences, for writer and producer strive to give that which is demanded. Present tendencies seem to indicate that the Photoplay will take its position squarely beside its sister arts, Drama and Literature.

MR. JACK LIVESEY,

Who is playing Dan Davis, the resourceful young motor-mechanic, in "Partners Again" at His Majesty's Theatre, Johannesburg.

Poets' Corner: A Shut-in Speaks.

All who have loved the pathos of the dew
Weeping for daybreak on some dreaming rose,
All who have watched a seascape still and blue,
And young trees bending with each breeze that blows,
All who have hungered for a twilight lane
Grown intimate and sweet with lilac bloom,
Or felt the far flung kiss of falling rain,
Know how I light the darkness of this room.

Walls that were bare are strangely beautified,
Days that were dark, with sudden glory shine,
Since these I loved, whose memory has not died,
Consent to share this loneliness of mine—
And like old friends from some remembered land,
Slip through the dusk, and stoop and take my hand.

By Helen Frazee-Bower.

BIJOU, MONDAY: "THE BLUE LAGOON."

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University Examiners' Opinions.

The annual examinations in practical music conducted by a group of Examiners appointed for the University of South Africa by the Associated Board of the Royal College of Music and the Royal Academy of Music in London are always of decided importance in local educational circles. Among the Examiners for the past year were such well-known authorities in their respective subjects as Mr. Harold Samuel, Mr. Harold Craxton and Mr. Spencer Dyke, and it is of interest to note their opinions with regard to the general standards of musical education in South Africa. In connection with the pianoforte-playing examinations, the Examiners expressed themselves in a manner highly complimentary to those teachers concerned. "It was gratifying," says the official report, "to find such a high standard of pianoforte playing, and this standard was unusually high in some of the large towns, where it was obvious the candidates had the advantage of excellent teaching. The methods of teaching technique were generally up-to-date, and there was a general musical idea about the playing that was commendable. But once or twice one encountered the work of an unmusical method which, by making harshness and crudeness of style the objective, completely obliterated any musical feeling the candidate may have had. This was fortunately rare." The new system of issuing mark-sheets containing the Examiner's remarks and comments makes it clear that in the cases objected to the Examiner's opinion was frankly given, hence greatly increasing the value of these University tests.

MISS ALICE GOCH,

A well-known Johannesburg teacher of piano. Miss Goch, in conjunction with Miss Gadsden, has opened a teaching studio in Corporation Buildings.

The Licentiate Playing.

The report on the professional classes states: "The standard of playing in the Licentiate Examinations was not nearly as high as it should have been—particularly in the performers. Also, many text-books that are incorrect, vague and of no real authoritative standing, are used and greatly confuse on matters of form, fugue, ornaments, and piano teaching. Teachers should endeavour to guide their pupils in choosing the right text-books and do all they can to get reliable authors." These questions of form, etc., seem to the writer to be largely a matter of opinion, especially as to which authors are reliable and which are not. There is a stupid antipathy among the disciples of one examining body against the disciples of another, and this may partly account for the term "reliable" used by the Associated Board's representatives. An obvious course to remove all cause for complaint is to state definitely which author is regarded as reliable by the University authorities; then all will be bound to the kind of knowledge which the Examiners evidently look for. The report goes on to say that "common-sense was so often missing in answers given to questions in teaching," but it is evident also that the same quality is sometimes missing in reports written by visiting Examiners. Further: "The answers in the Professional Examinations often showed a vague understanding and often unsound knowledge on several important subjects for the teacher. The candidates often showed an incorrect knowledge of a very well-known method of teaching technique and touch, and a regrettable lack of common-sense in their arguments." All this can be readily believed, despite the availability of the precepts of the "well-known method of teaching technique and touch." It will be seen, however, that, taken all through, the piano teachers in the country have reason to feel satisfied with the assessment placed on their work by outside and independent authorities.

The Strings.

"The standard of violin playing," says the Examiner, "though of necessity a widely varying one, is, on the whole, very fair. In some of the larger towns, where it might be expected that the standard would have been high, the results were most disappointing. There were many cases of flagrantly poor teaching, and there were instances of really talented players who are, at the moment, suffering from the inadequacy of their tuition." This Examiner has decided opinions, and it can only be hoped that, as a result of the examination and his official mark-sheet issued to the candidates concerned, these will no longer suffer from the inadequacy of their further tuition. "Intonation was generally most unsatisfactory, and this—almost the first point to be considered by teachers—has not received the attention it demands. Tone-production does not seem to be understood, and far too much thought has been concentrated on notes, with little consideration of their value musically." From this it will be gathered that violin-teaching "in some of the larger towns" is deplorably bad. Here, also, it is hoped that one result of this particular Examiner's visit will be a greater recognition of their obvious responsibility by violin teachers. The 'cellists the Examiner thought efficient and entitled to congratulation.

Singing.

Last year the vocal standard was found to be higher than during the same Examiner's visit in 1916. This in the big centres, notably Johannesburg. "In the smaller centres," says the report, "there was in many cases a lack of technical skill, due in a measure to faulty tone-production. The candidates often sang notes and time correctly, but with such a rigid and faulty method that flexibility, the *sine qua non* of artistic treatment, was out of the question." Here also it can be assumed that the candidates who were at fault now know exactly what was wrong and why it was wrong. Undoubtedly the Examiner's reports and comments are of inestimable value when they come from an authority on the subject and when they are written with the same frankness of expression as is found in the joint report issued to the University.

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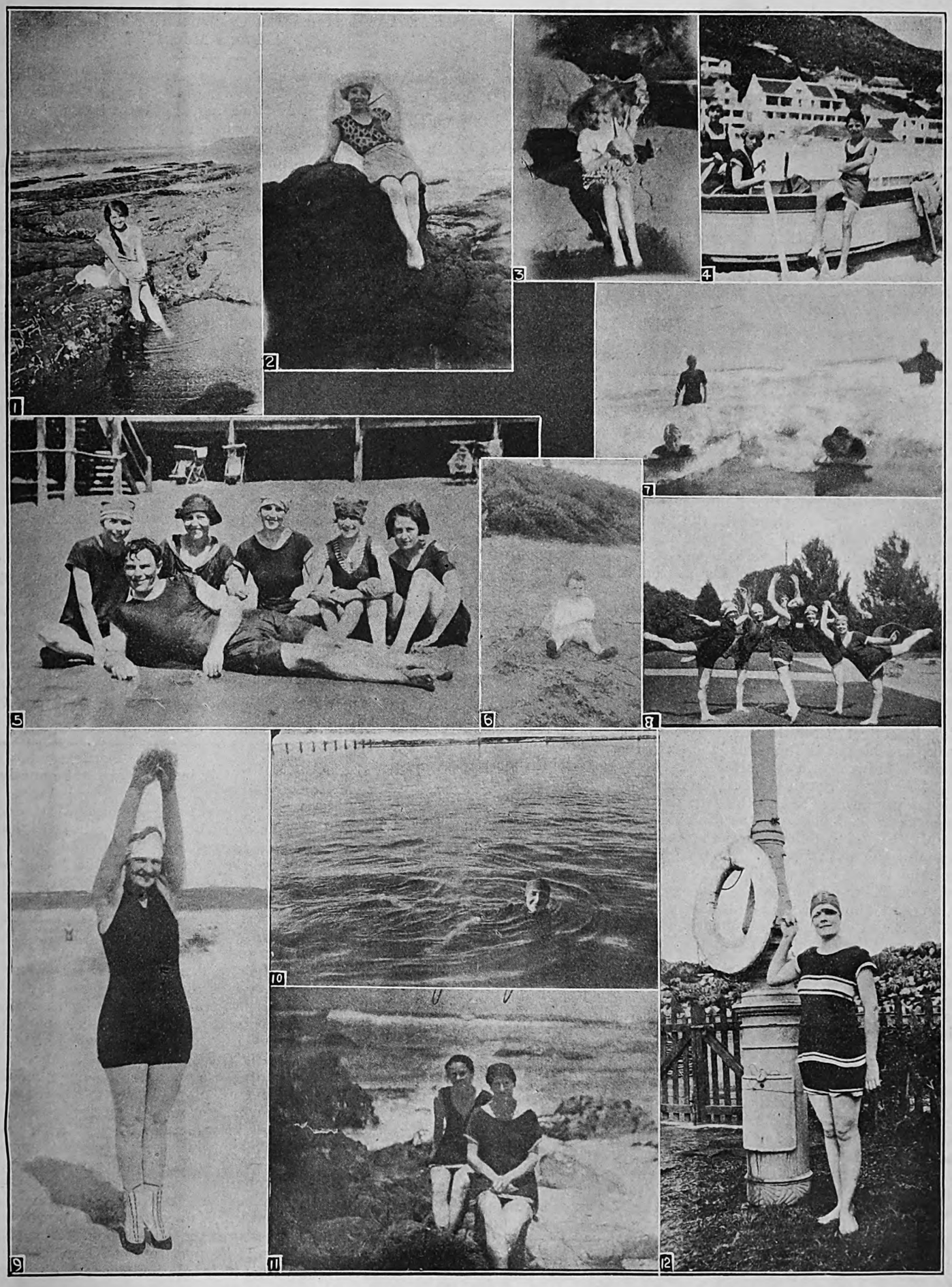
—OR MOUNTAIN-BUILT WITH PEACEFUL CITADEL—

(*Continued on page 11.*)



ENTRIES IN "THE SOUTH AFRICAN PICTORIAL'S" BATHING-PHOTO COMPETITION: RESULTS NEXT WEEK.

1. Illovo Beach, Natal. **2.** Shelly Beach, East London. **3.** Parys, Orange Free State. **4.** Fish Hoek, Cape Peninsula. **5.** Durban. **6.** Amanzimtoti. **7.** Noetzee, a practically unknown resort near Knysna, Cape Province. **8.** Pretoria Baths. **9.** Muizenberg. **10.** Sea Point, Cape Town. **11.** Hermanus. **12.** Durban Baths.

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

"Partners Again" Raises Gale of Laughter at Yorke-and-Adams Premiere.

WE were told beforehand that "Partners Again" was "one long laugh from start to finish." It was—the best and healthiest kind of laughter, with here and there a touch of tears in it. Seldom have I heard such spontaneous and sustained mirth as prostrated Monday night's audience at the Yorke-and-Adams Company's *première* at His Majesty's. "Partners Again" is a play which can be depended upon to advertise itself, for everyone who sees it will want to recommend it to friends. It is a better play than either of its two predecessors—from what I can recollect of them—of the same series that have been done here—"Potash and Perlmutter" and "Business Before Pleasure." It is just as funny, more interesting, and more soundly constructed. It combines the irresistible appeal of Jewish humour with a universal interest in motor-cars; than which, when you come to think of it, it would be hard to find two subjects more likely to attract present-day playgoers of every class and creed. Abe Potash's declaration that "a carburettor is like a rattlesnake—if you don't interfere with it it won't hurt you," is a sample of the many good sayings the authors, Messrs. Montague Glass and Jules Eckert Goodman, have been able to pack into their new 'script through detaching Abe and Mawruss from the cloak-and-suit business and transforming them into agents for automobiles.

Apart from the excellence of the play, the *première* was notable for being the first performance of "Partners Again" outside New York (where, early in December, it finished a run of seven months at the Selwyn Theatre), and for introducing Messrs. Augustus Yorke and Nicholas Adams to Johannesburg. It is hardly necessary, perhaps, to say that we have never before seen an Abe Potash like the Abe Potash of Mr. Yorke, nor a Mawruss Perlmutter like the Mawruss Perlmutter of Mr. Adams. Both actors are perfect individual exponents of their parts, and their give-and-take work—their team-work—is a joy to witness. At first it seemed as if the younger partner were going to collect "all the fat." He had the best lines to speak, and he got the most laughs. (In fact, in "Partners Again" Mawruss Perlmutter really "comes into his own," as far as South Africa is concerned; a circumstance which must be ascribed to the fact that Mr. Adams has an easier task to follow our two previous Perlmutters than has Mr. Yorke to follow our two previous Potashes.) But gradually the pathetic and resourceful repose of the plaintive Abe began to assert itself, and before the end of the first act he was dominating the stage to the extent of making all the ladies in the audience, whether of the senior or the junior faith, declare audibly that he was a darling and they would like to hug him. Mr. Yorke can be funnier with a serious face than any comedian I ever saw. In the last act, where he is tearfully anticipating a gaol sentence and gives his wife a list of the comforts he'll need in prison—warm underwear, aspirin, "mathematic spirits of ammonia," and so forth—he's a perfect scream. Of course, "repose" is the keynote of the part, but Mr. Yorke's restraint should be a useful example to any young actor in any part. One of the best scenes in the play is when Abe, in blunderingly trying to cut short an attachment between the firm's ex-crook motor-mechanic, Dan Davis, and the firm's pretty stenographer, Hattie Friedman, his (Abe's) "second cousin by marriage," only succeeds in literally hurling them into each other's arms. But even that mistake, like all Abe's mistakes, turns up trumps in the end, for Dan, in return for a secret advance of $500 on which to set up house, assigns to Potash and Perlmutter a half-share in his motor-fuel, which nobody will look at, but which eventually proves to be worth millions!

(Continued in next column.)

Bathing-Photo Competition.

RESULTS NEXT WEEK.

How the Entries are Classified: An Explanation of "Pious Morn."

BY the time this issue of The Pictorial appears in print our Bathing-Photo Competition will have closed. At the time of writing, however, it is still open, with a day and a half to run, and avalanches of snap-shots are descending upon us by every post. As they come in they are being classified into three sections: "Probables and Possibles," "Publishable," and "Not Worth Publishing."

The "Publishable" section is the most numerous, with the "Not Worth Publishing" section a good second. Only the real aristocrats of photos find their way into the "Probables and Possibles," and all pictures in this section will eventually be published. The fact that a photograph is classified into the "Publishable" section does not necessarily mean that it will actually be reproduced, either now or later. In this section alone there are now so many entries that it would take weeks to work through them all at the rate of two or three pages per issue, and our readers will agree that we have already devoted nearly enough space to the subject of Bathing-Photos, however interesting they may be to the people who figure in them.

For a continuation headline to the three pages in this week's issue we have selected a fairly apposite quotation from Keats's beautiful "Ode to a Grecian Urn":

What little town by river or sea-shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk this pious morn?

If you ask us: "Why 'pious' morn?" we can only reply that the word was used by the poet when he imagined the "breed of marble men and maidens" on the Urn coming to the sacrifice at some green altar of a heifer "lowing at the skies, and all her silken flanks in garlands dressed"; and that, in any case, it is more than likely that many of our photos were taken on a Sunday morning!

Look out for next week's issue of "The South African Pictorial," in which the results of the Bathing-Photo Competition will be announced.

Mr. Adams's Perlmutter is in every respect exactly the right counterpart and foil to Mr. Yorke's Potash. Mr. Adams gives the younger partner the jaunty strut and air of cocksure ability that mark him as the (alleged) brains of the firm, but when it comes to a "show-down" he is almost invariably guided by Abe's "hunch" that such-and-such a thing is the correct thing to do. An admirable touch of pathos is introduced at the end of the second act, when Abe, threatened with ruin and imprisonment at the suit of Schenckmann, implores Mawruss to cut him adrift and to find a younger and cleverer partner, and Mawruss says (in effect) that they've been partners for twenty-five years and that Abe Potash is always good enough for him; and then turns the situation into laughter by immediately breaking into a violent quarrel with Abe because during all the twenty-five years they have been together there has never been a decent pot of paste in the office!

Potash and Perlmutter so completely overshadow all the other characters in the play (of whom there are sixteen) that none of them greatly matters. Still, two swallows don't make a summer, and even with Messrs. Yorke and Adams to keep things moving the "support" must be good. It *is* good. After the two partners, the most outstanding member of the cast on Monday night was Mr. Jack Livesey as Dan Davis. This young actor gave a nice, easy, natural, unconstrained performance, with a free flow of gesture and expression. Miss Eileen Lovett-Janison, playing "opposite" to him as Hattie, was pleasant and welcome in all her scenes, although at

(Continued on Page 21.)

HIS MAJESTY'S: "PARTNERS AGAIN."

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FAVOURITES OF THE SILVER SCREEN.

Miss Ethel Clayton.

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AT SEA, January, 1923.

"Naval" Oranges.

Among the people who left our good ship at the Cape was one Percival Gray, who during the prehistoric ages bulged out a hammock in my vincinity on H.M.S. *Worcester*, the Cadet-ship that floats on the Thames. Gray was one of the mariners on the Mawson Antarctic Expedition, and has since drawn money impartially from the R.N.R., the P. & O. and other sources—and has now "swallowed the anchor" and bought an orange grove, mill, mine or whatever the technical term is for a gathering of young oranges, outside Durban way. The sailor-man seems to have struck a soft job, as sundry coloured folk are only just planting the succulent fruit, and so the proprietor has apparently nothing to do except to wait for a couple of years. There is not even the formality of digging the pips up occasionally, to see how they are progressing. Consulting a trade journal, known as *The Leather Trade*, I find there is an even better variety of orange which takes over three years to mature, and the advantages of a three-years' rest before seeing whether lemons, beetroot or spinach appear seems so attractive that I'm seriously considering retiring from my present sphere of life and cultivating a triennial crop of oranges "with knobs on." I surmise that a good supply of oil for lubricating the soil in order to tone down the harsh sound of the orange-trees relentlessly forcing themselves through the soil might be useful to ensure a good night's rest. Anyway, surrounding neighbours of "Penguin Farm" will find a good pal in Percival "Nanook" Gray, who has reversed the old adage of "selling a farm and going to sea."

"Seeing Life" in Sydney.

In suburban Sydney a gentleman named Clay retails vaudeville at acceptable prices to the multitude. The Gaiety is one of the venues where Mr. Clay provides a variety bill-of-fare, and I recently paid my first visit to this theatre. Whilst a hard-working trio perspiringly did their best to impersonate a full band, the usual type of advertisement slides were projected on to the screen, and one masterpiece appealed to me. It was a photographic reproduction of a group of be-whiskered gentlemen, lathered with pride, who gravely announced to the wondering public that they were the makers of Somebody's Sausages! That slide alone, to me, was worth the 2s. the box-office had exchanged for an orchestra stall, for during the course of a fairly varied career I had never before seen a sausage-maker and had often pondered over what manner of people they might be. As the personal appearance of a sausage-maker must only serve to whet the public's enquiring turn of mind, perhaps the Gaiety Theatre might arrange to include in its programme a serial on such lines as say, "The Life History of a Sausage King," with the chapters (and sausages) suitably linked.

A Question of "Bags."

The "heart-interest" provided by the sausage-makers was, a few slides later, somewhat toned down by this stern warning: "Patrons are requested not to throw pea-nut shells, fruit skins, etc., on the floor, but to replace them in their bags. *Note: A Health Inspector is in attendance at this theatre.*" I was relieved to find that the reference to patrons and "their bags" was evidently taken to mean paper, and not personal, "bags." A lady and gentleman sitting behind me had ingeniously evaded all responsibility in the warning by consuming large and defunct prawns, which had apparently been purchased without a paper container. As the gentleman dragged them "neat" out of a capacious pocket, shared them with his lady friend, and they jointly deposited the "empties" in my hat, which lay "bottom-up" under my seat, I was sorely tempted to arm myself in the interval with a brace of crayfish and "deal it out" summarily to the courting pair—Health Inspector or no Health Inspector—but for the fact that they considerately switched on to thawing down "ice blocks." A nearly-full house showed that there were plenty of people who couldn't muster up the higher prices of the City shows, and may have somewhat justified the engagement of some of those who were optimistically labelled as vaudeville "attractions."

St. Paul and Paula.

About midway between South Africa and Australia the seascape is suddenly interrupted by an aggressive snout of rock known as St. Paul's Island. This islet is interesting, in its own way, as being the top of a volcano protruding out of the wet. The "central heating" apparatus is apparently out of working order, but the ridges of high volcanic rock that enclose the central bore emit occasional jets of vapour that remind you of what might have been. A steamer can cruise round this rocky spike to within a few feet of the multi-coloured larva, as the longest sounding-wire only emphasises the depth of the water that surrounds it. A gaping *crevasse* on the northern side provides a tradesmen's entrance by which the passing vessel can gaze inwards into the lagoon, which now marks what was presumably the principal flue or uptake, and a telescope easily reveals a hut and flagstaff placed there, together with a *cache* of provisions, in case those in pursuit of the simple life may happen on that particular district. The Sailing Directory states that cray-fish are numerous in the side-streets off the lagoon, and a plentiful supply of boiling water (fresh, but somewhat fortified with sulphur) is available for the express purpose of cooking the camouflaged lobsters in the numerous small recesses of the upper storeys of the building. As an extra inducement to settle in the parish the municipal authorities have agreed to make no extra charge for this convenience; for Amsterdam Island, which winks a watchful eye at its neighbour from the northern horizon of those parts, boldly advertises wild pigs, goats and cats, and has even succeeded in raising a brand of cabbage that can be masticated after a boiling of not less than 48 hours. Whilst our good ship was passing St. Paul a lady-passenger so far forgot herself as to become eligible to collect the baby-bonus at the nearest port. When the Chief Officer interviewed the new mother at the earliest possible opportunity (for registration purposes) he conveyed a poetic message to the lady from me in which I pointed out that as the young infant (female) had entered this world when we were passing St. Paul, a good name for the youngster would be Paula—more so as Paul meant "little." I got my answer later in the day. 1. The baby was going to be christened Martha Annie. 2. It wasn't "little"—it weighed 8½ lbs.!

More Commercial Candour.

I happened to be in the editorial sanctum of a Sydney periodical when the editor was looking over some cover-designs for his magazine, submitted by a rather youthful artist. Out of the bunch the man of letters selected two, said he was willing to accept them for future use, and stated his usual payment for such work. The apparently unknown artist was evidently of an optimistic turn of mind, however, for he promptly said: "Why, I've heard that in London they pay artists £25 a time for magazine covers." The editor thereupon smoothly agreed: "Yes, they pay *artists* £25!"

When the Italian Fascisti called a congress of criminals at Alessandria and warned them that unless they reformed they would be beaten with clubs, an old man, purple-faced with rage, came forward and protested against being classed with thieves. "I'm an honest man," he insisted. "I've been in prison eighteen years for homicide. I won't be insulted like this!"

BIJOU, MONDAY: "THE BLUE LAGOON."

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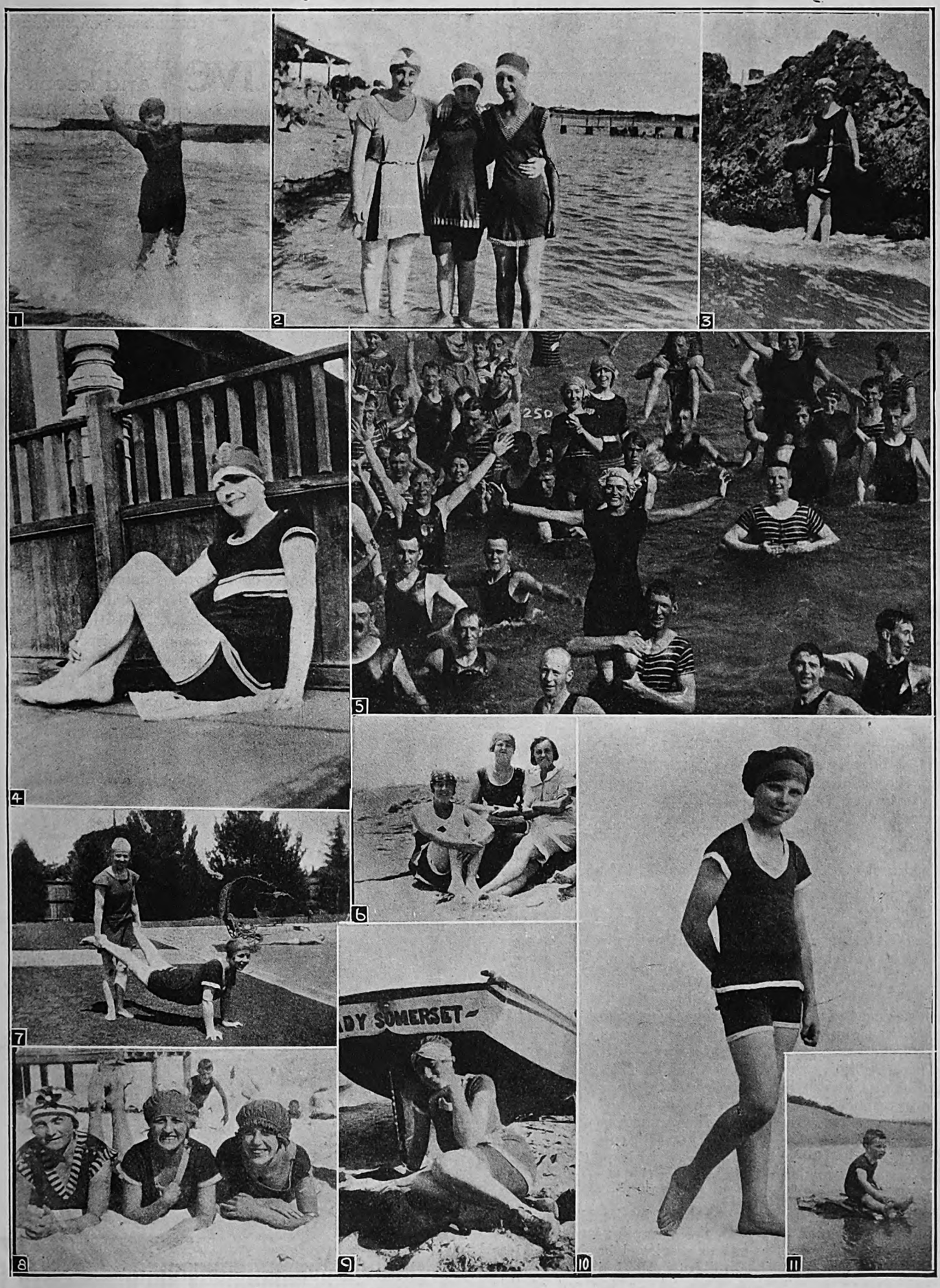
—— IS EMPTIED OF THIS FOLK THIS PIOUS MORN?"

(*Keats.*)



ENTRIES IN "THE SOUTH AFRICAN PICTORIAL'S" BATHING-PHOTO COMPETITION; RESULTS NEXT WEEK.

1. Illovo Beach. **2.** Port Alfred. **3.** Humewood, Port Elizabeth. **4.** Durban Baths. **5.** Durban Enclosure. **6.** Sea Point, Cape Town. **7.** Pretoria Baths. **8.** Muizenberg. **9.** Somerset Strand. **10.** Muizenberg. **11.** Amanzimtoti.

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JOHANNESBURG, Tuesday afternoon.

THE week has been noteworthy for three "Crown Cops," or in more polite if less alliterative language, three opportunities of pocketing five-shilling rises. Of these I put you on to one, and indicated another. At the beginning of the month I said that it wanted but a little encouraging development, and a rise in the price of the metals to be sharply reflected in the price of Transvaal silvers. You could have bought as many as you wanted at 7s. 6d.. They are now 13s., which is by no means an unlucky figure if you had taken the "tip"! Though over-priced on intrinsic merits, I remarked that New States (then about 35s.) were "talked up in the market" to 40s. I don't know whether you were too busy on these rushing Saturday mornings, when you have to bank your cash by noon, to have rung up your broker and have got 40s. 6d.; but even on Monday you could have slid out at 39s. 6d. It was largely due to a "bunny hug," to use a variant of a "Bear squeeze" in these dancing days! Yesterday afternoon the activity subsided with the shares quoted at 37s. 9d. Rather taking a chance to be "short" of shares like this—comparatively few in the market, with the most influential sponsoring on the Rand, and all the glamour of production starting in three or four months. Those who indulged in this little operation paid heavily for their temerity.

The third case was Nigels, whose potentialities, I am free to confess, I failed to realise. They have been "pretty dead," as the phrase goes, for weeks, with sellers persistently offering at 6s. 6d., and buyers at only 4s. 6d. The news published here on Saturday morning that a drive from the Sub-Nigel into the property had assayed. for a run of 50 feet, 20 dwt. over 19 inches, failed to evoke any excitement, and they were merely marked up to 6s. buyers. But in London the shares have a great reputation—the company has paid £850,000 in dividends—and the significance of the news was evidently exaggerated. Cables quoted them 13s. buyers, and here they were rushed up to 11s., at which they closed buyers. But evidently Maritzburg, which is full of the shares, thought it a good opportunity to get out, and, after opening at the same figure, they receded to 9s. Altogether a nice active week for those "in the know."

Modder Bees have recovered somewhat from the slump to 26s. 3d. of last week, and are this morning quoted at 27s. to 29s. In last week's notes I referred to the big increase in the Randfontein Central's development. As a matter of fact, the distance was about normal, namely, 7,400 feet; and the mistake was due to a clerical error in the report. About half the sampled footage was payable.

The Modder Deep's quarterly report shows that the values of development has scarcely been maintained. The pay-ratio has dropped to a little over 60, and the value of reef sampled from 19 dwt. to 15 dwt.—still, of course, quite good as it is, taken over a width of 48 inches. At Geduld the pay-ratio has improved to 40 per cent., which is, however, nothing to throw one's hat up about. It is hoped to have the extension of the reduction plant, which will then crush 65,000 tons, in full running by the middle of May. Holders are disposed to keep their shares, looking for an appreciation when, after the turn of the half-year, the mine should be making £47,500 a month.

There is little cause for enthusiasm in the Modder East report. Only 30 per cent. of the sampling was deemed payable, and well may the values disclosed be described as "disappointing." That is a mild term. I don't see how they can expect to get more than 24s. a ton out of this ore, and costs last quarter were 23s. 9d. A low pay-ratio is "the very devil" in mining.

That Cap is Captive and keeps intact the high efficiency of

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Enjoy this new advantage

The Captive Cap is now fitted to every tube of KOLYNOS Dental Cream. This addition is necessary because of the fact that in the hurry of a morning toilet the old style cap was frequently lost, and when uncapped there was a danger of Kolynos deteriorating, ever so slightly perhaps, but still the danger existed. With the new captive cap this is now impossible. When pressed over, the cap falls into position. Two turns and the Kolynos is secure, safe against the possibility of deterioration.

Kolynos contains no particle of grit to harm your teeth.

If you are not already acquainted with Kolynos

SEND FOR A SAMPLE TO-DAY.

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Please send me a free samole tube of Kolynos Dental Cream.

Mr., Mrs. or Miss .....

Address .....

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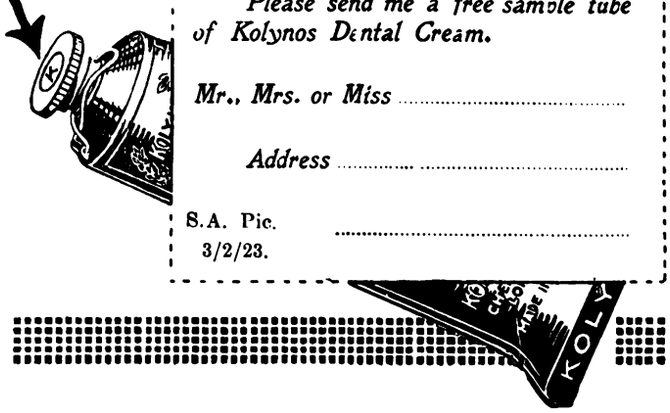

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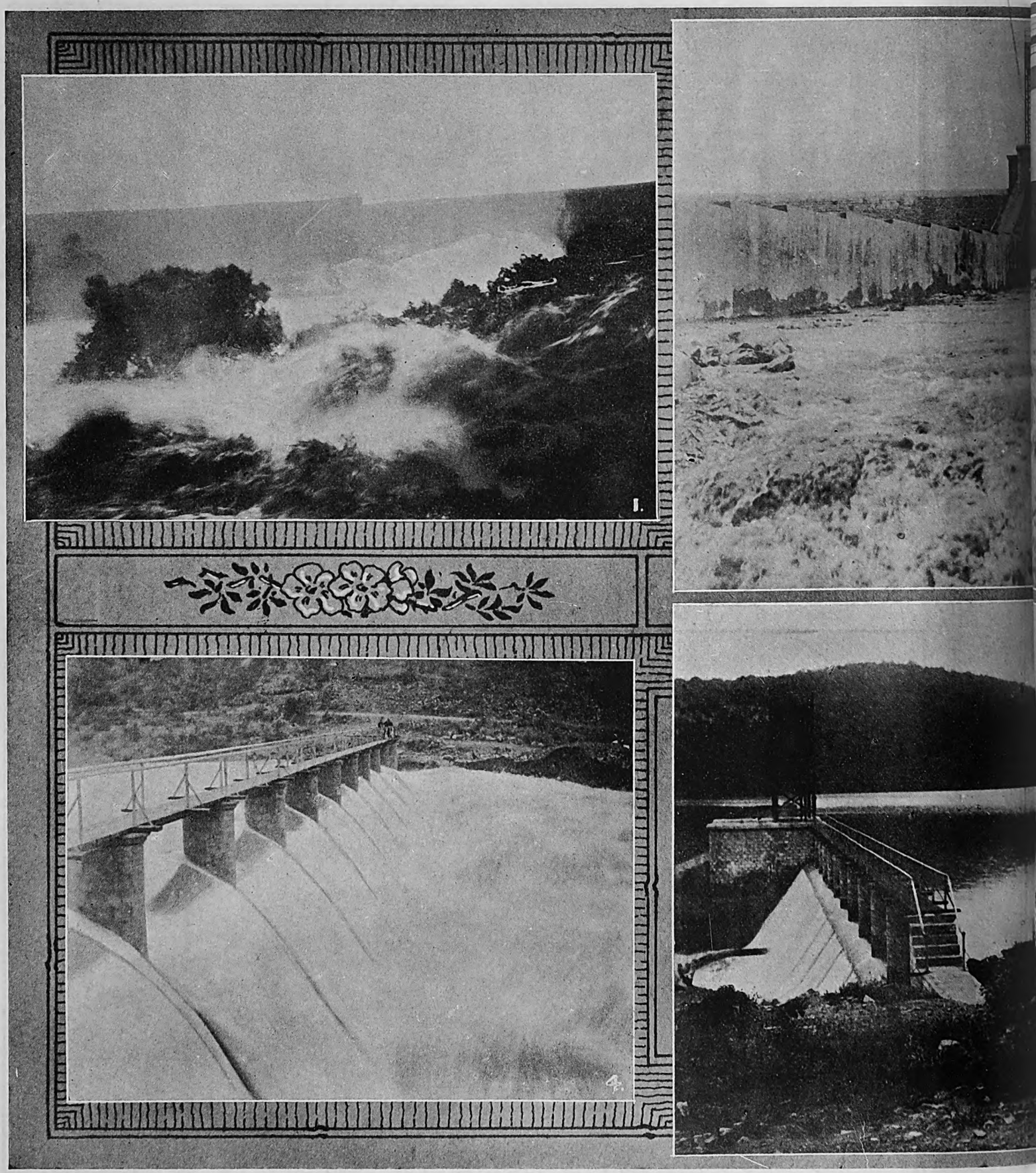
NEW COMPIES DAM AT ZEBEDIELA ESTATE



SCENES ON THE AFRICAN REALTY TRUST'S CITRUS IRRIGATION PLANT IN

THE SOUTH AFRICAN PICTORIAL of October 22, 1921, contained illustrations of the visit of the Hon. F. S. Malan, Minister of Mines and Industries, to the Zebediela Citrus Estates of the African Realty Trust, Ltd., in the Potgietersrust District of the Northern Transvaal, when the new Compies River Dam, then uncompleted, was formally inspected. The Dam, since completed,

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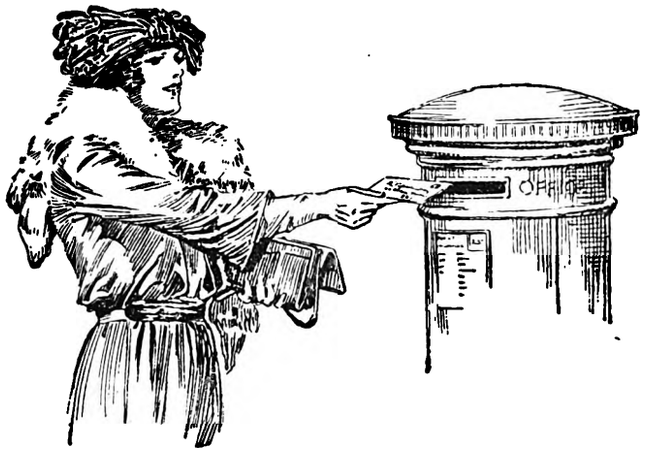

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The New-Day Dentifrice
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Two Sizes
1/9 & 2/9
At all chemists

Ask the Way

to prettier teeth—you are welcome to it

A new-day method is bringing millions whiter, cleaner, sounder teeth.

It is used by your friends, your neighbours. It is advised by dentists, urged by modern authorities. Glistening teeth seen everywhere now show the benefits it brings.

This offers a ten day test to reveal its results to you.

It combats the film

Film is that viscous coat you feel. It clings to teeth, gets between the teeth and stays there. The ordinary tooth paste does not effectively combat it. So much is left. It is also the basis of tartar.

Film absorbs stains, making the teeth look cloudy or discoloured. It holds food substance which ferments and forms acids. It holds the acids in contact with the teeth and the acids may cause decay.

Few escape the effects of film, despite the daily brushing.

New methods found

Dental science has now found two ways to fight that film. Able authorities have proved their efficiency. Now careful people employ them nearly all the world over, largely by dental advice.

A new-type tooth paste has been created, to comply with modern requirements. The name is Pepsodent. Those two film combatants are embodied in it for daily application.

Two other essentials

Two other effects are essential, as proved by modern research.

The saliva contains two great tooth-protecting agents. One is a starch digestant, one is alkali. One is to digest the starch deposits which cling to teeth and gum them. Often they ferment and form acids. The alkalis neutralize mouth acids as they form.

Pepsodent stimulates those factors. It multiplies the starch digestant, multiplies the alkalis. Thus every use gives those natural powers a manifold effect.

Watch the film go

Note how clean the teeth feel after using Pepsodent. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear. The after-effects are refreshing, and the mouth is left in an alkaline condition.

These are facts you should know at once. Write us to-day for the 10-Day Tube. Cut out the coupon now.

Pepsodent MARK TRADE
The New-Day Dentifrice

A scientific film combatant, which whitens, cleans and protects the teeth without use of harmful grit.
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Give full address. Write plainly. Only one tube to a family.

S. A. Pic. 3/2/23.

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ABOUT half the Johannesburg world of feminine belongings ate early on Sunday evening and got down in time to pack both the Orpheum and the Bijou for the programme arranged, with kind permission of the African Theatres, Ltd., by Mr. " Johnny " Isaacs for the benefit of the Theatrical Cot Fund. By half-past eight there wasn't a seat to be had at either theatre, and if you'd stopped a minute at the corner to think which you'd better try first, you didn't get in to either!

* * *

Quite a number of well-knowns stood disconsolately outside, wondering what else they'd do for the rest of the evening, and at the concerts the artists had all wonderful receptions, and were as pleased about it all, as were the audiences. The financial result is excellent, and everyone concerned is to be congratulated on having given great help in a good cause.

* * *

Those who assisted were: Orpheum Orchestra, The Mariajanos, Brunning and Desmond, Mr. and Mrs. Reg. Moore, Edgar Adeler and His Band, Miss Lucille Benstead, Mr. Jack Pleasants, Miss Audrey Knight, Miss Hilda Neale and Mr. A. Bertwistle, The United Party Club Orchestra, Lyons and O'Moore, Mr. Charles Grantley, Bart and Edie, and the Combined Orchestra.

* * *

Mr. David Foote and Mr. Sydney Triggs were the accompanists.

* * *

A letter, in a dashing hand from Australia this mail, advises me that Dorothy Summers and Jimmy Taylor have been doing big things in Brisbane. Of them the Press says: "It is now some months since Brisbane theatregoers made the acquaintance of J. Gold Taylor. Then he appeared as one of the principal turns on the weekly programme. 'The Babes in the Wood,' from A to Z, has been written and produced by Taylor. He has excelled himself and he must be gratified with the reception accorded the show. Perhaps the outstanding feature of his work was the swing with which the show carried along on the first night. Few people realise the thousand and one hitches that are ever ready to frustrate the efforts of a producer. But to Taylor's credit, be it said, there was not one 'let up.' In a nutshell, Taylor rose to the occasion and did his part.

* * *

" Miss Dorothy Summers could hardly be improved upon as a dashing and spectacular principal boy. Brisbane theatre patrons have been often promised something exceptional in the way of imported principal boys, but many of them cannot hold a candle to her. Miss Summers puts any amount of heart into her work, and her cleverness is one of the features of the show."

* * *

At Kroonstad this Wednesday there took place the marriage of Miss Lorna Gregg, only daughter of Mr. "Bob" Gregg (Austin Boyd) and Mrs. Gregg (Miss Gilfillan). The ceremony was at St. George's English Church, and the bridegroom is Mr. Lionel O'Donovan, son of a well-known Free State farmer.

* * *

The lady was the dancer of the original " Gilfain Trio," and travelled all through America twice, toured Australia and New Zealand, and has visited South Africa twice, once having been brought out by the African Theatres, Ltd.

* * *

Now that she has forsaken the footlights for the fireside, she and her husband will reside at " Athlone," near Kroonstad. The honeymoon is being spent at East London.

* * *

The engagement is announced of Miss Enid Bennett, eldest daughter of Mr. and Mrs. J. W. Lee Bennett, of Germiston, to Mr. J. R. Hodgson, second son of Mr. and Mrs. T. Hodgson, of Witwatersrand Gold Mine.

* * *

The marriage took place at the Gardens Synagogue, Cape Town, on Wednesday night last of Miss Beccy Harris, daughter of Mr. and Mrs. Harris, of Cape Town, and Mr. Morris H. Fram, son of Mr. and Mrs. D. I. Fram, of Johannesburg. The Revs. A. P. Bender and Kirchner officiated. The best man was Dr. M. Fram. Nearly a thousand guests, including many of the most prominent members of the Jewish community, attended the wedding and the reception and dance held in the City Hall after the marriage ceremony.

* * *

" Polly," the sequel to " The Beggar's Opera," is the chief topic of talk in London theatrical circles. It is (says a London writer), a very free version of the original version (which was suppressed by the censor because of Mr. Gay's thinly-disguised political criticisms). It achieved a fine first night success, and now everyone has already made, or is anxious to make, comparisons with its predecessor. " Polly," in its present form, is a spirited piece, the costumes and the setting (mainly by the painter, William Nicholson) are almost, but not quite, as satisfying as Lovat Fraser's " Beggar's Opera " designs, while the airs, ransacked by Mr. Frederick Austin from old English, Scottish, Irish and French sources, are undeniably delightful.

* * *

The dresses are said to be particularly delightful and all-feminine London is flocking to see them. " The Beggar's Opera " ran for a thousand nights, and is still running at the Lyric Theatre, Hammersmith.

HIS MAJESTY'S : " PARTNERS AGAIN."

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AT THE CAPE.

The first of three entertainments to be given in aid of the S.A. Orphan House, Long Street, took place last week, in order to raise funds for a holiday outing. Those present included: Rear-Admiral Sir Rudolf Bentinck and Lady Bentinck, Mr. and Mrs. Irwin, Mr. and Mrs. Brunt, Mr. and Mrs. Laughton, Mrs. and Miss Pemberton, Mrs. Cuff, Mr. C. J. de Wet, and Mrs. E. B. Giblette.

* * *

"The Babes in the Wood," "Snowdrop and the Dwarfs" and "The Gollywogs" were given, and the children had been well trained by Mrs. J. Cook and her assistants. The Misses Bertha and Hilda Marks accompanied efficiently.

* * *

Rear-Admiral Bentinck congratulated all concerned at the close of the programme. He hoped that the work would go on and prosper, and that the effort being made would prove most successful in attaining the end they had in view.

* * *

The Fairyland *Fête* will be held at the City Hall in March, and will be one of the biggest Jewish functions of this kind ever held in Cape Town. There is an influential Committee at work, with Mr. Wolf Harris as chairman, Mr. J. Kadish as vice-chairman, and Messrs. M. Rosen and Councillor S. Goldstein as joint treasurers. The organising of the stalls, etc., is in the capable hands of Mrs. H. Stodel, and the chairman of the Decorations Committee is Mr. J. M. Cohen, who is also responsible for the organising of the catering. The honorary architect, Mr. J. Z. Schuurmans Stekoven, A.C.I.A., is designing the whole scheme of the erection of the stalls, so as to give a remarkable display. Miss Irma Stern, the artist, is decorating these stalls so that they each represent some fairy tale. The various sub-committees are hard at work, and it is generally anticipated that the Fairyland *Fête* will be a well patronised function, which will draw people not only from Cape Town, but will bring a large number of visitors from the suburbs and from the country.

* * *

The Caledon Agricultural Show will take place on February 14 and 15, not the 20th and 21st, as previously planned.

* * *

Under the patronage and in the presence of H.R.H. the Governor-General and Princess Arthur of Connaught, the Prime Minister and Mrs. Smuts, Sir Frederic and Lady De Waal, the Mayor and Mayoress of Cape Town, and other distinguished people, a grand combined performance was held at the Opera House last Monday in aid of the Benevolent Fund, S.A. Journalists. The Cape Town Orchestra, the Amateur Operatic Society, Mr. Leonard Rayne, and visiting artists (by permission of the African Theatres, Ltd.) gave an excellent programme, and there was a good and appreciative audience.

EVE.

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IT POLISHES AND DISINFECTS.

THOS. S. JACKSON & SONS, LIMITED

London, England. : : : : : : Established 1853.

MRS. C. H. Vintcent, M.B.E., the hon. organising secretary at George, Cape Province, to the St. Dunstan's Hostel, has remitted to the Governor-General's Fund, Cape Town, subscriptions amounting to £7,642, received by her for the after-care of blinded soldiers. A sum of £1,184 net has been received in connection with the Arthur Pearson Memorial Fund, and the sum of just over £1,000 has been raised by collections and donations for the Hostel. The last two named sums have been raised between August 19, 1922, and January 10, 1923.

* * *

The sum of 100 guineas was realised by a ball at Amersfoort on behalf of the Jewish Orphans' Fund. The secretary, Mr. Sol. Frank, was warmly congratulated on the success secured, and the excellent work he had done.

* * *

The marriage of Mr. Montague N. Dickson, of the Land and Agricultural Bank, Pretoria, to Ethel, daughter of Mr. and Mrs. H. W. Reeve, of Sunnyside, took place this week at St. Andrew's Presbyterian Church.

* * *

A meeting of the womenfolk of the brethren of the local Masonic Lodges was held at the Royal George Freemasons' Hall, Krugersdorp, on Tuesday, January 30, at 4 p.m., to make arrangements for a social to be held on February 14 (St. Valentine's Day). The brethren are arranging the musical programme, and the function will conclude with a dance. The District Grand Lodge officers are expected to attend, and a scheme will be launched for the building of a new supper-room, ladies' cloakroom, and floor at the Freemasons' Hall.

* * *

It is intended to hold a two-days' bazaar in June next, to raise funds for the further improvement of the hall. Committees are being appointed to take charge of the stalls, and Masonic brethren are asked to render every possible assistance.

* * *

On January 16, at St. George's Church, Northdene (Durban district), the wedding took place of Miss Cecilia Gwendolen Davies, daughter of the late Dr. J. W. Davies and Mrs. Davies, of Mumbles, Wales, and Mr. Harry Gordon Higgins, son of the late Mr. A. U. Higgins and Mrs. Higgins, of Northdene. The ceremony was performed by the Rev. A. Cox, vicar of the parish. The bride was given away by Mr. W. B. North. Her sister, Miss Gwladys Davies, acted as bridesmaid, and Miss Winsome and Miss Sybil North as flower girls. Mr. Fred North performed the duties of best man. After the ceremony a reception was held at Snaresbrook, the residence of Mr. and Mrs. W. B. North. Mr. and Mrs. Higgins spent a few days at the south coast before leaving for a trip to England.

* * *

A successful concert, under the auspices of the Mine Managers' Association, was given at Springkell Sanatorium on Wednesday afternoon. The following very generously gave their services: Miss Du Preez, Miss Abbott, Miss Poppins Salomon, Miss Muriel Alexander, Mr. Carlton Williams, Mr. Barnett, Mr. Higgens, and Mrs. Rodda (accompanist). The entertainment provided was greatly appreciated by a large audience of patients and staff.

* * *

The Committee of the Guild Cottage (Guild of Loyal Women) wish to thank the following for gifts in money and kind to the Cottage Christmas Fund: Mesdames J. Thompson, J. Gard, W. Middleton, T. F. Allen, Crispp, Thistleton, Hancock, McCormick, White, Robinson, Austen, Montague Thompson, Rugger, Currie, E. Hosking, Hall (sen.), Holtby, Wallace, E. Hall, Mountstephen, Nelson, Russell, Osborne, Haedmar, N. Roger, Wevell, Miss Young, Mr. and Mrs. J. Smith, Messrs. Baker, Weiner, Paterson, Islip, Cameron, A. Pierson, Smith, the Guild of Loyal Women (Krugersdorp) and Messrs. Randle Bros., Messrs. Chudleigh Bros., Messrs. Thrupp and Co., Messrs. J. Orr and Co., Messrs. Gain and Co., the Country Club.

* * *

The Boksburg Branch of the Caledonian Society celebrated "Burns' Nicht" by holding a "tattie an' herrin'" supper at the King's Hotel. The Chief of the

RAILWAY PASSENGERS' ASSURANCE COY.

The Oldest Accident Company has introduced the most up-to-date ACCIDENT and SICKNESS POLICY.

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DENTAL NOTICE

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C. ROSSEL

VADA'S, STRAND STREET, CAPE TOWN.

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Branch (Dr. Frew) presided. The "haggis" was brought in by Mrs. R. M. Forrester, preceded by pipers in the time-honoured way.

* * *

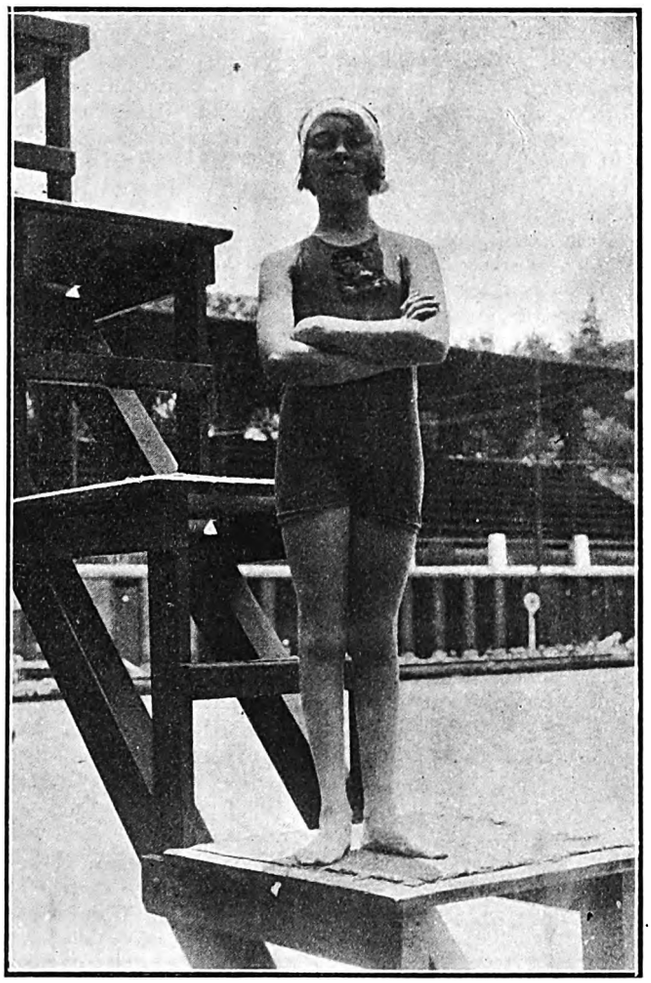
Dr. Frew gave the toast of "The King," and then the toast of the evening—"The Immortal Memory." In proposing the latter, he said Scots the world over revered and loved their national poet.

* * *

The toast of "The Land We Hail Frae" was given by Chieftain J. A. Drummond. Mr. C. Brown (Benoni) proposed "The Land We Live In," to which Mr. Douglas Mearns (Assistant Magistrate) suitably replied. The last toast, "The Lassies O," was given by Mr. A. Turner. Mrs. L. R. Hosack replied on behalf of the ladies present.

* * *

Amongst the guests were Mr. Jack Crawford (Chief of the Benoni Caledonians) and Mrs. Crawford, Mrs. and Miss Frew, Mr. and Mrs. W. R. Hosack, Mr. and Mrs. Young,



A PROMISING GIRL SWIMMER.
Miss Rita Goldberg, aged 11, a promising member of the Johannesburg Swimming Club, who won the 50 Yards Ladies' Swimming Handicap at the recent Gala at the Doornfontein Baths.

Mr. and Miss Turner, Mrs. Macleod, Miss Dixon, Messrs. J. Neilson, Raeburn, R. Aitken, Thompson, Morrison, D. Milne, and A. Angus, Chieftain J. F. McKenzie, and Pipers Milne and J. Stewart. An excellent musical programme was arranged, the songs of Mr. Jack Crawford, Bob Neilson, and Miss Morrison all receiving encores. The Caledonian Society wish to thank Mr. and Mrs. Forrester for their hospitality.

The new House of Commons numbers among its members one barber, one engine-driver, one expressman, one boilermaker, one hosiery manufacturer, one corset manufacturer, one ironmonger, one jeweller, one bookbinder, one type-founder, one maltster, eighty barristers and forty-four army officers.

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HIS MAJESTY'S : "PARTNERS AGAIN."

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IN THE BRIGHT LIGHTS.

(*Continued from Page 8.*)

times more enthusiasm conveyed with less apparent effort would have been acceptable. The Mozart Rabiner of Mr. Jack Lurie was a crisp study of that Babbitt-like "booster," slightly marred in the opening stages by nervousness. Mr. Lurie would do well in the bigger part of Pasinsky, which was well- but somewhat over-played by Mr. Eric Albury. Mr. Frank Woolfe handled the important part of Schenckmann with much ability, but suffered, from no fault of his own, through hardly being the type for the character. Mr. Bernard Merefield, well cast as Feldman, made that "smart" lawyer a very convincing figure. Mr. Guy Phillips suggested the villainy of Bates on the lines of traditional melodrama. Mr. Dick Cruikshanks (no longer "King of the Beavers," and making one of his nowadays too-rare appearances on the speaking stage) was, of course, as safe as a house as the U.S. Commissioner. Miss Dora Nathan filled the picture as Rosie Potash (a character, I believe, she has interpreted here before), and Miss Helen Mar was a tearful Tillie Friedman, Hattie's mother and heroine of numerous operations at Abe Potash's expense. Other parts were capably played by Mr. Sam Turtis, "doubling" Leon Sammet and Gibbs; Miss Esta Stein as Mrs. Sammett; Mr. T. Thompson as Officer Miller; and Mr. M. Gordon as Kennedy. Mr. W. Armstrong was not at all sure of himself in the very small part of Smith.

The production, by Captain F. Maxwell-Stewart, is a credit to this home of good productions (but I hope Messrs. Potash and Perlmutter will remove that horrible picture of Abraham Lincoln from their office; he couldn't really have been as ugly as that). The scenery, fittings, motor-cars (of which there are two on the stage at different times), and all other accessories are excellent.

If the prosperity of "Partners Again" is to be measured by the gale of laughter it raised on the opening night, the "House Full" sign is likely to be a feature of His Majesty's Theatre lobby for some time to come.

CARLYON.

EMPIRE PALACE.

TOM PAYNE, OLD MUSICAL-COMEDY FAVOURITE IN AFRICA, HERE IN NEW ACT.

THERE is an unusually fine bill at the Empire this week, where it is agreed on all hands that even the usual high standard has been excelled. Heading the new-comers, and providing not only a very humorous, but also a very novel and delightful turn, are Tom Payne and Vera Hilliard. Their first offering of bright and sparkling talk has the merit of being fresh as well as funny, and later, when the two appear in quaint old-world costume, to dance a version of the polka and a graceful minuet, followed by a burlesque of modern jazz, they captured the house completely. An artistic finish is given to a super-excellent act by a little touch of sentiment. Theirs is a show well worth seeing.

The Flying Winskills put up a sensational trapeze performance, much more interesting and thrilling than the usual. Their flying aerial leaps are something quite out of the ordinary, and to thrill an Empire audience is a genuine achievement, and that they certainly did and will do. It is a daring act, well presented.

Hal Raie is the third of the new-comers, with songs and burlesques at the piano. He also proved popular.

Jack Pleasants is coming to the end of his stay, and is in his final week. By the reception he gets at every appearance, he could go on indefinitely. This week he is featuring new songs and old favourites, and scoring as heavily as ever. Audrey Knight, with her clever character sketches, made a special success of "On the Road to Anywhere," and Bart and Edie, in "Shifting a Trunk," put in some lively dancing that pleases. The Pall Malls are popular, and Charles Grantley, the eccentric comedian, provides innumerable laughs in a very original fashion. Throughout the show there is not a dull moment.

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HOW COMRADE WON THE GRAND PRIX.

By "ONLOOKER."

DURING the present rainy season a fair proportion of the wet days have fallen on Saturdays. Unfortunately for the Germiston Sporting Club, one of these unpropitious days coincided with its meeting last Saturday. During the actual hours of racing no rain fell, but the heavy showers of the morning were sufficient to deter many from putting in an appearance on the course. The gate was greatly below the average, and as a natural consequence the other sources of revenue fell away. It is a long time since the totalisator turnover at Germiston was so inconsiderable—not much more than £8,000. Usually the walk from training quarters at Turffontein to the Germiston course is

Considered Advantageous

to the horses. It could hardly have been so last week. The roads to the meeting ground were in a miry state, and the water courses were obstacles to be overcome. The writer knows of one horse that resolutely refused to face the turbulent waters of one of the spruits that had to be crossed, and it was taken back to home quarters. There may have been others that failed to reach the course from like reason. However, there were plenty of runners. The results go to show that the somewhat heavy going upset form. At all events, after the first race, the event for two-year-olds, in which the joint favourites, Goldsmith and Happy Venture, had the finish to themselves, with the former coming out on top, the best-backed candidates were beaten all along the line. Ringmen took tribute from backers in large measure.

* * *

The chief surprise was in the chief race. Salute and Ringleader, the latter a very improved-looking horse, were the short-priced pair. Both made a good showing, yet had no chance with Help, one of the rankest outsiders of the party of fourteen. Although at the end of the ten furlongs the verdict by which Help beat Ringleader was only a head, it was obvious the winner could, had his jockey willed, have crossed the line

Many Lengths in Advance

of any other. It seldom happens that Stewards feel disposed to censure the rider of a winner, but those at Germiston thought it incumbent on them—and rightly—strongly to express their dissatisfaction at the way in which Help had been handled by McGrath, who is the light-weight attached to the stable of the winner. Coupled with Banco, the return from the totalisator on Help was 35 to 1.

* * *

Cairngorm was a useful two-year-old, but only took one race as a three. Now as a four-year-old the filly is doing well. She scored in ready style over six furlongs at Germiston, very effectually turning the tables on her mid-week conqueror, Hurra. The field Cairngorm beat was a strong one (Countess Trenton was favourite), and if the running be taken as correct Cairngorm is a lot better than supposed. The winner's ex-stable companion, Cutlet, was only allowing 8 lbs., and

Finished No Nearer

than fourth. One is inclined to think that Cutlet's form was wrong. Straw Hat and Strophe, the heavily-backed ones for the nine-furlongs race, were never prominent, Emperor of Elba, by no means out of turn, winning the race with a lot in hand. So, too, in the mile event, Willango and Philander, both of whom carried a lot of money, were never in the hunt, the top-weight, Brown Study, coming away inside the distance to win in capital style.

* * *

Mr. Forbes, the owner of Brown Study, experienced tantalising ill-luck over the last race, his filly, Gardenia, after passing the post well in front of the opposition, with the favourite, Athel, second, being disqualified on a very trivial technicality. Brigden, Mr. Forbes's trainer, is in Cape Town to give evidence in a case of alleged "doping," and his deputy was apparently ignorant of some of the fine points as regards the procedure at the scales. It is laid down that a jockey must weigh out with any extra tackle that it is desired he should be provided with; and precisely the same tackle that goes in the scale before the race must be brought back to be weighed afterwards. There were

Rings on the Bridle

on Gardenia, but, thoughtlessly, Brigden's deputy, who had a second pair of rings, put these in the scale before saddling up and again handed the jockey the same rings on his returning to scale. Consequently the rings attached to Gardenia's bridle neither before nor after the race were put on the scales. There was no particle of difference between the two sets of rings. The Rules, however, are very emphatic in stating that the actual tackle carried in the race must be brought to scale. When the objection to Gardenia was laid the Stewards had no option but to disqualify. It's an ill wind, etc., and the award of the race to Athel meant that several big punters got out of the cart, for Sproule's horse was heavily supported.

* * *

In the instalment of Mr. P. P. Gilpin's racing experiences published in *The Weekly Dispatch*, London, of December 31, the trainer of so many classic winners gives a most interesting account of the victory of his 25 guineas purchase, Comrade, in the Grand Prix of 1920. Both Spion Kop and Comrade were engaged in the race, and the hopes of the stable rested with the Derby winner. No wonder, for the colt had just

Won the Epsom Race

in record time and had the services of England's champion jockey. Mr. Gilpin invested £500 on Spion Kop and for a

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saver put £100 each way on the second string. It is related what bad luck Spion Kop had in the race. He was interfered with at various stages and by various horses. Thereanent Mr. Gilpin naively remarks: "If these interferences were all accidental then they comprised a remarkable chapter of accidents."

* * *

But let us come to what he says of the hero of the occasion: "Two or three furlongs from home I saw that two French horses, Sourbier and Embry, were so far in front that I turned to my son, who stood by me in the owners' stand, and said that we had not a ghost of a chance. But once Comrade had got clear of the crowd and had found a fairway he worked up in a way which was astounding, and I believe the most amazed person was Frank Bullock himself. A more exciting finish I have never seen. Bellhouse, on Embry, fairly excelled himself to beat Sourbier in the last stride or two. But the hammer-and-tongs duel of these two was transcended by the great effort made by Bullock and his mount, who seconded his every effort in the gamest way.

Travelling at Terrific Speed

Comrade swept past the two duellists and snatched the spoils out of the fire in the very last stride on the post. The verdict was: Short head, head, with Blue Dun, whom we had beaten with Paragon in the Jubilee, two lengths away, fourth. I have certainly never seen a horse travel quite as fast as Comrade moved in that last quarter of a mile for the Grand Prix. Those who have seen racing in France know that the winning post is a white pole passing up the centre of a blackboard about 2½ to 3 yards wide. After the race the judge told me that Comrade was travelling so fast that when he saw the three heads first silhouetted on to the blackboard as they were flying past Comrade's head was third; but when these heads reached the vertical white pole in the centre, two or three feet further forward, Comrade's head was in front!"

* * *

Comrade won six races off the reel and was then beaten into second place by Orpheus in the Champion Stakes at Newmarket. Comrade broke down when running for the Gold Cup at Ascot, and is now at M. St. Alary's stud in France.

* * *

It has become quite the order of the day for the entries for local race meetings to be held up until the club soliciting the entries makes terms with the Owners and Trainers' Association as to the amount to be given in stakes. The owners' boycott of last Saturday's meeting at Germiston was called off at the eleventh hour; very little time, indeed, being allowed to the management to prepare for the fixture. If the Germiston Club scored in not agreeing to the demands made, the owners and trainers in the passive resistance set up in withholding support to this week's Auckland Park meeting got their way, for the controllers of the Club agreed to put up the stakes to the level of the January meeting. In the interests of all concerned in racing, the recent proceedings are much to be deplored. The "game" in these parts is not in a flourishing state, which is

All the More Reason

for goodwill to prevail. As should be known, the programme for every race meeting held has to be approved and passed by the Jockey Club. It would almost appear as if the Owners' Association were setting up a claim to be like the Jockey Club and scrutinise the programmes before they are issued! The clubs could hardly tolerate this. It is all very well for the Association to exercise vigilance in keeping clubs up to the mark, but continually harassing clubs does no good. What strikes an outsider is that, as the Jockey Club rules lay it down that no club can distribute more than 10 per cent. per annum to its shareholders, it ought to be easily ascertainable from the published balance-sheets of the various institutions if moneys that should be assigned to stakes were being diverted.

* * *

The following dictum should be of interest to racing folk: The action of the Egyption Jockey Club in publishing a decision warning Major R. Turnor, ex-trainer of King Fuad's horses, off

The Egyptian Turf

owing to the doping of a winner, has been upheld in the British Supreme Court at Cairo, says the Central News. Major Turnor sued the club's stewards for libel, but the Court has decided that the stewards were justified in publishing their decision in the "Racing Calendar," and that on the question of malice there was no case to go to a jury.

* * *

The racing on the Rand this Saturday is at Auckland Park. The card is a very full one, although no galloways or ponies are engaged. So far the form of the two-year-olds has been consistent, and in the standard weights race for the youngsters this week, Happy Venture, three times second, should win. The following are my selections:

12.30 p.m.—Nursery Plate, 5 furlongs.
Happy Venture 1, Randall's selected 2, Deputy 3.
1.10 p.m.—Brixton Handicap, 5 furlongs.
Eccles Cake 1, Signal Light 2, Great Crusade 3.
1.50 p.m.—Auckland Park Handicap, 1 mile.
Queen's Wake 1, Sneeze 2, Willango 3.
2.30 p.m.—Brixton Handicap "C," 6 furlongs.
Espiegle 1, Philander 2, Easter Lad 3.
3.15 p.m.—Auckland Park Handicap, 1¼ miles.
Merry Jester 1, Help 2, Ringleader 3.
3.55 p.m.—Brixton Handicap, 7 furlongs.
Sir Abe 1, Banter 2, Lochinvar 3.
4.35 p.m.—Auckland Park Handicap, 9 furlongs.
Steelbright 1, Fable 2, Brown Study 3.
5.20 p.m.—Brixton Handicap "A," 6 furlongs.
Saintly 1, Cutlet 2, Fondling 3.

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Next Week's Calls.

WEEK COMMENCING MONDAY, FEBRUARY 5.

Tivoli, Cape Town.—Musical-Comedy Company.

Piers, Cape Peninsula.—Kennedy Concert Party.

Empire, Johannesburg.—Hope Charteris and Eve Dickson, Mark Coney, The Darros, Zaza and Zozo, Tom Payne and Vera Hilliard, Hal Raie, The Flying Winskills, The Pall Malls.

His Majesty's, Johannesburg.—The Yorke-and-Adams Company in "Partners Again."

Standard, Johannesburg.—Closed.

Orpheum, Johannesburg.—Bart and Edie, The Musical Monarchs.

Grand, Pretoria.—Audrey Knight, Lloyd and Montrose, Charles Grantley, Cornelius and Constance.

Criterion, Benoni.—"Way Down East."

Apollo, Germiston.—February 5, 6 and 7: Fred Knight, Dora Dare.

Vaudette, Krugersdorp.—February 8, 9 and 10: Fred Knight, Dora Dare.

Rinko, Maritzburg.—"The Four Horsemen of the Apocalypse."

Criterion, Durban.—Jack Pleasants, Anna Hana, The Great Wieland.

Theatre Royal, Durban.—"Robinson Crusoe."

Vaudette, Kimberley.—George Bass, Lucille Benstead.

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Mr. E. C. Yellowley, U.S.A. Federal Enforcement Director of Prohibition, referring to a clause in the National Prohibition Act which provides authority for dry agents to "seize any vehicle, article or receptacle in which alcoholic beverages are illegally transported," has threatened that it may be necessary for the police to raid Broadway's palaces of midnight revels and confiscate the trousers of the hip-pocket brigade!

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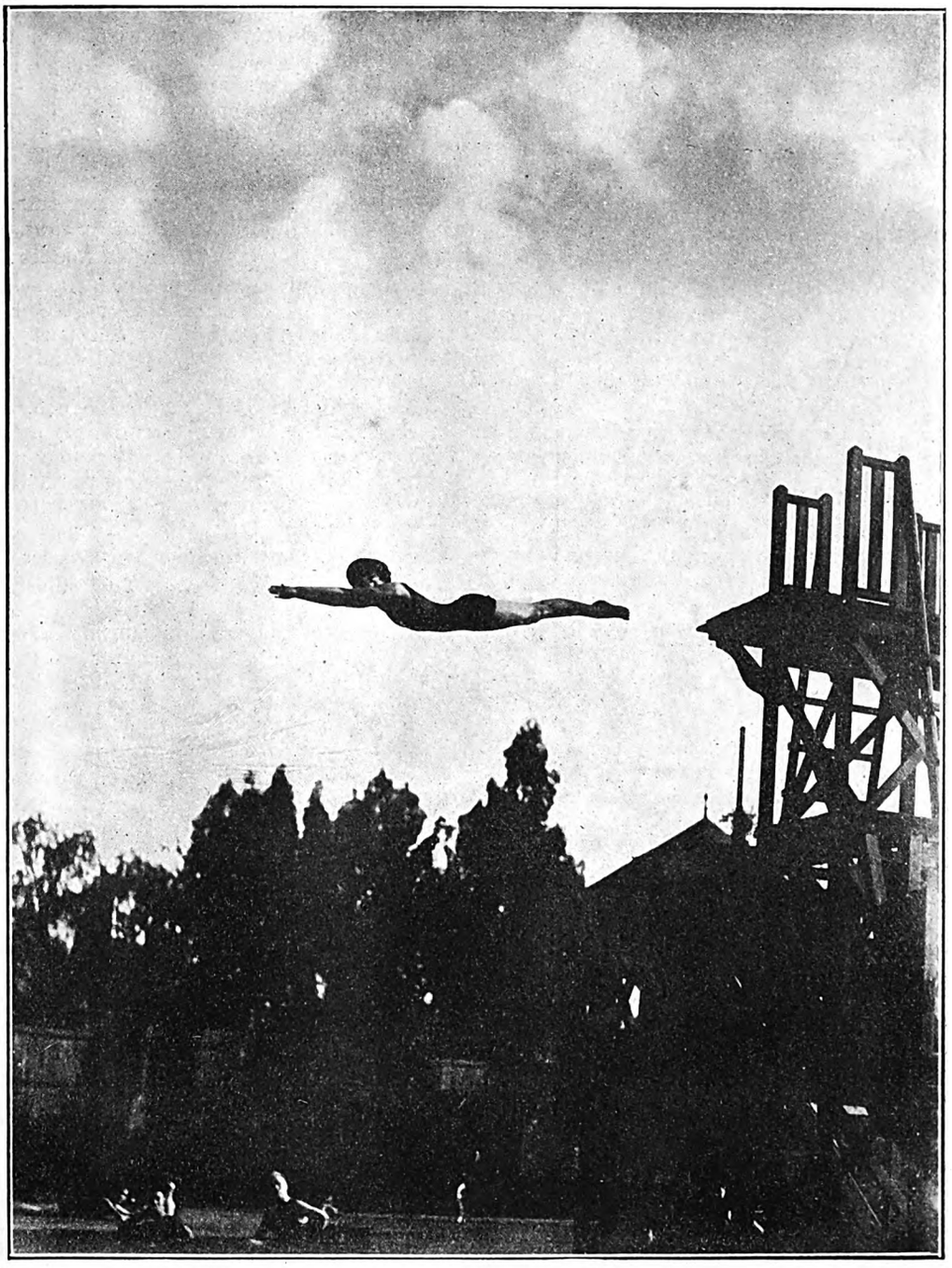
STAGE & CINEMA.

VOL. XVI. No. 393.] SATURDAY, FEBRUARY 10TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.



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JO'BURG SNAPSHOTS.

By JENKYN.

THE art of criticism is strictly limited in scope. One can critically appraise a new play, a new vaudeville act, a cinema show, a circus, a painting, a statue, a book, a singer, or a piece of music, without

Getting Into Serious Trouble,

but no one ever writes critical articles on the primal needs of man: food, for instance, or clothing, or tobacco, or even beer. I don't see why it shouldn't be done, and every now and then I propose to do it.

* * *

I remember in my youth in the City of London, when I performed the now-impossible and even-then very difficult fiscal feat of living and paying my way on fifteen shillings per week, I was in the habit of going occasionally to a vegetarian restaurant in Newgate Street, where you could get

Three Courses for Sixpence!

The first course was usually porridge; the second an *entrée* of sorts: haricots *à la* something, or carrot steak, or lentil rissoles; and the third would be a choice of sweets. One day the waitress brought me something that looked, tasted and smelt like a linseed poultice, so I fled for my life to Williamson's *à la mode* beef-shop.

* * *

Eheu! That was thirty-six years ago, and I have never till yesterday been inside the portals of a vegetarian restaurant since. Yesterday, however, a young friend lured me into Jo'burg's only grass-eaters' palace of deglutition. The first thing I did was to look at the customers. They seemed fairly healthy and robust, and some of them appeared to be enjoying their food. They were a big improvement on the anæmic, round-shouldered,

Long-Haired Cranks

that I have observed going into Eustace Miles's place in London. Next I scanned the menu, and was astonished at the prices charged. Apparently if you worked your way through it would cost you about seven-and-sixpence. I discovered afterwards, however, that the portions were very liberal, and that if I had attempted to assimilate them all I should have burst before I had got half way. As a matter of fact, my meal cost my young friend—I being the honoured guest—a mere one-and-ninepence.

* * *

I didn't have any soup—although the granulated *potage* of monkey-nuts sounded nice. I specialised on the "joint." "Joint," quotha! It was a heaped-up plate of vegetables surrounding a sort of *compôte* of beans

Camouflaged as a Cutlet.

With it I had brown bread, and the bread was dee-licious; so was the coffee. I have never tasted such bread, and the experience was worth it if only for that reason. The nut-butter sounded nice but was a disappointment. It looked like milk-chocolate; it wasn't nasty, as margarine is. It was simply negative. I could detect no flavour at all.

The menu was neat but quaint. Certain dishes were strongly recommended for their effect on the intestinal organs. On the back was a well-written plea for a vegetable diet, with quotations from well-known doctors on the subject.

I Know Those Doctors!

They write elaborate dietary articles forbidding flesh-food and alcohol and tobacco, and then go home to a seven-course dinner of soup, fish, red and white meats, sweets and cheese, with wine, brandy, liqueurs and cigars as trimmings.

* * *

Johannesburg's vegetarian restaurant is admirably conducted, and the viands are well-cooked and daintily served. For those who like it, it is just the thing they like. But for me, unregenerate barbarian, low

Flesh-eating Caveman

that I am, well—gimme a nice, thick, undercut, juicy, tender beef-steak, with a curl of crisp fat on the top of it, a wisp of horseradish, some chipped potatoes, and a pint (or quart, for preference) of common beer in a tankard. That's the vulgar type of dirty dog I am.

* * *

There are very few journalists in South Africa who know or care anything of the art of theatrical criticism, and most of those who do know or care anything about it are to be found in Johannesburg. In other towns of the Union the

Theatrical Notices

are apparently usually written by the junior office-boy, whose concept of a critique is the bald statement that "Miss Thing-um-bob took the part of So-and-so well." He always, by the way, omits to tell us where she took it.

* * *

I should like, if I had the chance, to start a new form of theatrical criticism. I would sit in front at a show and would take one of its salient points and devote to it a critical analysis without reference to the show as a whole. Thus, had I been writing about last week's Empire programme, I should have picked upon

The Performance of Charles Grantley

—without any disrespect to Jack Pleasants (who is, in the opinion of many, the best comedian who has ever visited these shores), or of the other excellent acts on a very strong bill. And I should have done so, not from any personal love for the artist in question, but because he is an interesting and even brilliant exponent of a decaying but delightful art—the art of burlesque. Mr. Grantley is, I imagine, not a big star in England. He is not what is technically called a "top-liner." But he is a very excellent example of the well-known fact that English managers search America and the Continent for big attractions when they have them ready to hand if they only had the *nous* to know it.

* * *

Grantley opens his act quietly enough with a verse of a song without any particular merit and some quite clever patter. So far, he is as good as and no better than half-a-score of comedians who have been at the Empire in the last year or two. It is when he asks the audience's permission to leave the stage for a quick-change that his performance emerges from the ruck. One sees him start to take his coat off a fraction of a second before he reaches the wings. The band

Plays Some Stentorian Music

of the type used by very big troupes of acrobats or other sensational shows. After a half-minute's interval Grantley emerges again, puffing and blowing, and hastily pulling on the *same coat* as he left the stage with. Then the fun begins. He gives *au serieux* an impression of Martin Harvey in "The Only Way," a quite excellent impression, gently emphasising some of that manneristic actor's vocal eccentricities, and finishes up with a step-dance! He burlesques the Dickens impersonator with absurd interpolations, does Coupeau in "Drink" (very much in drink), and finishes on a perfectly serious note without any burlesque at all.

(Continued on Page 21.)

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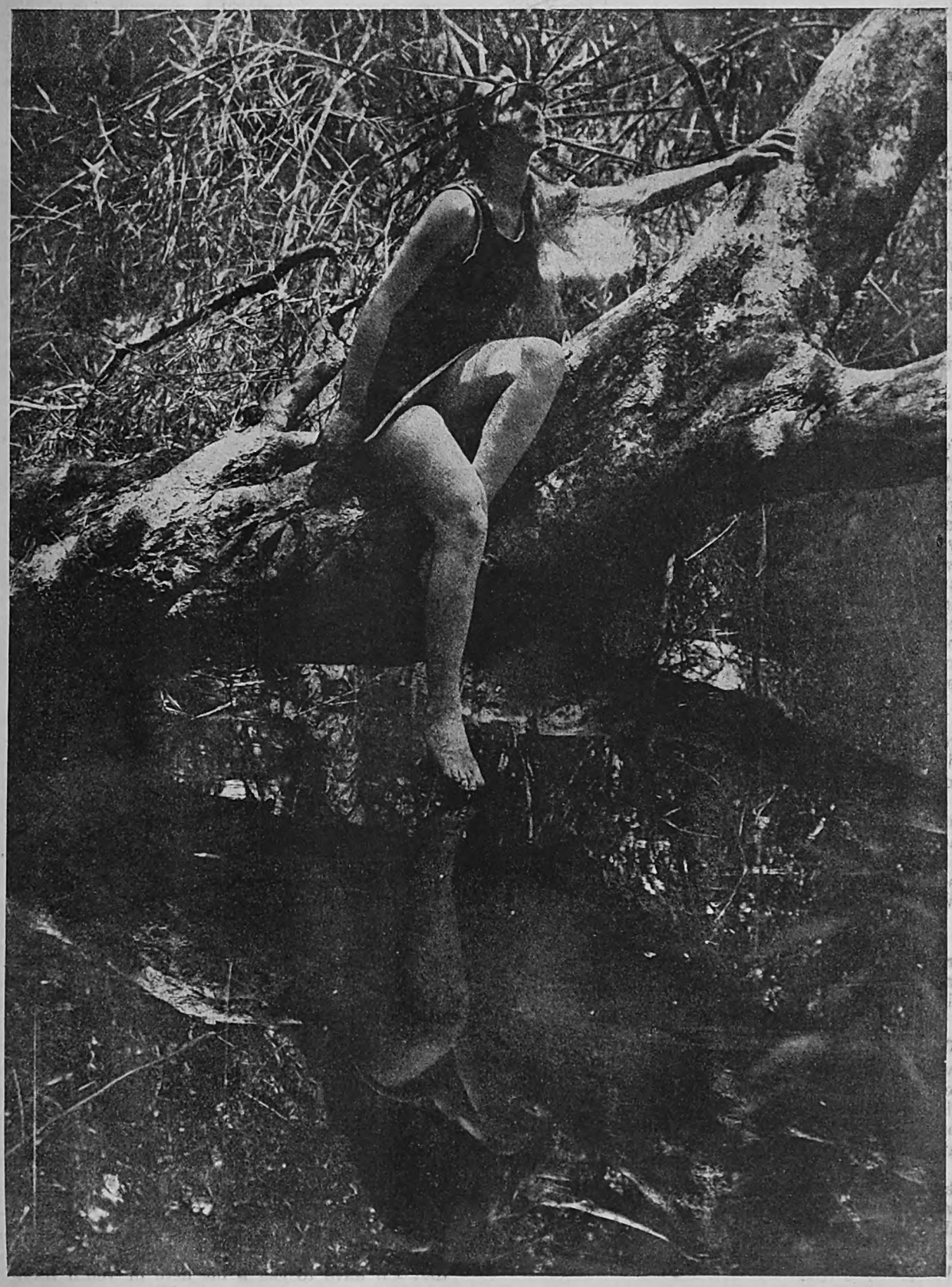
FIRST PRIZE GOES TO VICTORIA FALLS.



A Zambesi River Nymph

THIS PHOTO WINS THE FIRST PRIZE IN OUR BATHING-PHOTO COMPETITION: IT WAS SENT IN BY MR. V. B. PARÉ, VICTORIA FALLS, RHODESIA.

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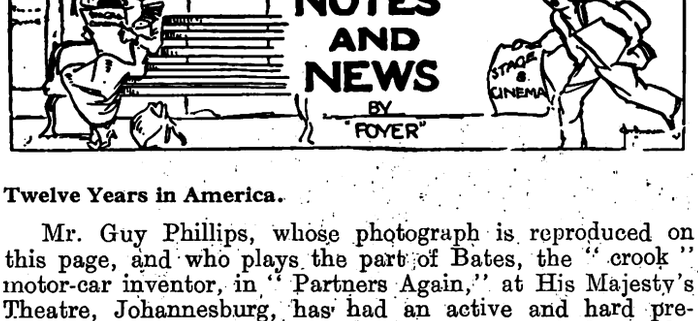
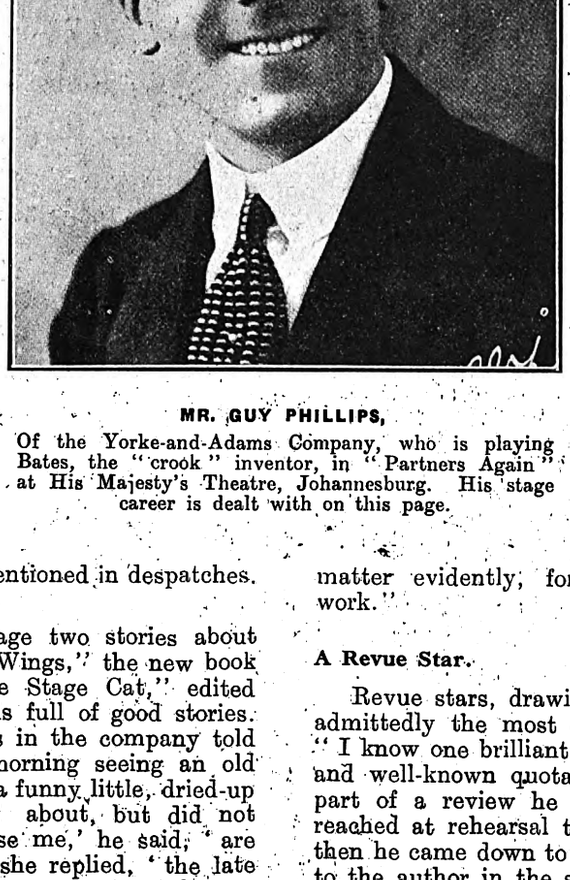


Twelve Years in America.

Mr. Guy Phillips, whose photograph is reproduced on this page, and who plays the part of Bates, the "crook" motor-car inventor, in "Partners Again," at His Majesty's Theatre, Johannesburg, has had an active and hard preparation for his calling, having first appeared on the London stage in 1900, when he was eight. In 1908, at the Kingsway Theatre, he played Lord Lovell in "The Likes o' Me" with Miss Lena Ashwell. Among the other parts he has played are: David Quixano in "The Melting Pot," Charlie in "Kick In," Joe Garson in "Within the Law," John Ingleby Cordways in "The Choice," Pete in "The Manxman," Horace Parker in "A Message from Mars," Nap Errol in "The Knave of Diamonds," Shylock in "The Merchant of Venice," Pierre in "Tiger Rose," Peter Mottram in "Mid-Channel," and Hugh in "The Second Mrs. Tanqueray." Most of his experience has been gained in America, where he acted for twelve years, playing at one time on what was known as the "Kerosene Circuit," where the only lights were spirit lamps and the audiences were composed of miners and prospectors. Better times have found Mr. Phillips with most of the English and American stars, including Cyril Maude, Ethel Barrymore, Holbrook Blinn and Robert Mantell. He has likewise had a great deal of motion-picture experience, and has acted with Mary Pickford, King Baggot, Marguerite Clark, and other stars. He has also been a "stunt" artist, and risked his life doing daring feats on the Woolworth and Equitable Buildings in New York. During the War Mr. Phillips served for over four years with the Canadians, and holds the Military Medal with two bars. He was six times wounded and three times mentioned in despatches.



MR. GUY PHILLIPS,
Of the Yorke-and-Adams Company, who is playing Bates, the "crook" inventor, in "Partners Again," at His Majesty's Theatre, Johannesburg. His stage career is dealt with on this page.

"From The Wings."

Last week I quoted on this page two stories about "Matinée Idols" from "From the Wings," the new book of theatrical reminscences, by "The Stage Cat," edited by Elisabeth Fagan. The volume is full of good stories. Here is another: "One of the actors in the company told me once that he had been that morning seeing an old church (it was in Norwich), and that a funny little, dried-up looking woman was busying herself about, but did not offer to show him anything. 'Excuse me,' he said, 'are you the pew-opener?' 'Well, sir,' she replied, 'the late vicar, 'e used to call me that, but the present incumbrance 'e calls me the virgin.'"

Touring in Ireland.

Theatrical touring in little towns where there is no theatre means much discomfort. "You can imagine," says "The Stage Cat," "that in such places the dressing-room accommodation was of the scantiest—we dressed behind a curtain at the back of the stage as a rule—and there was a legend that on one occasion, when Mr. Benson remonstrated indignantly with the local manager because both ladies and gentlemen had been put to dress in one room, the reply was 'Glory be! And why not, sorr? Aren't they friendly?'" The writer was with the Benson Company in Ireland, and she gives an anecdote of her experiences there: "Portadown is a small sort of black-country town, and a third-class railway passenger returning there was constantly heard to mutter during the journey, 'To hell with the Pipe! To hell with the Pope!' At last a fellow-passenger, out of curiosity, enquired what His Holiness had done. 'Och, Ive naething agen the mon miself,' was the reply. 'I know naught about him, but he's got a damned bad name in Portadown.'"

"As You Like It."

"When I was still with the Benson Company," says the author, "we were giving a matinée of 'As You Like It,' and I told my landlady that, therefore, I should not be back to dinner. She said she 'was going to the theatre herself, and what was the play to be?' 'As You Like It,' I told her. 'Didn't you see the bills?' 'So that's the name of the *play*, is it?' she asked, discontentedly. 'I thought we was to have what we liked.'"

Behind the Scenes.

The story of the love-troubles of a stage cleaner whose husband, one of the stage hands, "did a bolt" with another woman: "Towards the end of the week I was in my dressing-room and heard the following conversation outside between the forsaken one and a sister-char. Said the latter: 'Well, if it was me, I wouldn't stand it, that I wouldn't—steal me 'usband, indeed! W'y, I'd a gone to the very 'ouse.' 'And that,' said Mrs. Ripinton, solemnly, 'is what I did. I went to the 'ouse, and I rang the bell, and she comes to the door 'erself, opened it 'erself, she did, as bold as brass. "Is Mrs. Ripinton at 'ome?" I said, as I might be speaking to you now. "Is Mrs. Ripinton at 'ome?" "I'm Mrs. Ripinton," she says, and she went all colours like. "Ho! You're Mrs. Ripinton," I says, just like that, I says, not a bit louder. "You're Mrs. Ripinton, are you? *Then—'oo—the—'ell—am—I?*"' That settled the matter evidently, for the char-ladies went about their work."

A Revue Star.

Revue stars, drawing vast salaries, says the author, are admittedly the most difficult for an author to deal with: "I know one brilliant young author who introduced a short and well-known quotation from Scott into the comedian's part of a review he had written; when this point was reached at rehearsal the 'Great Man' slowly read it out, then he came down to the footlights, and called across them to the author in the stalls: 'Look here, you know, this is rot; I'll have to gag a bit here or you'll have to alter it. 'Well, you see, Mr.——,'—(the author was beginning to feel a little tired)—'they are not *my* words, they are Scott's.' 'Scott, 'oo's Scott?' came the question. 'Aren't *you* the author of the play?' 'Sir Walter Scott, you know. It's a quotation from his works.' 'Oh! *Sir* Walter! I thought you meant the chap at the top of the Haymarket!' And the 'Great Man' retired, satisfied."

EMPIRE, MONDAY: ETHEL HOOK.

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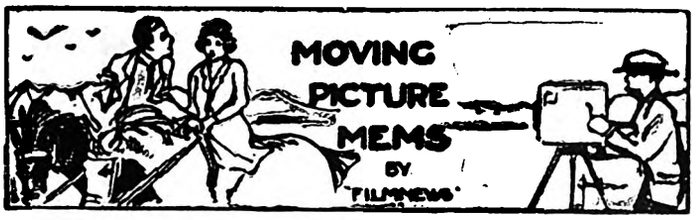

A Plea for Tolerance.

The motion-pictures are the greatest medium of expression—they possess the power to serve good or bad. Never was there a greater need for the right kind of propaganda than there is to-day. If they could show the world (says *The Billboard*) that a little more courtesy, a little more human kindness and a more tolerant attitude toward the foreigner, especially the poor emigrant, should be practised by those in power, then the dark tragedy which occurred recently might have been averted. A Slovakian farmer out in South Dakota toiled, scrimped and sacrificed to save enough to take his delicate wife back to their homeland. Arriving in New York *en route* to the steamer, he became confused by the noise and bustle of the great city. Someone directed him to the subway which would take him to the big ship. But a haughty and autocratic guard brusquely ordered him to remove from the platform of the train his various pieces of baggage. Frightened, he grabbed two bundles and stepped back on the station platform, his pale-faced wife looking on dumbfounded with fear. Immediately the big door swung to and the train moved off. The distraught man, expostulating and shrieking, ran down the track pleading for his loved one. But the iron door had closed her from his sight. Later, the poor woman, unable to express herself in English, was picked up and sent to the stationhouse. But the strain and shock had been too much for her weak constitution, and she collapsed from heart failure. Placed in the hospital, still calling pitifully for her husband, she died. The unhappy farmer, after many hours of misery, was taken to the morgue, where beyond a big iron door he saw again his dear love—white, silent, forever and ever lost to him. And yet a little tolerance would have saved this unhappy couple.

MR. CHARLES GRANTLEY,

The clever burlesque comedian, recently at the Johannesburg Empire, now at Pretoria, a critical appreciation of whose work is given by JENKYN in "Jo'burg Snapshots" in this issue.

Three Sisters Meet.

Miss Edna Flugrath (Mrs. Harold Shaw) has been on a visit to America, after an absence of ten years spent in England and South Africa. At Hollywood she met her sisters, Viola Dana and Shirley Mason, neither of whom she had seen for years (except on the screen).

Flora Finch.

Flora Finch, an old-time comedienne of the screen, was taken to the Jamaica Hospital, New York, just before Christmas, as a result of a fall on the ice while filming a picture at the Glendale (Long Island) Studios. Miss Finch's condition was said to be serious and an X-ray was necessary in order to ascertain the real extent of her injuries. Flora Finch will be remembered through her connection with the old Biograph Company and her long association with the late John Bunny, with whom she played many comedies some years ago. She was seen on the screen in Johannesburg last year in the Constance Talmadge picture, "Lessons in Love."

"Peg" Filmed.

Laurette Taylor has just acted Peg in "Peg o' My Heart" for the screen (for Metro). It was the first time she had played before the camera—and the 1,128th time she had played Peg. She took the dog Michael from New York to Hollywood with her. At Hollywood "Michael" became the mother of two puppies!

Billie Dove's Ancient Mariner.

Billie Dove, who made a name for herself in South Africa in the Robertson-Cole production, "At the Stage Door," is now working for Metro, and recently spent five weeks on board the whaling schooner *Carolyn Frances* making scenes for a sea story entitled "All the Brothers Were Valiant." An old salt named Joe Lawrence, who is reported to have started in the whaling business as Jonah's partner, picked Miss Dove out as the special audience for his seafaring yarns, and when she got back to Hollywood he wrote her one he had forgotten to tell her. This was his letter: "Dear Miss Dove, i forgot to tel you about the storie of the time we had som trubble with a cook. It was som tim ago. the cook he got it in for the crew as cooks do and he put oakum in the soup. That is sort of hemp we use calk seems of ships. it made the crew verry sick and verry mad to. So they took the soup made the cook eat all he could and then they held him down and stufed the rest into him and then they tied a rope to him and dragged him astern and it was sumer but the water was cold as it was neer Alaska. after menny hours when he was pretty neer dead on acct. of beeing so ful of soup and water the skipper cut the rope and I guess the pore cook must of drowned as it was a long ways from land. somebody asked the skipper wasnt he sorry he cut rope on the pore cook and he said yes, he was because it was good rope and he didnt like to waste it. Thank you Miss Dove for the autografed pictur and i will tell you next time i write about the pore sailor that was standing by the big kettel of boiling blubber and what happened to him. respectfully yours, Joe Lawrence."

Next Week.

Next week's Johannesburg programmes include two fine films: "The Sign on the Door," with Norma Talmadge, at the Orpheum, and "The Old Wives' Tale," with Fay Compton, at the Bijou.

Poets' Corner: A Quiet Street.

Here never beats the hurried human pulse
Of life that mocks the peace of broader streets;
No anxious toil, no eager haste convulse
The grave, calm featured quiet that repeats
No language here, save whispers of young leaves
Grown green and garrulous with hope of spring,
Or murmur of some older tree that grieves
The still-faced silence with remembering.

But here the rain, shy Quakeress in grey,
Slips through the dusk on human service bent,
The smallest sunbeam here can find a way
To light dark corners with a brave content;
And here, when twilight comes on timid feet,
Young love makes Eden of a quiet street.

By Helen Frazee-Bower.

ORPHEUM, MONDAY : NORMA TALMADGE IN "THE SIGN ON THE DOOR."

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Music as Propaganda.

The Executive Committee in charge of South Africa's Section at next year's Empire Exhibition has been considering the proposal of sending the Cape Town Orchestra to London as part of this country's advertising scheme. When the suggestion was first made some time ago it seemed peculiarly fitting that the Dominions should be represented in as many aspects as possible, even if the argument could hardly be advanced that the artistic attractions were anything to induce much of an exodus from England. But it was contended, and rightly so, that even if the Dominions were mainly concerned in bringing to the notice of the English public the special products and potentialities of the British Dominions, it could do no harm to give some practical expression of the fact that, while the material side of life was given the major effort, the educational and cultural sides were not entirely neglected. To those in England who regard South Africa, for instance, as a country consisting solely of gold, diamonds, and Kaffirs, the practical example of what is being done in regard to music, as exemplified by the work of the Cape Town Orchestra, can hardly fail to create an entirely new idea concerning the mode of life here. It was, therefore, entirely appropriate that a Symphony Orchestra from one of the Dominions should be invited to take a share in advertising an important phase of the advantages offered. The average Englishman, even to-day, is too prone to the opinion that by leaving England he leaves behind all connection with the higher amenities of life; he thinks that in changing England for a home in South Africa he will exchange a place in civilisation for a place among savages, for a country where the predominant race is black and where every white man is obsessed by the endeavour to collect as much gold, or as many diamonds, as will enable him to return to his own country, where he can live the remainder of his days in comparative comfort. It is certain that the proposal, so far as the Cape Town Orchestra is concerned, is based largely on the curious ideas still prevalent among a large section of the British public regarding life in the Dominions. It is, of course, the primary object of the Empire Exhibition to bring to the notice of the people in England the quality and variety of this country's products, of the extraordinary possibilities for development in mining, industry, agriculture and commerce, and the unique attractions which South Africa can offer to the seeker after health, sunshine and natural beauty. But it is also advisable to impress upon the same people that the European population of South Africa is not altogether insensible to the claims of higher education and artistic culture. Hence emigration to this country does not necessarily entail a complete severance from those artistic pleasures which the greater European cities offer in such abundance and variety.

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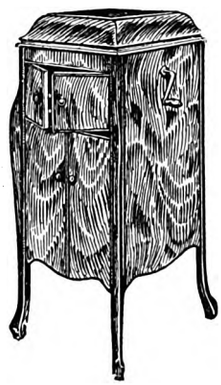

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The Senior Orchestra.

The proposal to take the Cape Town Orchestra to London as part of South Africa's effort at the Empire Exhibition is one that has not only novelty, but a certain definite object in view, and it might be said that the combination is well able to function in the particular direction assigned to it in a manner that can hardly fail to show South Africa's possibilities and facilities in an entirely new light. I believe it is correct to say that when the idea was first thought of there were two symphony orchestras in existence in the Dominions—one in Australia and one in South Africa. The former has recently ceased to exist—a disgrace to the public spirit of that country—and it seems that until last year (when the Durban Orchestra was formed) the Cape Town Orchestra was the only institution of its kind in the British Dominions. It is, of course, now the senior symphony orchestra in the Dominions, and few will deny its claims to represent the musical activity and progress of South Africa. Its efficiency—both in its personnel and its direction—can uphold South African standards with dignity and distinction, and incidentally it will fill a decidedly important place in the whole publicity scheme as planned by the originators of the Empire Exhibition. In addition to this feature of the Union's demonstration of its resources, those who may become interested in this country will not take long to find out that while the Cape Orchestra is submitting its work for the approval of the English people our musical needs are being catered for in an equally artistic and efficient fashion by another similar organisation in Durban. Such knowledge should finally dispel any notion that South Africans live solely for the purpose of winning diamonds and gold.

A Choir for Overseas.

Should the proposal be finally adopted by the Executive Committee, it is certain that the Cape Town players will prove themselves of immense assistance to the whole Exhibition, apart from its more direct purpose of bringing to the knowledge of the people overseas the educational and cultural facilities which this country can offer. The suggestion has been capped by a further idea—to send to England a choir which is intended to function in a similar manner. It is said that the members of the choir will constitute propagandists with first-hand knowledge of the country, and that direct contact with people in England can result only in bringing to their notice the attractions of this country. This is partly true, provided that the choir members are uniformly enthusiastic and well-informed. But there is some danger that the original idea will become over-weighted by the suggested extension, and, in any case, can it be said that our standards of choral singing are such as to merit European publicity? Frankly, from a purely musical standpoint, the choir suggestion appeals to me far less strongly.

Two-Piano Recital.

Miss Alice Goch and Miss Gadsden, two well-known Johannesburg music-teachers, who have recently opened a town studio, announce a recital of works for two pianos in the near future. The idea is a decidedly attractive one, for the special qualities that go to make for success in an *ensemble* performance of this nature are comparatively rare. The recital should attract all those interested in a highly instructive branch of piano literature.

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In the Dim Lights.

"THE BLUE LAGOON."

FINE FILM-VERSION OF DE VERE STACPOOLE'S ROMANTIC NOVEL RELEASED IN JOHANNESBURG.

THE film-version of H. de Vere Stacpool's widely-read romantic novel, "The Blue Lagoon," had its first public screening in any theatre in the world at the Johannesburg Bijou on Monday night, and was received by a large audience in a manner that must have given the utmost satisfaction to All Concerned in its production. In fact, it is no exaggeration to say that this South African film is likely, as an ordinary programme feature, to cause something of an agreeable sensation when it is trade-shown in London shortly. The production, photography and titling are very fine inded, the story is well and interestingly told, and the acting, especially that of the principals, is on an uncommonly high level.

The "heroes" of the achievement are Messrs. W. Weston Bowden and Dick Cruikshanks, who jointly directed the production for the African Film Productions, Ltd. Mr. Bowden prepared the scenario and supervised the photography, and Mr. Cruikshanks, in addition to directing the acting, himself played the part of Paddy Button, the old Irish bo'sun, in which he gives a character performance that will rank with anything of its kind ever seen on the screen.

The sea-going scenes were taken off the Natal coast, and the actual Lagoon scenes near Port Amelia, on the coast of Portuguese East Africa above Moçambique, where some very beautiful semi-tropical effects were obtained.

The hero and heroine of the story, Dick and Emmeline, are played, as children, by Val Chard and Doreen Wonfor, and later on by Arthur Pusey and Molly Adair. Mr. Pusey and Miss Adair were specially brought out from England to play these parts, and both are excellent. The producers showed a nice discrimination in picking the two children to carry on the early stages of the story, for not only are they most remarkably like the two elder players in appearance, but they both (and especially the boy) act naturally and gracefully and without any trace of diffidence or "camera-shyness."

I would like to suggest the alteration of one sub-title—that after the hurricane on the island in which everything is smashed to smithereens. The present sub-title is: "And when the dawn broke——," which seems to me a needless invitation to the obvious if misplaced witticism: "——then there was nothing else left to break!"

Otherwise, such faults as the picture possesses are the faults of the story and not of the production. The improbabilities of "The Blue Lagoon," both in theme and construction, are sufficiently obvious to all who have read the novel; but even a strict stickler for the credible should be able to forget his prejudices in the very real beauties of the photoplay. "The Blue Lagoon" will do much to enhance the reputation of African films in the markets of the world. It should draw good audiences in South Africa and command a ready sale among exhibitors overseas.

CARLYON.

IN THE BRIGHT LIGHTS.

BRIGHT AND VARIED PROGRAMME AT THE EMPIRE PALACE THIS WEEK.

TWO bright particular star acts shine at the Empire this week: The first, Tom Payne and Vera Hilliard, and the second, the plucky little lady and her stalwart partner who are billed as The Darros.

Payne and Hilliard are in their second week, and have made a big hit from their first appearance. This week they are nominally playing the same show, but Payne's quickness in gagging and readiness to take advantage of any small

(Continued in next column.)

incident that can be turned to laughter, make every performance a different one. The pair were in particularly good form on Monday evening, and gave a tip-top show, rewarded by a real riot of applause.

The Darros put up a daring and clever balancing act, to which the coolness and skill of the lady contribute a big share of the success. The ladder-climbing stunt is as good as anything of its kind the Empire has staged. The pair are last in the bill, and deserved the very fine reception that was given to them on their first appearance.

The neat and smart acrobatic dancing of the Pall Malls goes well, and their whirling waltz provides an artistic finish to a well-received turn.

Hope Charteris and Eve Dickson, the musical-comedy entertainers, present a well-dressed, smart musical-comedy act, keeping their best number, "If You Can't Be Happy When You're Single," to the last. It is a dainty offering, done with smartness and skill.

Mark Coney, another new arrival, tells a bunch of funny stories, and whistles well. Zaza and Zozo, two young ladies of considerable acrobatic skill, sing, dance and tumble in energetic fashion. Hal Raie, the clever entertainer at the piano, has moved up in the bill for his second week, and has varied his programme.

The Flying Winskills, owing to the unfortunate accident which befell one of the trio last week, are able to give only portions of their wonderful aerial act, which they do with acceptability. I understand that the injured member of the team is progressing favourably.

Johannesburg figures in the pictures of *The Gaumont Graphic* this week, and *The African Mirror* is as interesting and varied as ever.

FALCONER.

HIS MAJESTY'S THEATRE.

"PARTNERS AGAIN" GETS PRAISE FROM ALL WHO SEE IT: A YORKE-AND-ADAMS BOOM.

THE most cheerful and popular spot in town at present is His Majesty's Theatre, where big houses are enjoying every moment of the new Potash-and-Perlmutter adventures, "Partners Again." The present story concerns the exploits of the famous two when they enter the motor

(Continued on Page 21.)

Bathing-Photo Results.

THE PRIZE-WINNERS.

INTEREST WAS AROUSED FROM THE CAPE TO THE ZAMBESI, AND THOUSANDS OF ENTRIES CAME IN.

THE wide interest that was taken in THE SOUTH AFRICAN PICTORIAL'S Bathing-Photo Competition is shown by the coincidence that, of the three prize-winning photographs, the first was taken on the Zambesi River, the second at Pretoria, and the third in the Cape Peninsula. The prizes have been awarded as follow:

First prize of five guineas to Mr. V. B. Paré, Victoria Falls, Rhodesia, for the photograph published on page 3.

Second prize of two guineas to Mr. Tromp van Diggelen, National Bank Chambers, Shortmarket Street, Cape Town, for the photograph published on page 1.

Third prize of one guinea to Mr. H. F. Knapp, P.O. Box 393, Cape Town, for the photograph published on page 7.

Cheques for the amounts named have been posted to the successful competitors.

The competition was in every way a success. We have now published close on two hundred bathing-photos, but they represent only a very small proportion of the several thousands of entries that were received. The many and widely-scattered places from which photographs were sent are evidence of the big circulation and solid popularity of THE SOUTH AFRICAN PICTORIAL.

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LEICESTER SQUARE, January 11.

The Great Railway Merger.

I suppose the best thing the New Year has brought us so far is a reduction in travelling costs and transport rates, which are now just over 50 per cent. over the 1914 level. Ostensibly this great boon is due to the economies said to be obtainable by the merging of the whole of our railway systems, great and small, into four " super "-lines, which took place on January 1, though the complete absorption will not be effected until July. Sir Eric Geddes estimates a yearly saving to the railways of in the neighbourhood of £30,000,000. Besides lessening the cost of our daily journey to business, it ought to bring down the price of food and all commodities affected by freight charges. The only company still holding out from the amalgamation is the Caledonian. True to its nationality, it plays a wary game and decides to bide a wee before bowing to the inevitable with the rest. The new names—Southern Railway, L. M. and Scottish, L. and N. Eastern—come hard to the tongue just now. The only company retaining its old title is the Great Western, and that was obtained as a special dispensation by Act of Parliament. Our local London lines—Tubes, Underground, etc.—have also treated us to a price-cut which, unlike the Railways, extends also to " seasons." Besides this, they are rapidly bringing new and much-needed rolling-stock into operation. Some of these trains are decorated in the dinkiest of greens, browns and blues, with lamps and fittings of rose-du-barri and other contrasting hues, thus transforming our twice-daily trips to sojourns in smart *salons*. Most of these companies have provided work for many thousands from the ranks of the unemployed, on the extensions and improvements to their systems, so that altogether this little burg ought very soon to be a much more comfortable place to move about in. The Metropolitan Railway is now celebrating its Diamond Jubilee, and has republished a quaint old photo of Mr. and Mrs. Gladstone participating in the first trial trip on the line—at that time 3¾ miles in length. It is easy to imagine what travellers nowadays would say to such carriages!—merely a sort of breast-high, roofless cattle-truck with narrow boards around the sides for seating.

A Living "Old Master."

Sargent, although he is still living (he is 67), is now entitled to be called an " Old Master," since his wonderful group of nine portraits of the Wertheimer family has been hung in the National Gallery, where the strict rule of " no living artist need apply " had once before been waived in his favour when the trustees accepted his " Lord Ribblesdale." With the exception of a group of three children (strangely unworthy of the artist), these splendid pictures put the Reynolds, Lawrence and Opie canvases, which share the same gallery, completely into the shade. The amazing sense of character and penetrating understanding of the sitters, added to technical supremacy of line, colour and atmosphere in the modern work, cause the older artists' achievements to appear trivial and pretty-pretty. These additions to the Nation's art-treasures have drawn crowds to the National Gallery this week, almost as abundant as those which flocked there last year to say farewell to Gainsborough's " Blue Boy " before it left for New York.

Floods and Sensations.

Our exceptionally wet winter has caused the Thames to overflow its banks in many places, and unless we get a drier spell quickly things will be serious in the upper reaches. Even as low as Kew I found on Sunday that it was impossible to negotiate that delightful towpath walk to Richmond. The Thames Conservancy claims that water is still needed to make good the 1921 drought, but that is small consolation to riverside residents watching the water welling up to their window-sills. To keep up our spirits, however, we have a multiplicity of sensations dished out to us daily by the Press, ranging from Ructions in the Ruhr and Lamentations at Lausanne to the suicide of the barricaded tailor at Regent's Park, the finding of the woman's remains, and the execution of the Ilford murderers!

Romances of the Street.

The discovery of Noel Fleming, a once widely-known operetta tenor here, reduced by War misfortunes to selling matches in Piccadilly (he has now been taken up by friends and starts his theatrical career anew at the Palladium next week), makes me wonder what hidden romance there may be in the career of an elderly lady I noticed last week. She bustled up to a theatre queue, recited a goodly passage from " Paradise Lost " in a thin, soft but " carrying " voice and an immaculate accent, and then followed it up by declaiming a long scene from Racine's *Phèdre* in the original sonorous French verse. Another odd figure likewise engaged in entertaining pit and gallery queues is an ex-soldier who, still in khaki and field-service boots, coaxes popular melodies and choruses from a small concertina. He is always accompanied by a score or so of local urchins, who dance and sing to his playing. He seems to have some queer sort of influence over the children, for they all adore him and throw their whole being into naive interpretations of the music. Change their modern rags to mediæval doublet, hose and jerkin, and you have the famous " Pied Piper of Hamelin" picture made flesh and blood.

"Mugs' Auction."

The cupidity of bargain-hunters out for the winter sales is being taken advantage of by some smart and original cheap-jacks in Oxford Street. Passing along there this morning I noticed a traffic-block outside an important double-fronted shop, and found a kind of gigantic lucky-bag operating there. In the huge gaunt room there is nothing but a long trestle-counter, on which are spread countless parcels, sold at a uniform price of 6d. each. Some of them contain goods worth ten to twenty times that sum, but the majority are composed of bits of lace, velvet, odds and ends of drapery goods, etc., which may or may not be value for the cash paid. Human nature loves a gamble, and our good ladies were literally besieging the place to-day; in fact, it took two men to regulate them and hold the fort whilst the various batches admitted were served.

As Compared With South Africa.

Although fares are down, clothing and food prices still falling, and building-costs a third of what they were two years ago, theatre prices on the whole have an evil tendency to soar still higher than the post-War maximum. There are now half-a-dozen West-End houses booking their pit two hours before the show, but charging four shillings plus tax for the " privilege." Other parts of the house are proportionately dear, and it is only in the most dismal and uncomfortable theatres that one can buy an upper-circle seat under seven-and-sixpence (likewise plus tax), whilst the plutocrat demanding stalls must be ready to part with anything from twelve to seventeen shillings per pew. The cinemas, too, are in the ring. The cheapest ticket in the better-class houses is 2s. 4d., but for that your demands for comfort and entertainment must be decidedly slender. The super films given special seasons are served up at full " legitimate " theatre prices.

The Covent Garden Season.

Times are slack as far as new play-productions are concerned, so I have put in a few evenings at Covent Garden, where the British National Opera Company are flourishing exceedingly and giving us some very capable performances. Their " Magic Flute " is a very sparkling and joyous affair, beautifully sung by Tudor Davies, Sarah Fischer, Norman Allin, and a new Russian baritone calling himself Raymond Ellis. Maggie Teyte repeated her appealing and pathetic impersonation of " Butterfly," with Tudor Davies as a somewhat diffident Pinkerton.

ORPHEUM, MONDAY : NORMA TALMADGE IN " THE SIGN ON THE DOOR."

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REPRESENTING SEVERAL SEASIDE RESORTS.

ENTRIES IN THE "PUBLISHABLE" SECTION FROM PORT ELIZABETH, EAST LONDON, CAPE TOWN AND DURBAN.

1. Surfing at Humewood, Port Elizabeth. **2.** "On the Rocks"—at East London. **3.** Two sisters take an early-morning dip at Hout Bay (Cape Peninsula). **4.** A Water Baby at Illovo Beach (near Durban). **5.** A Kimberley quartette at Muizenberg (Cape Peninsula). **6.** Surfers at Humewood, Port Elizabeth. **7.** At Park Rynie (near Durban).

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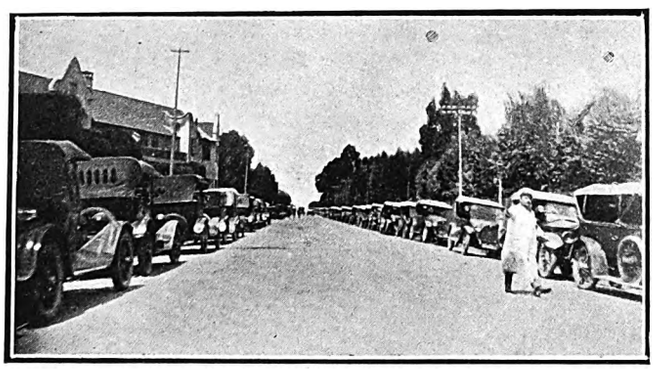
JOHANNESBURG, Tuesday afternoon.

THE "silver streak" appears to be the only line of much activity just at present, though no great number of shares is changing hands. There has been another five-shilling rise in Transvaals since I last wrote, making 10s. on a base of 7s. 6d., as the "call" merchants say, or more than a doubling of the price when I first spoke of them. Sales were put through as high as 17s. 6d. yesterday, but the shares are now back a shilling. Pretoria Silvers have been resurrected, changing hands at 4s., and there is a rumour that their property may be taken over by the Albu concern. Nourse Mines, on the poorer profit, have been liquidated down to 14s. 6d., a drop of a florin. Randfonteins are easier at 21s. 9d., while Modders appear "pegged" at 77s. 6d. "Bees" are wanted at 28s. 3d. (a rise of a shilling), both for London and local account. West Springs are steadier at 13s. 7½d. There is some expectation that the bank exchange may ease during the next few days. Realisation is now costing 3s. an ounce.

The "Corner House" is out first with the January crushing returns; the milled tonnages were exceptionally good, and collectively the mines crushed over a million tons, Modder's 114,000 being, I think, a record. Working costs averaged a guinea, the best performance being that of the great Far East mine at 16s. 4d., and the rate ranging

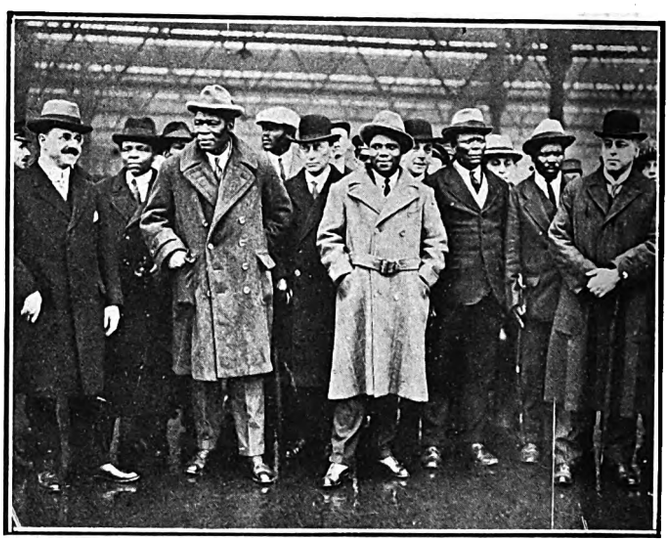


CARS AT THE CRICKET.
Motors parked outside the Johannesburg Wanderers' last Saturday afternoon during the opening day's play of the match between the M.C.C. and the Transvaal. The Transvaal Automobile Club supplied attendants to superintend the parking, one of whom is seen in the foreground.
Photo by W. Ingham.

up to 25s. at the thin-reef mines, Consolidated Main Reef and Durban Deep. Gold was taken at 86s. an ounce net—a premium of the "humble shilling" an ounce. This fall hits the lowest-grade mines pretty badly. For example, E.R.P.M. and Geldenhuis crushed 185,000 tons for a combined profit of less than £1,000. On the other hand, Modder made £133,500, Crown £74,500 and "Bee" £80,000. No wonder the "houses" stood out against any scheme of differentiation, or discrimination in white wages and conditions, at the high-grade mines. As to two popular favourites, I notice Village Deep maintained its profit at £16,000, but Nourse's was halved at £3,450 owing to poorer grade; which I since hear has improved. City Deeps should get its costs down below the current 24s.

Among Barnato-group mines Government Areas is conspicuous with an advance to the full 150,000 tons (as in August), an improvement of £15,000 in profit and a reduction of 1s. 3d. per ton in costs. Of the Anglo-American group, both Brakpan and Springs had record tonnages, the latter's 54,000 being an increase of 5,700. But the profits did not reflect relative expansion. Of the Albu-group mines, "little Aurora" with the smallest tonnage showed the lowest costs, 19s. a ton, and is making a steady £2,000 a month on its modest capital of £100,000.

Theron Diamonds are being reconstructed by reducing the shares to 5s., and then issuing 245,000 shares offered to shareholders for subscription at the rate of six for one, and making the new capital £61,250. Smaldeel has gone into liquidation. There is a scheme on to deal with four



ON THEIR WAY BACK: THE SWAZI DEPUTATION TO LONDON.
Paramount Chief Sobhuza, of Swaziland (centre), and other Swazi Chiefs, with Dr. Manfred Nathan, Mr. Honey, and other members of the deputation who have been in London to lay before the British Government the grievances of the Swazis. The photograph was taken on Waterloo Station.
Topical Press photo.

properties of the Diamond Fields of Africa, Ltd., under which £100,000 new capital would be provided. The Sheba's new plant is running satisfactorily and crushing 200 tons a day.

How development values can vary is well exemplified in the showings of the two "farthest east" mines of the Corner House group. New Modder in the December quarter showed a payability of nearly 80 per cent. of its sampling; at Modder B. it was only 40 per cent. In both cases the reef was a couple of feet wide; but while it was worth rather over an ounce at the "B" property, it went an ounce and three-quarters at the New Modder.

CARRYING OUT THE PRECIOUS TREASURES FROM TUTANKHAMEN'S TOMB.
Native bearer carrying the linen unwrapped from the statues of Tutankhamen to the tombs of Seti II. for preservative treatment and package for transport.
Topical Press photo.

BIJOU, MONDAY: FAY COMPTON IN "THE OLD WIVES' TALE."

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His Majesty's Theatre

JOHANNESBURG

(African Theatres, Limited).

A Gale of Laughter

AUGUSTUS *NICHOLAS*

YORKE *and* ***ADAMS***

(As ABE POTASH) **(As MAWRUSS PERLMUTTER)**

IN

THE HIGH-SPEED MOTOR COMEDY

"Partners Again"

THE ADVENTURES OF
POTASH & PERLMUTTER
IN THE
AUTOMOBILE BUSINESS

By MONTAGUE GLASS and JULES ECKERT GOODMAN

PRODUCED BY F. MAXWELL-STEWART.

The FIRST PRODUCTION of this Play OUTSIDE NEW YORK

BOOKING AT CARLTON HOTEL.

VADA'S, CAPE TOWN, FOR WALL-PAPERS AND PAINTS.

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"IF going to the cricket interferes with your business, give up your business" is this week's slogan, and even the hard-worked people who are "detained at the office, my dear," so late so often, are banging the door at twelve or so, and going off for the day to watch at the Wanderers'.

* * *

Otherwise, town is quiet and peaceful, and only the theatres and the bios have attractions to offer.

* * *

Towards the end of this month, Miss Isobel McLaren will arrive from London, where she has been studying at the Royal Academy, and making successful appearances in public. She will be heard here in recital soon after her arrival. Miss Audrey Goldstein is giving a second concert shortly, probably at the Selborne Hall.

* * *

At the Crown Mines a garden *fête* in aid of the Rand Aid Association and other local charities will be held on February 17 in the grounds at the residence of the General Manager. The *fête* is being organised by Mrs. A. J. Walton and the ladies of the Sewing Club. Amongst the attractions will be numerous side-shows, an American mixed doubles tennis tournament, and a dancing display by the children on the lawn. Admission is free, and all are cordially invited. The *fête* should be well supported for such a worthy object.

* * *

When the M.C.C. and South African team were entertained by the management at a Cape Town music hall recently, during the evening, Sandham, of the M.C.C. team, sang a comic song, which was described as being almost as good as his cricket.

* * *

Numbers of talented people in town, every day in every way, are becoming more musical, and if you haven't composed at least one fox-trot or one-step, you aren't too proud of yourself nowadays. Edgar Adeler had a sudden spasm of thought the other day, and tossed off a new number in between two bites of toast. The resulting song was acquired by Lucille Benstead, who is taking it overseas.

* * *

Miss Lahlie Noonan, of the Nourse Mines, is off overseas shortly for the purpose of studying dancing, after her recent successes, and she intends studying professionally in London.

* * *

The marriage of Miss A. A. Pritchard (Freda) to Mr. Albert Bayly, at St. George's (Presbyterian) Church, took place last week at East London, the Rev. R. B. Douglas performing the ceremony, and Mr. W. I. Chapman officiating at the organ. After the ceremony the bridal party, with numerous relatives and friends, adjourned to the residence of Mrs. Pritchard, the bride's mother, where the usual reception was held, and congratulatory telegrams from Cape Town, Queenstown, Kingwilliamstown and Rhodesia were read. Later in the afternoon the happy pair left for a short motor tour, with an enthusiastic send-off from a large party of friends.

* * *

The Observatory Tennis Club is holding a dance, for which tickets are selling splendidly, at the Berkeley Rooms, Jeppe Street, next Friday, February 16. The U.P.C. band will play, and the dance is from 8 to 12.

* * *

At the S.A.P. Club on St. Valentine's Eve, February 13, there will be a dance, for which fancy dress is optional. It is under the auspices of the Women's S.A. Party.

* * *

A wife's novel method of curing her husband's admiration for another woman led to the contribution of 37 £1 notes by 37 guilty consciences at an Evangelists' meeting at Belfast. The wife asked the advice of a local Evangelist with regard to her husband, and it was arranged that she should induce the husband to attend the Evangelist's service. This was effected.

* * *

Just before the collection the preacher announced that there was present a man who neglected his wife. He threatened to announce his name unless the culprit promised to amend and put £1 in the plate. When the collection was taken up it was found to contain 37 £1 notes.

* * *

The hostess was an amiable, absent-minded old lady. One of her guests introduced a friend he had brought with him. "He has spent most of his life in the Canary Isles," said the guest. The old lady turned to the stranger. "Then—er—then, of course, you sing," she ventured nervously.

AT THE CAPE.

T.R.H. Prince and Princess Arthur of Connaught were present at the Stellenbosch Agricultural Show last week, the Prince performing the opening ceremony. The President, Mr. C. M. Neethling, welcomed Their Royal Highnesses.

* * *

At the official luncheon, which was held in the hall on the grounds, and attended by the Prince and Princess and party, there was a very large attendance. The catering was effectively carried out by the ladies of Stellenbosch, to whom

VADA'S, STRAND STREET, CAPE TOWN.

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the Chairman, Mr. C. M. Neethling, the President, made a special vote of thanks before the gathering broke up. Following the toast of "The King," that of "Their Royal Highnesses Prince and Princess Arthur" was enthusiastically drunk with musical honours.

* * *

At the opening of the Paarl Agricultural Show, Princess Arthur of Connaught was presented by Miss Tina Batten, daughter of Mrs. Tobie Louw, with a large basket of the choicest varieties of heath, the gift of Mrs. J. J. C. Esterhuizen.

* * *

"Irene," the charming musical comedy which has been so successful elsewhere, is going splendidly at the Tivoli, both Press and public appreciating it fully. The first performance saw a success for clever Bertha Ricardo, who played the title-*rôle* as understudy to Dorothy O'Shann, who had not quite recovered from the motor-cycle accident she met with at Port Elizabeth.

* * *

A course of ten lectures is being given by Dr. Manuel Joubert on "The Twilight of the Middle Ages and the Dawn of Modern Thought," as represented by Dante, Montaigne and his influence, Calderon Lessing's "Nathan the Wise," and Goethe's "Faust," Richard Wagner's "Parsifal and Ring" (with musical illustrations), Ibsen and "*La femme incompromise*," Modern Russian Poets. By permission of Mrs. Stuart Cartwright, these lectures are being held at Salisbury Road, off Main Road, Wynberg. The series commenced on Monday, February 5.

* * *

Mr. Wolfe Wolfinsohn, who will be remembered as a prominent member of the Cape Town Orchestra a year or two back and a solo violinist of considerable merit, has been in America pursuing his studies and incidentally adding to his laurels. A recent number of *Musical America* says: "Wolfe Wolfinsohn played two Neapolitan Dances by Samara and the first movement of the *Symphonie Espagnole* by Lalo. His playing disclosed admirable musicianship, warmth and balance of tone. He was heartily applauded, and responded with an encore." *The New York Herald* critic remarked that "Lalo's *Symphonie Espagnole*, first movement, was brilliantly played, and in the two Neapolitan Dances he showed the technique of an artist."

* * *

By permission of Mrs. Murray Bisset (wife of the member for Simon's Town), a successful "Bring-and-Buy" sale was held in the grounds of her house in Southfield Road, Plumstead, on Wednesday of last week. The sale was in aid of the South African Party funds, and was organised by the Plumstead-Constantia Branch of the Women's South African Party.

* * *

Tea was served under the trees, and everyone spent a very enjoyable afternoon. Lady Beck, Mrs. Burton, Mrs. Zoutendyk, and Mrs. Chiappini, who are all, of course, very much interested in the cause, were amongst those present.

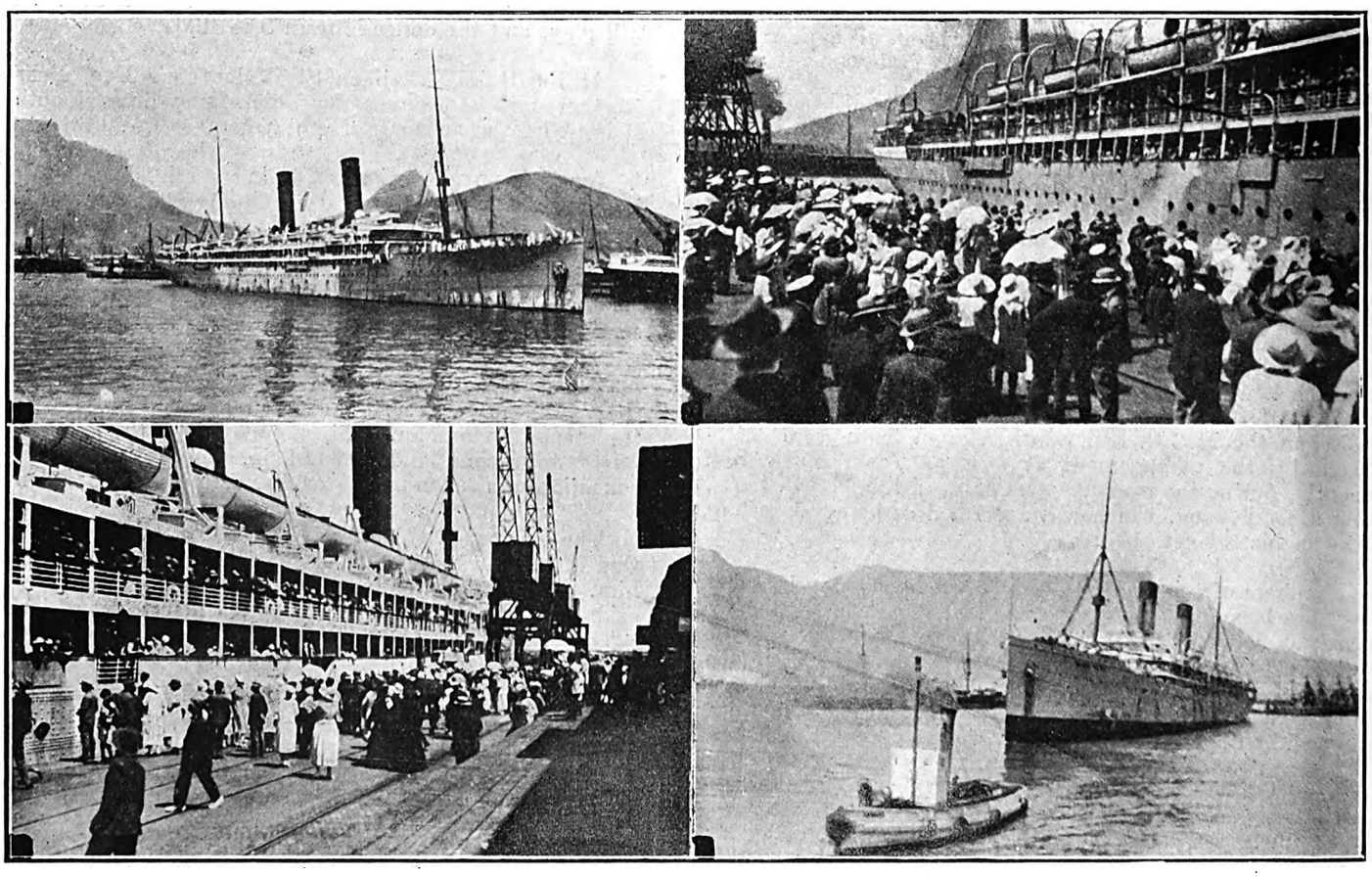
* * *

Mrs. Steyn, the hon. secretary, is to be congratulated on the success of the afternoon. The thanks of the members of the Women's South African Party are also due to Mrs. Murray Bisset for lending her grounds for the sale.

* * *

The marriage took place at St. Paul's Church, Rondebosch, last week, of Mr. Lawrence Victor Hutton, the elder son of the late A. E. Hutton and Mrs. Hutton, of "Millbanke," Hill Road, Green Point, and Miss Edith Goodspeed, the eldest daughter of Mr. and Mrs. R. Goodspeed, of "Mon Desir," Rondebosch. The officiating clergy were Rev. F. Barker, assisted by Rev. John Deacon, and Miss Hodge presided at the organ.

EVE.



"OFF TO ENGLAND!" CAPE TOWN DOCKS AT 4.30 ANY FRIDAY AFTERNOON.

1. The R.M.S. *Edinburgh Castle* leaving for England on Friday, January 19. **2.** The *Edinburgh Castle* being warped out of dock before her departure for Southampton. **3.** Departure of the R.M.S. *Walmer Castle* last Friday (February 2). **4.** The *Walmer Castle* leaving for England last Friday afternoon.

Photos for "S.A. Pictorial."

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THE ladies of the African Theatres, Ltd., will meet the telephone ladies in a cricket match to be played on the Wanderers' ground this Sunday, February 11, commencing at 2 p.m., in aid of the Children's Hospital.

* * *

The engagement is announced of Miss Ethel Paola, eldest daughter of Mr. and Mrs. Francis Paola, Mayfair, to Mr. Naief Emmanuel, only son of Mr. and Mrs. Joseph Emmanuel, of Mount Lebanon. Mr. Emmanuel has recently arrived in the Union from Syria, and it is understood that after their marriage in a few months' time they will make their home in Mount Lebanon.

* * *

In aid of the Mayoress's Distress Fund, the Roodepoort Bachelor Girls' Society will hold a flannel dance at the Masonic Hall, Roodepoort, on Friday evening, February 9. The U.P.C. Orchestra will be in attendance. Miss Jean Webster is hon. secretary.

* * *

The members of the St. John Ambulance Brigade, S.A.R. and Harbours District, Park Division, held a social on Saturday evening last, at the Railway Ambulance Depôt, Braamfontein, when awards won in the recent examination and single-handed competition were presented by Mrs. Dr. Hertslet, of Florida, wife of the Divisional Surgeon. An excellent programme was arranged. Miss Holly Morgan, who won the gold medal, open to the whole of South Africa, for elocution, was one of the artists. The chair was taken by the corps surgeon, Lieut.-Colonel Dr. F. H. Brennen. Those wishing to take up a course in first-aid should communicate with Mr. H. C. Brett, 12a Juta Street, Braamfontein.

* * *

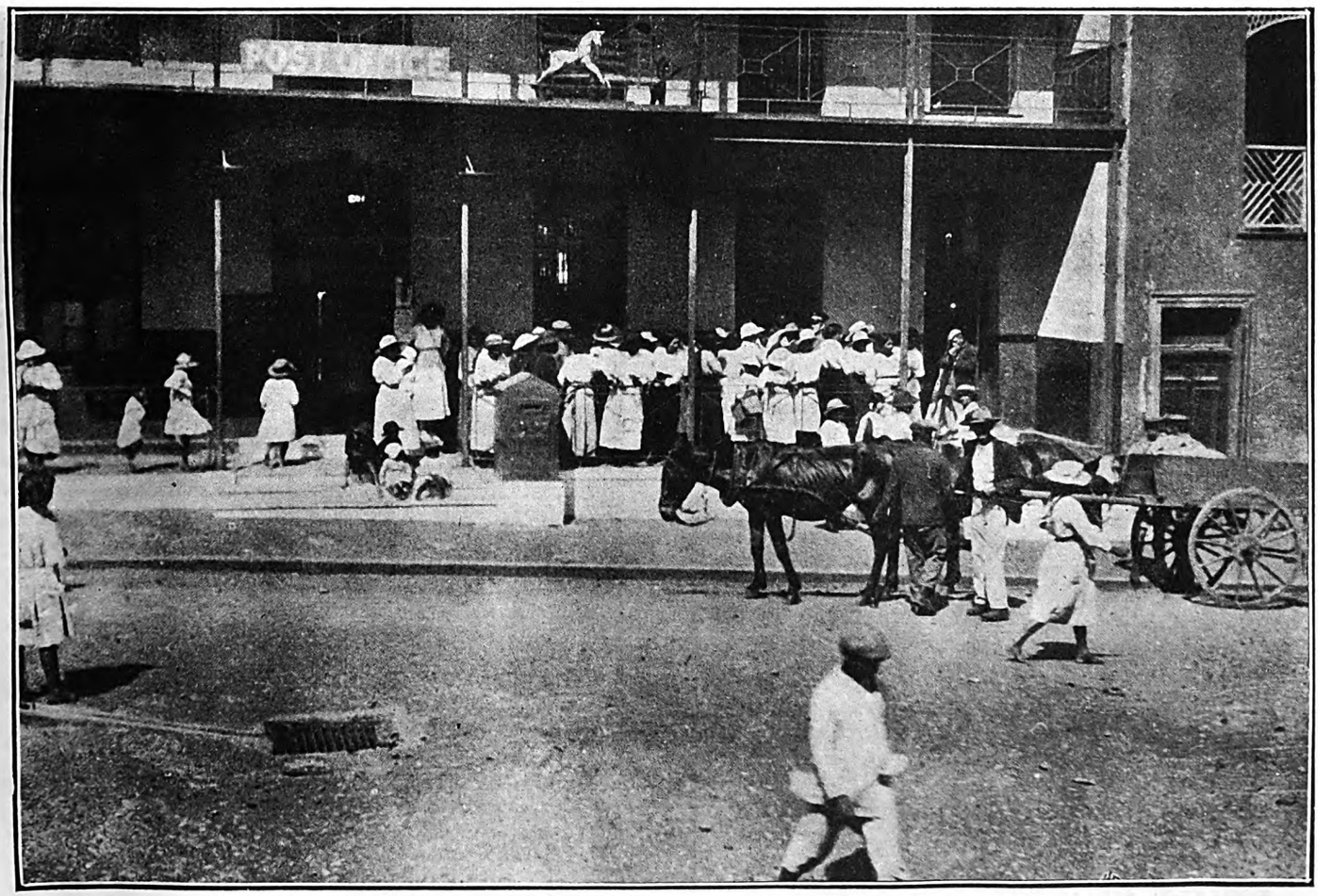
The ladies of the Crown Mines Working Parties are holding a garden *fête* and mixed doubles tennis tournament on Saturday afternoon, February 17, in aid of the Rand Aid Association. The *fête* will be held in the grounds of the general manager (Mr. A. J. Walton), and his and four adjoining courts will be used for the tennis. The Crown Mines entertainments are noted for attractiveness, and are always well supported by the surrounding mines and western suburbs residents. Many new ideas will be introduced for adults and children—apron stalls, clock golf, side shows, donkey rides, lucky dips, and excellent music. The entrance fee for the tennis is only 5s. per pair, which includes refreshments.

* * *

Last week, in aid of the Scottish National War Memorial, Edinburgh, and under the auspices of the Roodepoort-Maraisburg Caledonian Society, "A Nicht wi' Burns" was held at the Town Hall, Florida. The concert programme included songs by Mrs. Harold Fraser, Mrs. Stanley Anderson, Miss Hilda Neale, Messrs. Alfred Bertwistle, Smith Gray, Stanley Anderson, and Andrew Reekie, and Mrs. F. S. Wynn was the accompanist. The function concluded with a dance.

* * *

At the Y.M.C.A., since the completion of the new building, the department has increased its membership by some 100 boys, and the Lunch Hour Club is steadily increasing in numbers. The chance of a quiet place to eat lunch and a



ENGLISH-MAIL DAY AT ST. HELENA: ARRIVAL OF THE ENGLISH MAIL AT THE GENERAL POST OFFICE, JAMESTOWN.
Photo by W. Ingham.

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CRICKET BATS BY ALL THE BEST MAKERS AT **WARD & SALMONS.**

"EVERY ONE A TOP-SCORER."

THE LEADING SPORTING HOUSE OF SOUTH AFRICA. SEND FOR CATALOGUE.

Box 1036. ELOFF STREET, JOHANNESBURG. 'Phone 2770. Sports, 4194.

NOTE: Twenty per cent. off all cricket bats, balls, mattings, and all cricket gear for one month only. Nothing but the best grades stocked

1d. cup of tea should appeal to many boys who otherwise have to spend the time walking about the dusty streets.

* * *

The marriage was solemnised at the United Dutch Reformed Church, Krugersdorp, on Tuesday of this week, at 10 a.m., of Mr. J. J. Aswegen, of Wonderfontein, Potchefstroom, and Miss Margaret Geraldine Tossel, third daughter of Lieut. and Mrs. Frederick Tossel, who are old Krugersdorp residents.

* * *

Last week, at St. Andrew's Presbyterian Church, Fairview, the wedding took place of Miss Maude Munro, second daughter of Mr. and Mrs. R. E. Munro (late of Queensland, Australia), and Mr. Charles Ogilvie Archer, youngest son of Mrs. and the late Captain W. B. Archer, of Dundee, Scotland. The Rev. J. Colville-Peattie performed the ceremony, and the church was crowded with relatives and friends of the popular pair.

* * *

The bride was given away by her father, and attended by her sister, Miss Phyllis Munro. Mr. Syd. Lukers was best man. After the ceremony there was a reception at the Freemasons' Hall. The honeymoon is being spent at Kroonstad.

* * *

The engagement is announced of Mr. Raymond Mitford Barberton, second son of Mrs. Barberton, of Kitale, East Africa, and Miss Norah (" Peggy ") Nisbet, second daughter of Mrs. E. C. Nisbet, of Krugersdorp. Miss Nisbet is a popular member of the West Rand Operatic Society.

* * *

Two classes for Red Cross Home Nursing are being formed this month. One will be held at the Yeoville Government School, and the first demonstration was held on February 7. Names of those wishing to join should be sent to Mrs. T. A. R. Purchas, 51 Fortescue Road. The other will be held at the Young Women's Christian Association, Jeppe Street, beginning on Wednesday, February 14, at 5.15 p.m. Names should be sent to Mrs. Gifford, 214 Smit Street.

* * *

The monthly dance of the Merrythought Club was held at the Berkeley Rooms on Thursday of last week. There was an excellent attendance, and a number of new members were present, the Club having enrolled 50 in the last few weeks.

This Thursday, also at the Berkeley Rooms, a dance in honour of Mrs. Haden, the hon. secretary, who recently married, was given, at which there was a very big crowd. The first Thursday of March is fixed, at the same time and place, for the next Merrythought Club dance.

* * *

There was an excellent attendance at the meeting called at the Hotel Cecil Hall, Benoni, to form a local branch of the Women's South African Party, last week. Mrs. Charles Brown was voted to the chair. Mr. G. J. Stoop, chairman of the Benoni Branch of the S.A.P., and the adopted Provincial Council candidate for Benoni, addressed the ladies, after which a branch was duly formed.

* * *

The following office-bearers were elected: President, Mrs. Charles Brown; vice-president, Mrs. Gunner; hon. secretary, Mrs. Deane; treasurer, Mrs. Needham; Executive Committee: Mesdames C. Brown, Stoop, Fraser-Alexander, Joff and Bodley. Meetings will be held each month on the first Thursday at the Hotel Cecil at 3.30.

* * *

A social and dance was held on Wednesday, when a junior branch was formed. The speakers included Advocates Stallard and Van Soelen and Mr. T. F. Allen.

* * *

A new branch of the Junior S.A.P. was formed at a successful social and dance held in the Parish Hall, Melville. The function was organised by Mrs. De Jager and members of the local Women's Branch of the S.A.P. There were over a hundred guests present, of whom 40 became members of the new branch. The officers elected were: Mr. E. Norgarb, chairman; Mr. Dan de Jager, vice-chairman; and Mr. H. Jennings and Miss Acres, secretary and treasurer.

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JO'BURG SNAPSHOTS.

(*Continued from Page 2.*)

As I have said, the day of the theatrical parody is dying out. Fred Leslie was the last of the great parodists, and he has been dead many years. True, Arthur Roberts still lives, but he

Lost Touch With Burlesque

when he left the Gaiety. Time was when any big theatrical production had an elaborate burlesque at another theatre, and one remembers how annoyed Henry Irving was when he was caricatured by the American, Henry A. Dixey. Arthur Playfair was a fine mimic. His imitation of Tree simply *was* Tree.

* * *

Two American vaudeville artists met outside the Scotch Stores in Charing Cross Road. One had just arrived, and asked the other how he was doing. "Gee! Buddy, I'm doin' fine! I've played Bir-ming-ham, and Ply-mouth, and Li-ver-pool, and Wy-gan, and wuz a riot everywhere!" "Say, I'm glad to hear that. How d'ye think I shall do?" "Dunno, I'm sure. What's your act?" "Oh! I'm

A Soft-Shoe Dancer,

an' I've got a week's try-out at Sun-der-land." "Wal, I'll tell ye how you'll do, Buddy. When you've finished your soft-shoe dance, you'll be able to hear yourself walk off!" (It should be explained that the Sunderland audience vies with Bradford in being about the least appreciative in the British Islands.)

IN THE BRIGHT LIGHTS.

(*Continued from Page 8.*)

trade, and for sheer humour and clever dialogue it exceeds even its predecessors.

Mr. Augustus Yorke and Mr. Nick Adams and the company provide an evening of sheer delight, and the play bids fair to make a new record, since every performance is packed. The story is interesting apart from the wonderful characterisation, and the acting of Messrs. Yorke and Adams alone is well worth travelling far to see. Saturday brought a big influx of Rand visitors, and all the Reef is talking of the play, the acting, and the humour and wit of it all. It is one long laugh from the rise to the final fall of the curtain, and needs no further recommendation than is being given to it by all who have seen it. The company have now begun rehearsals for their next production, "Welcome Stranger," the Jewish comedy by Aaron Hoffman which enjoyed such a phenomenally long run at the Lyric Theatre, London, but it is likely to be some time before it is required to replace "Partners Again."

FALCONER.

TWENTY-EIGHT YEARS AT THE EMPIRE.

Mr. Dave Foote is being congratulated this week on the double event of celebrating his fiftieth birthday and the twenty-eighth year of his connection with the Johannesburg Empire as musical director. In adding our good wishes to the many that are being showered upon a fine musician and a popular figure, it is appropriate to slip in a further felicitation upon the fact that the revue "Follow My Leader," by Fred Coyne, with music by David Foote, which was such a big success at the Empire in 1919, is shortly to be produced in England.

CHARLIE CHAPLIN IN "SHOULDER ARMS!"

Next Monday's programme at the Johannesburg Bijou will contain—in addition to the Ideal Company's film-version of Arnold Bennett's great novel, "The Old Wives' Tale," with Fay Compton as Sophia Baines and Florence Turner as Constance Baines—the first of the new Chaplin three-reel comedies, "Shoulder Arms!" in which Charlie Chaplin captures the Kaiser and wins the Great War.

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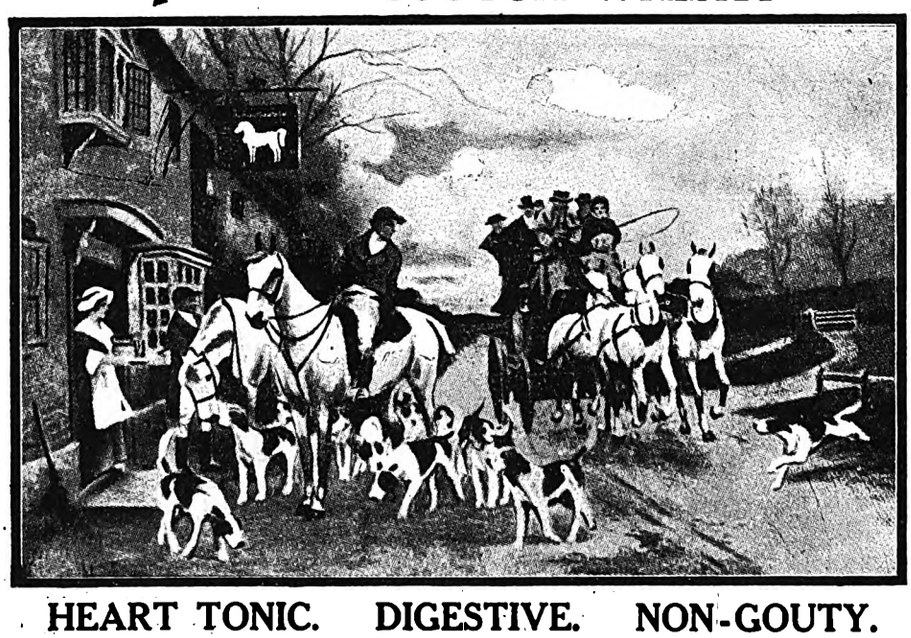
CHARITY CRICKET MATCH AT CAPE TOWN IN WHICH ACTORS, JOURNALISTS, CLERGYMEN AND SCHOOLMASTERS TOOK PART.
The match was played at Green Point the other week just before Lady Forbes-Robertson and her Company sailed for Australia, and the photo on the left shows Lady Forbes-Robertson opening the game by playing the first ball. On the right is seen Miss Freda Godfrey, who was an interested spectator.

Photos for "S.A. Pictorial."

WHITE HORSE
SCOTCH WHISKY

By Appointment.



HEART TONIC. DIGESTIVE. NON-GOUTY.

In olden times it was believed that the Name "White Horse" must of necessity bring luck. Hence the luck of the Horse Shoe. It was on account of this belief, as well as from the fact that the famous Blend of Whisky originated in the White Horse Inn at Edinburgh, that the name was given to the Whisky which now occupies a foremost place in the market.

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BIJOU, MONDAY: FAY COMPTON IN "THE OLD WIVES' TALE."

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BONDSMAN MAKES GOOD.

Gardenia and Her "Pair of Spectacles."

A FAULTY RULE.

By "ONLOOKER."

IT frequently happens that the most important event in a day's racing produces the tamest contest. But the chief race at Auckland Park last Saturday brought about a tussle to raise the enthusiasm of the most apathetic, for in a ding-dong set-to the first three to cross the line at the winning-post could not be separated. The horses in this triple dead-heat were Bondsman, Primus and Emperor of Elba. The first-named has not lived up to the reputation he acquired after being purchased by Sir Abe Bailey. On this occasion, however, he did something to redeem his prestige. Albeit Bondsman had 9 st. 1 lb.—equal poundage with Dub-a-Dub—to put up, he was made a hot favourite for this Auckland Park Handicap, which was run over the severe mile-and-a-quarter course. In the field of fifteen slight odds were laid on the bearer of the "black and gold hoops," the recent winners Help and Emperor of Elba being the only two of the others backed to any extent. The race was

Run at a Sound Pace

throughout. The favourite was steadied going up the hill and had a very considerable leeway to make up when the straight was reached. Indeed, with half-a-furlong to go and while Primus and Emperor of Elba were fighting it out, Bondsman's chance did not appear at all hopeful. But, answering the calls made upon him by Strydom, the favourite, finishing much the fastest, got up to the other two right on the post. A stride past the post Bondsman was in front. It was evident Randall had his charge very fit, for he saddled up for the decider looking in as good shape as before. It cannot be said that Bondsman had matters all his own way in the run-off, but he came away from Primus about the distance and won by a couple of lengths. Some may contend that Bondsman, whose first victory it was in Sir Abe Bailey's colours, had nothing much to beat, yet it will be borne in mind that Primus was second in his Derby and that this four-year-old had 13 lbs. less to carry than the winner.

* * *

The two-year-old to enter the winning list on Saturday was Mr. Browse's Nightshade, a daughter of Silver Star. Silver Star is at Sir Abe Bailey's Colesberg stud, and is a half-brother by Sunder to the famous Sunstar. Nightshade was extremely lucky to get the better of Agapanthus, one of Mr. Passmore's breeding by Unequalled. Queen's Wake, bought by Mr. Jos. Simpson after winning a seller at the big meeting, proved too good for the favourite, Garrouse Bridge, over the mile course, and has again changed hands, Mr. Passmore being the filly's new owner. Queen's Wake was secured

At the Same Figure

as Simpson gave for her, and the latter's profit is the race she won. Cheerio, the winner of the first of the six-furlong races at the Park, is an inmate of Russell's stable and runs in the name of the trainer. It is very seldom that a runner from the Forest Hill establishment starts a rank outsider, but Cheerio must have been almost a skinner for the layers

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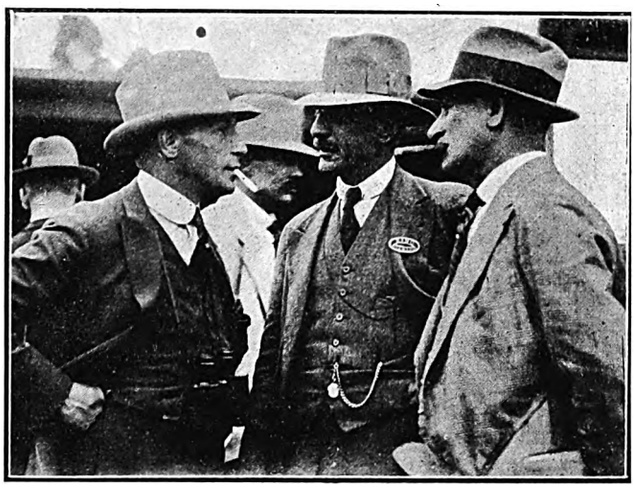
of the odds on Saturday and returned at the rate of just on 40 to 1 from the totalisator; and it is satisfactory that the right people participated in the goodly dividend. Espiegle and Tresida were the most fancied for Cheerio's race, and the first-named of the two was runner-up. The winner was not without credentials for he had won a couple of races at Cape Town this season.

* * *

Daniel's Hope took a couple of races last season. The colt's first success this season was registered on Saturday when he scored very easily over nine furlongs. He has been a very expensive customer to the stable, for he had been backed on many occasions. Daniel's Hope has got back some of the losses incurred over him, but his stable companion, Van Heerden, must have

A Formidable Debit

against his name for he has not yet won a race since joining Weale's stable. Van Heerden was backed for the race won by Surprise Sauce on Saturday, but again let his connections down, finishing a poor third. Sir Abe, fancied for



SNAPPED AT THE RACES.

Left to right: Mr. Jack Burns, a prominent English bookmaker who is on a visit to South Africa; Mr. E. E. Findlay, Ring Steward; and Mr. Elias Cohen, a well-known Johannesburg penciller.

Photo by Abe Goldstein.

the race, was put out of court by the falling of Lochinvar. The accident probably did not affect the result, for Surprise Sauce is fairly useful.

* * *

Cutlet, favourite, made a good fight for it in the chief sprint event, yet had to knock under to Hurra, whose victory was primarily due to the vigorous horsemanship of Holme. Cutlet is hardly the Cutlet of old.

* * *

The principal race at Milnerton on Saturday, distance a mile-and-a-half, was won by Alpheus, who conceded Longslip 10 lbs. and got home by half-a-length.

The Pretensious of Longslip

to win a Johannesburg Handicap were pooh-poohed in these columns, seeing he had not won a race of any sort in the country. And he is still a maiden in South Africa. Longslip's latest conqueror would be deemed out of place if engaged in the big race at headquarters. It might be noted that Gardener was among the Milnerton winners.

* * *

As might be expected, there has been a great deal of discussion in racing circles over the disqualification of Gardenia for the last race at Germiston on January 27, on the ground that an attachment to the bridle (rings) worn by the filly, and weighing probably two or three ounces, was not put on the scale when the rider of Gardenia weighed in. The general view is that the rule making it possible for a race to be taken from a winner on similar grounds must be amended. It is not very clear how, in the South African code of rules, it comes about that "rings" were included in the accessories to be declared at scale when a horse is weighed out for a race. It may be remembered that there was a great hubbub a few years ago when Matrimony was disqualified after winning an important race at Germiston on similar grounds to the disqualification of Gardenia. There was this difference in the cases: The trainer of Matrimony had no thought to declare the rings on the horse's bridle; he deemed there was no obligation to do so; and maintained at the enquiry that the spectacles—as rings are termed in England—were part of the bridle. At that time, it should be mentioned,

The Rule in Our Code

dealing with accessories to be declared at scale was word for word the same as the English rule; and there was no mention of rings. Although the objection to Matrimony was upheld and the race given to Atlantic Ocean, the Germiston Stewards were not at all unanimous as to the justice of the decision, and the matter was referred to the Jockey Club. The ruling body reversed the Germiston decision and Matrimony was reinstated as the winner. It is said the question was referred to the English Jockey Club, but for some reason no ruling was obtained. Seeing that spectacles are recognised as part of the bridle in the Old Country, it is obvious the ruling would coincide with that of the head local authority. There can be no question that the decision of the Jockey Club on the Matrimony case was right. Likewise, now that "rings" are specially specified among the *etceteras* to be put into the scale, the Germiston Stewards had apparently no option but to disqualify Gardenia. The view, of course, might have been taken that the rules were to be interpreted in a commonsense, fair manner; that mere quibbles were not to be entertained. And the Stewards would have been applauded had this course been adopted.

* * *

It occurs to one to ask what influenced the amendment in the South African rule to include "rings"? Our Jockey Club was evidently very sure of its grounds in giving the decision as regards Matrimony. That being so, it is difficult to understand why the rule was tampered with. As pointed

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out, rings and spectacles are identical, and spectacles in the Old Country are unequivocally part of the bridle. Indeed, with the reins sewn on to the bit (this to prevent

The Rings of the Spectacles

from catching on the buckles), the spectacles cannot be detached from many of the bridles used in hurdle and steeplechase races. In jumping races spectacles might be regarded as a necessity; they are seldom essential in flat races and here it is strange why they are so frequently found in use. On a peacocky horse like Matrimony, who had the habit of tossing his head about, there was sound reason for the spectacle attachment. The use of "rings," however, is an owner's concern and beside the question. The point is that they constitute part of the bridle and as such there should be no need for them to be taken to scale.

* * *

Even sticklers for the strict observance of the rules hold that some little latitude must be allowed in applying them; that common-sense must be brought to bear in interpreting the written words. Not long since a race was taken away from a horse down country on objection being lodged that a girth weighed out with had been

Replaced by Another

before the start for the race. The decision arrived at was, I make bold to say, an absurd one; such an objection would not have been entertained for a moment before a board of stewards in England. When there is no suspicion of fraud —if everything is fair and aboveboard—rigid adherence to the rules should not be insisted upon.

* * *

The racing this Saturday on the Rand is at Turffontein: the February meeting of the Pony and Galloway Club. The following are my selections:

12.25.—Junior Pony Plate, 6 furlongs.
Cadwal 1, Verbury 2, Paper Fan 3.

1.5.—Pony Purse, 6 furlongs.
Songster 1, Flex 2, Desdemona 3.

2.0.—Junior Galloway and Pony Plate, 6 furlongs.
Brownie 1, Peru 2, Promising Girl 3.

2.40.—Galloway and Pony Stakes, 7 furlongs.
Cross Roads 1, Echo 2, Paraplu 3.

3.20.—Galloway and Pony Purse, 1 mile.
Matinee 1, Helios 2, Metropolis 3.

4.0.—Galloway and Pony Plate, 5 furlongs.
Joyous 1, Auditory 2, Polygon 3.

4.40.—Pony Plate, 5 furlongs.
Free Lance 1, Urgent Call 2, Nil Desperandum 3.

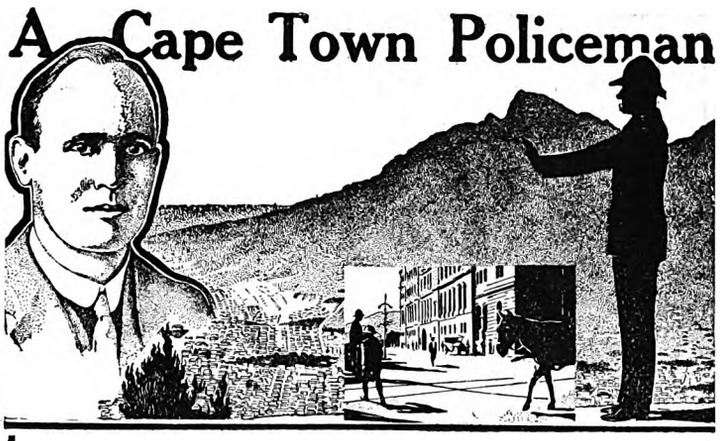
5.20.—Pony Stakes, 1 mile.
Lady Eager 1, Black and Tan 2, Codfish 3.

PANTOMIME HIT SELLING WELL.

"I Don't Like Being Tickled by a Fly," an original number from this year's pantomime, in which it is sung by Mr. Bert Harrow, has been published (words and music, 1s.) by THE SOUTH AFRICAN PICTORIAL, and is selling briskly in all South African theatres and music-shops. The author and composer of the number is Mr. Philip D. Levard, the producer of the pantomime.

A NOVEL COMPETITION.

In order still further to popularise their famous Triple X Tea, the Johannesburg agents, Messrs. H. Clayton and Co., of 23 Loveday Street, are running a competition that should prove of particular interest to bioscope patrons and the public in general. The letters forming the names of twelve of the best-known cinema stars have been jumbled up in a series of more or less complete sentences. To those who succeed in arranging the letters in their proper order points are awarded, whilst extra marks will be given to the person making the largest number of words from No. 1 on the list, which is Clara Kimball Young. Further particulars will be supplied on application to Messrs. H. Clayton and Co. at the address given.



First Class Constable Walter S. Maplesdean, South African Police, Cape Town, writes:—

"For a number of years I have been a chronic sufferer from sciatica in its most acute forms. During the major portion of my Army service I have been an unhappy sufferer from these frequent attacks, which have also continued with my service in the Police Force. In fact, within the last four months they have been of almost a daily occurrence, each succeeding attack being worse than its predecessor, so much so that I had despaired of every finding any permanent relief. My work at the time of writing is that of a point duty policeman, having to stand in one position for three hours' duration regulating vehicular traffic. I looked forward with dread to take up my position at the junction of these two streets twice daily. I tried many remedies and old-fashioned homely recipes for this complaint, but the only relief I got was, at the best, only of a temporary nature. I am indebted to a fellow constable for bringing your pills to my notice. I tried a small bottle. With the taking of the first half-dozen pills there followed a distinct improvement in my condition. This has been maintained with the succeeding doses. It is no idle boast on my part to say now (and I have not quite finished the second small bottle) that I have stood four hours in one position, and do now daily take up my stand for three hours' duration without turning a hair.

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WEEK COMMENCING MONDAY, FEBRUARY 12.

Tivoli, Cape Town.—Musical-Comedy Company.

Empire, Johannesburg.—Ethel Hook and Company, Fred Knight, Charteris and Dickson, Mark Coney, The Darros, Zaza and Zozo, Payne and Hilliard, The Flying Winskills.

His Majesty's, Johannesburg.—The Yorke-and-Adams Company in "Partners Again."

Standard, Johannesburg.—Closed.

Orpheum, Johannesburg.—Audrey Knight, Hal Raie.

Grand, Pretoria.—Jack Pleasants, Brunning and Desmond.

Criterion, Benoni.—Lloyd and Montrose, Cornelius and Constance.

Rinko, Maritzburg.—Anna Hanna, The Great Wieland.

Criterion, Durban.—Lyons and O'Moore, Haywood and Hay, Stevenson and McBeth, The Pall Malls.

Theatre Royal, Durban.—"Robinson Crusoe."

Vaudette, Bloemfontein.—February 12, 13 and 14: Bart and Edie, Maxwell Carew.

Apollo, Germiston.—February 15, 16 and 17: Bart and Edie, Maxwell Carew.

The Rev. Charles Gardner, a London clergyman, declares that there are in London at present at least fifty women who imagine that they are reincarnations of Mary Magdalene and perhaps twice as many who think they are Cleopatra. He states that he knows a man who imagines he is Lord Byron, a woman who claims to be Queen Mary (of England), and others who believe that Queen Victoria was Alfred the Great and that Mr. Gladstone was Cicero.

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My head at the top and back was absolutely bald. The scalp was shiny. An expert said that he thought the hair roots were extinct, and there was no hope of my ever having a new hair growth. **Yet now,** at an age of over **66,** I have a **luxuriant growth** of soft, strong, lustrous hair! No trace of baldness. The pictures shown here are from my photographs.

After hair growth.

Photo when bald.

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EMPIRE, MONDAY: ETHEL HOOK.

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BERNARD SHAW ON SUICIDE.

SAYS MANY COMMONERS WOULD DESERVE PEERAGE IF THEY WOULD COMMIT IT.

THE whole question of suicides is a logical impasse, says Bernard Shaw, and he calls the English law governing it an absurdity. He suggests that somebody should stand in Parliament on a platform entitled "the right to commit suicide." He admits that he possesses an excellent recipe for poison, which he always gives to friends who propose to commit suicide.

Mr. Shaw's name is included with a large number of those of well-known persons who signed a petition to the Home Secretary for clemency in the case of Mrs. Maud Hibbert, who was sentenced to nine months' hard labour for attempting to carry out a suicide pact with her brother-in-law, who died.

A heated controversy has arisen, with Mr. Justice Lushing urging the revision of the law, which says that where two persons agree to die together each should be considered guilty of murdering the other.

Shaw says: "Suicide is a sort of general checkmate. If you really mean it, nobody can do anything to you because you are doing the worst thing you can do to yourself. It may be said that if you attempt suicide and don't succeed in committing suicide you immediately come under the suspicion of having attempted to make yourself interesting and under those circumstances the proper way to deal with anybody would be to insist on their going through with it.

"Personally I have always found that when any of my friends proposed suicide—and I took great care to explain to them exactly how to do it; I have an excellent recipe for poisoning—I have always found the result that they gave up the idea and never seemed to appreciate my instructions.

"But from the point of view of the State, whether you murder yourself or anybody else, you are equally murdering a citizen and ought to be hanged. Then comes the position, you cannot hang a man for suicide because he is already dead. To hang him for attempting suicide, as in the case of a death pact, is to treat him worse than if he attempted murder, consequently you get yourself into a hopeless logical dilemma.

"It is rather hard luck for us that we are allowed no choice whether we shall throw it up. There are cases where it is a horribly selfish thing of people not to commit suicide. But there is your difficulty again; for if people do so in the spirit of feeling that they are a nuisance and trouble to everybody, you have no means of rewarding them. It is a pity that you cannot offer them a peerage or something like that. There are quite a number of members of the House of Commons at present who would deserve a peerage, if that could be arranged."

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STAGE & CINEMA.

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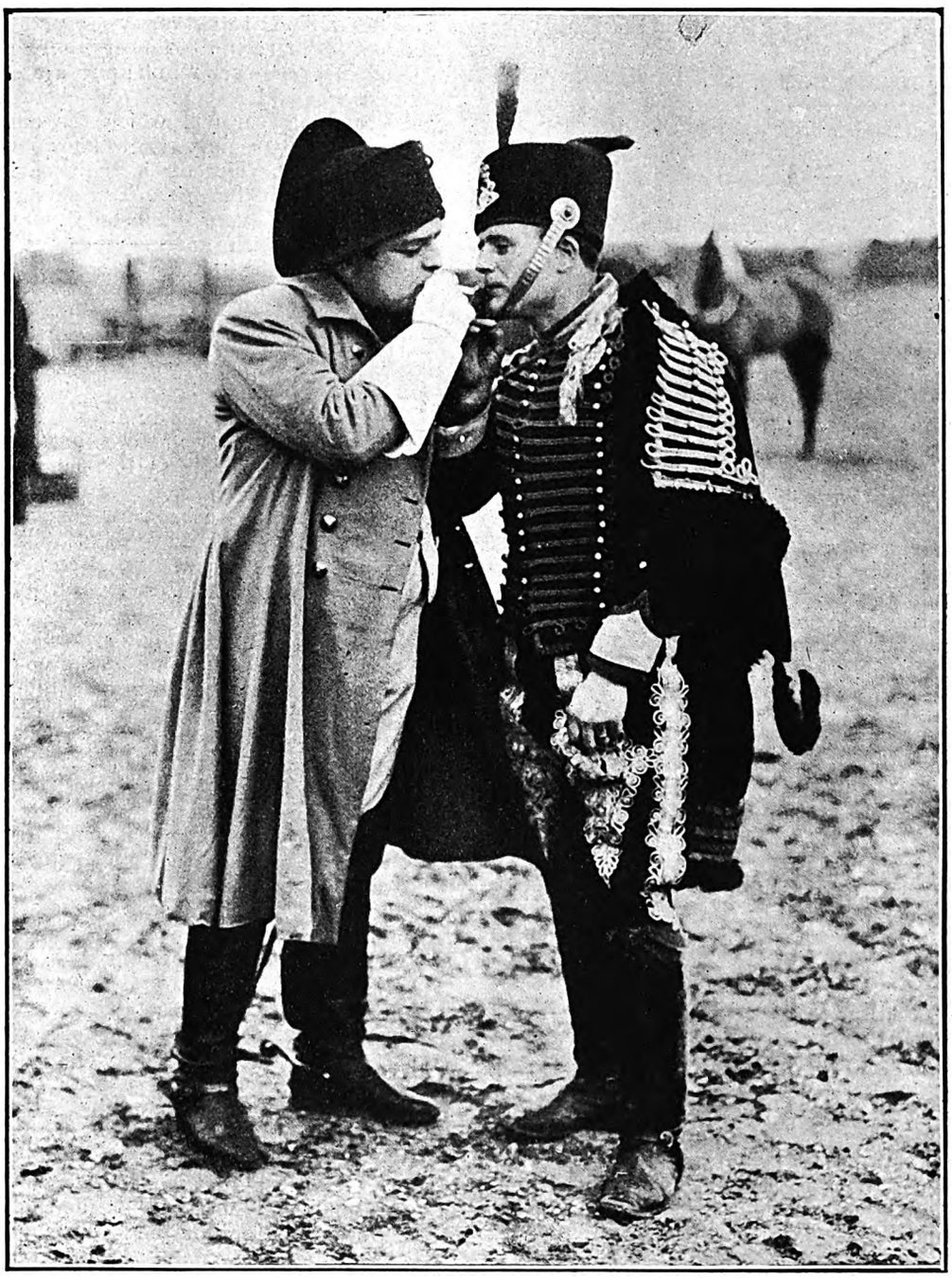

ON THE FIELD OF WATERLOO.

Napoleon obtains a light from a British cavalryman. This photograph was taken at Aldershot last month during the filming of the Battle of Waterloo for a Samuelson film-version of "A Royal Divorce." It shows Mr. Gwilym Evans as Napoleon and Sergeant Connell, of the 13th Hussars, who understudied the actor playing the Duke of Wellington.

Topical Press photo.

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LISTEN TO THIS, GIRLS!

By BETTY COMPSON.

I AM writing this article primarily for the girl without experience either in the studio or theatre: for the girl who has no definite knowledge of the requirements and obstacles met in a professional life, and who dreams of coming to Los Angeles or some other motion-picture centre and becoming a star of the screen. There are so many of them, and their ideas are so vague.

I concede that this is a perfectly natural desire on their part. They gain their ideas of stars and studio-work from the photoplays themselves, from " fan " magazines and the newspapers. They see the stars wearing the most exquisite clothes, moving in beautiful surroundings, wrapped in costly furs, riding in luxurious motors. It isn't always clear just what part of this grandeur is her own as distinguished from what appertains to the picture in which she appears. They read of the large salaries paid their favourites of the screen, and they see volumes of newspaper and magazine space devoted to pictures, and they want to be in it and have their chance of winning a share of these favours and rewards.

But what, my little girl, are your chances of becoming a screen star? Remember, I am talking to the girls without stage or studio experience. It is now practically unheard of for a girl to be elevated to stardom until she has passed through a longer or shorter, but always arduous, apprenticeship before the camera. The single exception is the winner of a beauty contest, who is usually given a " boost " over the first obstacles of the race.

The art of the screen has graduated from the days when a pretty face and a wealthy " backer " made a star in a day. To get a hearing and an opportunity nowadays, you must have qualifications, even if it is only a willingness to begin at the very bottom. Bluntly speaking, you must be content to begin as an " extra " girl, as the girls who fill in the background of a scene are called. And now I must deal with the question of whether work as an " extra " girl offers a desirable career to an ambitious girl, disregarding for the present her chances of becoming a star—for, after all, only a few of the hundreds can possibly become stars and leading people.

In other words, does work as an " extra " offer particular advantage over being secretary to the banker in your home town? For your comparison here are the facts of an " extra " girl's life. You have arrived in Hollywood and gone through the ordeal of obtaining a place in which to live, and have found the studio and persuaded the casting director to give you a chance—which, by the way, is rather difficult, as there is never a scarcity of pretty girls around a motion-picture studio, and preference is always given to a girl with screen experience. However, you have fought these battles and now I will describe your duties.

The little red trolley-car which carries you to the studio is a " transport of delight." A friendly co-worker has already introduced you to the primary mysteries of make-up. You are given an evening-dress and told to report to a certain assistant director on one of the stages. We will say that this is in a cold season, a season not foreign to California, although many non-residents have been led to believe otherwise. You hang your coat over your bare shoulders and find the " set." You are attending a very " dressy " ball, with about a hundred other ladies and gentlemen of assorted sizes and ages, but youth predominates.

All about you are the raw, ragged edges of illusion. Within view are the rough, unpainted edges and backs of other sets. From your position you can also look into a set, a dirty tenement " dive," filled with repulsive types and amazing shapes of evil.

You are assigned a place and a partner. A bewitching tune is being played by an up-to-the-minute orchestra. You put down your coat outside the camera lines and accept your partner's invitation to step out. He is a wonderful dancer. Of course he is! The director's command interrupts your wondering enjoyment, and you quickly take your place to be rehearsed with the principals in the action of the scene. Almost immediately poor illusion is subjected to another rebuff; you are cold! You look at the immense barnlike stage, its steel girders and supports, its glass covering through which the sun *might* shine if rain were not threatening. You know that you cannot leave your place—the director is rehearsing the principals in an important bit of business. You shiver violently, your polite persiflage with your handsome young " extra " man is accompanied with another message telegraphed by your chattering teeth: " Why doesn't he hurry up and photograph it! "

While these are merely details, I hope to illustrate my point that disillusion begins at the gate of the studio and continues throughout your whole journey in camera-land, no less if you walk with Success as your guide or are accompanied by Failure.

However, we will suppose that you are not discouraged, and now that you have left home to become a motion-picture star you will not return until you have made some progress. You have been here now more than a year and, being practical, you have kept a little book which shows that you have worked, say, 197 days since your arrival, at an average of $7.50 a day. You have received $10 a day sometimes—if you have brought a good wardrobe. On the other hand, you have not scorned to work through the " service bureaus " in big mob scenes at five dollars a day. If you have refused this your financial record is not so good. Disagreeable work, " mob stuff," about which a whole story could be written.

You decide to strike a balance. Well, you have learned a lot, but you are still far from being a star. Contact with the actualities of work in pictures has made your vision clearer each day. The obstacles to your progress are now realised. You have seen preferment depending upon many factors, including, it need not be denied, chance and influence. You have seen successes dogged by envy and malice, and you have seen those upon the heights fall. Suddenly, one fine morning, when you haven't a call to work, you lie musing and you see clearly and realise that you will never be a star. That is the awful moment of supreme disillusionment.

However, if you decide that nothing will satisfy you except a try for moving-picture fame—very well. If you live in a town which maintains a theatre or stock-company, go to the stage director and tell him that he is to give you a chance—at anything. Play maids, blackface, voices off stage, animals—but go to work and gain a little acting experience. Whatever you do before the footlights will help you in front of the " Kleiglights " of the studio.

My advice is, don't rush to Hollywood an utter greenhorn, your only asset a vague desire " to get into the movies." Arrive, if you come, with some excuse for being here, even if it is only that you are an expert stenographer and want to get work in a studio while you look over the ground and consider whether you want to be an actress. Each year will see its two or three new stars on the silver-sheet; you alone must decide whether you will enter the crowded lists and joust for the prize.

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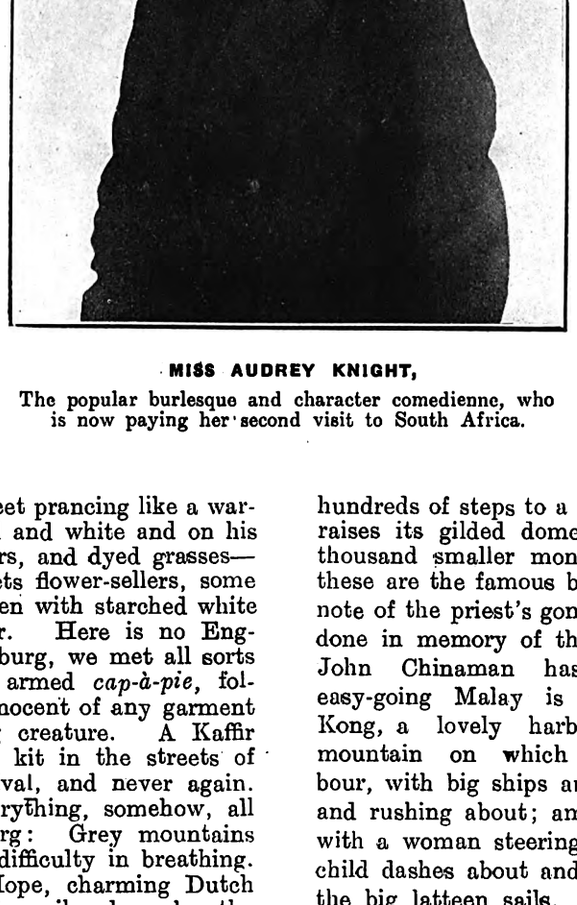
Marie Tempest's "Impressions."

After eight years' absence from England, Miss Marie Tempest has written her impressions of her world tour for *The Daily Telegraph*, London. She says: "I cannot, positively cannot, tell you all about my tour. Suppose I asked you what you had been doing for the last eight years, what sort of an account could you give of yourself? Some impressions, then? Ah, there, perhaps, I may be able to satisfy you. At any rate, I'll try. But you'll let me off the theatre, won't you? Australia, a drier, warmer England; up north more exotic, but English all the same. New Zealand more so, and the people very like our own—no big houses, everyone well-to-do, no poor—a happy country. Geysers, hot springs, Maoris. An exciting place, but, after sight-seeing, the wonderful trout fishing. My best catch was an eight-pounder, but one can see stuffed specimens of 22lb. There are wild pigs, descendants of those Captain Cook left; deer, imported, I fancy, and heaps of birds—a sportsman's paradise. Tasmania—fishing again, and old buildings and roads made by the convicts. The Tasmanians say the convicts' descendants all emigrated to Victoria in the gold rush. The Victorians claim that this is false, or, if not, that they went further afield later. Impressions of long mountainous waves in the stormy southern seas—troops on the way to the front, all fine lads and very well behaved. They drilled outside my cabin for three weeks, and I never heard a foul word. That's one of my memories of Australian soldiers. But oh, those seas! Shall I ever forget them?



MISS AUDREY KNIGHT,

The popular burlesque and character comedienne, who is now paying her second visit to South Africa.

In South Africa.

"Durban, a well-built town, wide streets, fine buildings, motor-cars, electric trams, and down the street prancing like a war-horse, a giant in a short kirtle of red and white and on his head a huge pair of ox-horns, feathers, and dyed grasses—the first rickshaw boy. In the streets flower-sellers, some sort of Indian natives. Malay women with starched white garments. Chinese—a riot of colour. Here is no England, I gasped! Motoring to Maritzburg, we met all sorts of wonderful people—a Zulu chief armed *cap-à-pie*, followed by his wives, the youngest, innocent of any garment save a short kilt, a superb young creature. A Kaffir dance, thousands of them in full kit in the streets of Johannesburg, happened on my arrival, and never again. That day was wonderful—I saw everything, somehow, all at once. Impression of Johannesburg: Grey mountains of silt from the mines, and a great difficulty in breathing. Cape Town and Cape of Good Hope, charming Dutch houses, and a wonderful drive forty miles long by the most biliantly-coloured sea in the world. The falls of the Zambesi overwhelming, bewildering, frightening. Rhodes's grave, the most impressive sight of my whole journeying—alone in the Matoppos—twenty miles from the nearest town, on a plateau towering over a sea of kopjes extending to the horizon. Surely the most striking burial-spot in the world.

A Striking Spectacle.

"Mozambique, blinding sunshine, pink and yellow houses, and a sea so vivid that it hurt the eyes. Dark, narrow Arab Zanzibar, unspoiled and unchanged since the days the huge doors were built with spikes to keep out the elephants of the slave raiders. Bible pictures at every corner. Suddenly out of one of these doors bursts a crowd of veiled women chattering like parrots, and looking like macaws. Then, round the corner, a huge slave in scarlet, running at full speed to clear the way for the Lord Mayor's coach—the Sultan! Allah be praised! He passes, never even looking at me. Oh! what an escape! Impression, a typhoon, ominous electric-blue sky, oily sea, a feeling of oppression amounting almost to terror. I remembered my Conrad, and cowered. All night, lightning crackled round the whole arch of the horizon, strange birds sat on our rigging, the sunset was red and glowering, everyone nervous and irritable. By good luck it missed us by two days. But the seas, as it was, were bad enough as we crossed its track. Bombay, wonderful city, our first view of the East, and intoxicating as only the East can be. The Taj Mahal Hotel, with endless corridors and high vault-like rooms; airless, sweltering days, as evening falls a cool breeze from the beautiful bay, when all the world turns out in carriages and motors to drive round the sea front and the Maidan; rich Parsees, Jews, Indian merchants, Purdah women, English officers, Chinese, countless natives in lovely reds and yellows strolling on foot. Overhead the kites always hovering. If I were asked for my first impression of the East I think I should say the kites.

The East.

"Calcutta, Clive, Hastings, Francis, the Lawrences and Campbells—their ghosts are there. One might speak of it as Cheltenham by the Ganges, with motors driven at reckless speed by the Sikhs, turbaned and, I think, spurred. The Maidan race meetings—turbaned Rajahs. Rangoon—little, gay, smiling women and temples, The Shwe Dagon—hundreds of steps to a plateau, where the huge Shwe Dagon raises its gilded dome hundreds of feet; at the base a thousand smaller monuments in gold and scarlet. On these are the famous bells—always tinkling, while the deep note of the priest's gong proclaims to the world a good deed done in memory of the saintly Buddha. Penang, where John Chinaman has captured the town, and the easy-going Malay is elbowed to the outskirts. Hong Kong, a lovely harbour with its Peak, the famous mountain on which dwelt the Elect; a busy harbour, with big ships and hundreds of smaller craft hooting and rushing about; among them ply the sampans, usually with a woman steering while nursing a baby, and a small child dashes about and somehow manages to raise or lower the big latteen sails. How they avoid being run down is a mystery. The shops are a joy to a woman. Everything lovely in silks and carvings and jades are in rich profusion, till one loses all sense of money and values." [Miss Tempest's article will be concluded on this page next week.]

HIS MAJESTY'S: "PARTNERS AGAIN."

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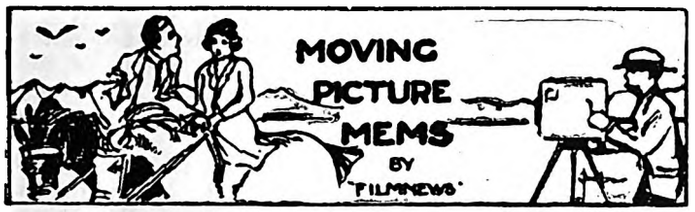

This Week's Colour-Plate: Betty Compson.

As a little vagabond violinist Betty Compson made her first appearance before the public. Betty and her mother, Mrs. Mary Compson, were living at the time in Salt Lake City, Utah, the city in which Betty was born and where she spent her entire girlhood. In order to increase the family budget Miss Compson was playing her violin after school-hours in the orchestra of a local vaudeville theatre. It so happened that one day one of the acts scheduled for the evening's performance was unable to appear, and in desperation little Betty was begged to fill the vacancy by playing a violin solo. The Compson funds were low, and the elaborate costume Betty would have liked to have worn was out of the question, so as a little gypsy vagabond she stepped before the footlights and played her violin solo with such charm and enthusiasm that she won the spontaneous and hearty applause of her audience and, figuratively speaking, opened the gateway to her career. Her remarkable ability was recognised and she went on tour as a vaudeville violinist. Her magnetism and beauty were soon discovered by motion-picture producers, and before long she made her *début* on the screen in Christie comedies. Hard and constant work won well-deserved promotion for her, but it was not until she played the *rôle* of Rose in the ever-famous Paramount-Artcraft picture, "The Miracle Man," that she won universal fame. This picture brought her offers of stardom and she formed her own producing unit. However, finding the trials of production too heavy for young shoulders, she returned to the Paramount fold and is now one of their leading stars. Among her most successful Paramount pictures are: "The Miracle Man," "At the End of the World,' "The Law and the Woman," "The Little Minister" (an adaptation of Barrie's famous play), "The Green Temptation," "The Bonded Woman," and "To Have and To Hold." Betty and her mother are still the devoted chums they were in the days of hardships and violin solos and live together in a pretty home on one of Hollywood's broad boulevards. So happy has the mother made the home that Betty has not yet chosen a husband to share it with her. Her evasive little answer to the enquiries of her friends is that there is still plenty of time. Miss Compson is five feet two and a half inches in height and weighs 118 pounds. Her hair is a beautiful reddish brown and her eyes are large and very blue. She enjoys music and dancing and horseback riding more than anything else after her motion-picture work.

MISS HOPE CHARTERIS,

Of Hope Charteris and Eve Dickson, musical-comedy entertainers, who are now appearing at the Johannesburg Empire, and who will be at the Orpheum next week.

The Real Chaplin.

When Charlie Chaplin visited London in September, 1921, one of the people he asked to meet was Mr. Thomas Burke, author of "Limehouse Nights" (from which the story of "Broken Blossoms" was taken). In his new book, "The London Spy," recently published by Thornton Butterworth, Mr. Burke gives some impressions of Chaplin: "A frail figure, slim-footed, with hands as exquisite as the hands of Madame la Marquise. A mass of brindled grey hair above a face of high colour and nervous features. In conversation the pale hands flash and flutter and the eyes twinkle; the body sways and swings, and the head darts birdlike back and forth, in time with the soft chanting voice. His personality is as volatile as the lithe and resilient figure. He has something of Hans Andersen, of Ariel, with rumours of fairyland tears. But something more than pathos is here. Almost, I would say, he is a tragic figure. Through the international agency of the cinematograph he has achieved world fame in larger measure than any man of recent years, and he knows the weariness and emptiness that accompany excess. He is the playfellow of the world, and he is the loneliest, saddest man I ever knew."

His Dick-Whittington Return.

Burke and Chaplin met at a flat in Bloomsbury, and "at eleven o'clock that night I took him alone for a six-hour ramble through certain districts of East London, whose dim streets made an apt setting for his dark-flamed personality. . . And as we walked he opened his heart, and I understood. I, too, had spent inhospitable hours of youth in these streets, and knew his feeling about them, and could, in a minor measure, appreciate what he felt in such high degree at coming back to them with his treasure of guerdons and fame. . . . At two o'clock in the morning we rested on the kerb of an alley-way in St. George's, and he talked of his bitter youth and his loneliness and his struggles, and the ultimate bewildering triumph. Always from the day he left London he had at the back of his mind the foolish dream of a triumphal Dick Whittington return to the city whose stones were once so cold to him . . and even now that he has made that return it does not quite satisfy. How should it? It is worth having—that hot moment when the scoffers are dumb and recognition is accorded—the moment of attainment; but a tinge of bitterness must always accompany it. Chaplin knew, as well as all who have risen know, that the very people who were clamouring and beseeching him to their tables and receptions would not before have given him a considered glance, much less a friendly hand or a level greeting. They wanted to see, not him, but the symbol of success—*le dernier cri*—and he knew it. He owes little enough to England."

Poets' Corner: St. Valentine's Day.

To-day, all day, I rode upon the down,
With hounds and horsemen, a brave company.
On this side in its glory lay the sea,
On that the Sussex weald, a sea of brown.
The wind was light, and brightly the sun shone,
And still we galloped on from gorse to gorse.
And once, when checked, a thrush sang, and my horse
Pricked his quick ears to the sound unknown.
I knew the Spring was come. I knew it even
Better than all by this, that through my chase
In bush and stone and hill and sea and heaven
I seemed to see and follow still your face.
Your face my quarry was. For it I rode,
My horse a thing of wings, myself a god.

By Wilfrid Blunt.

BIJOU, MONDAY: "OUTSIDE THE LAW."

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South Africa's Musical Progress.

Musical progress in South Africa during the past nine years is linked with the activities of the Cape Town Orchestra. This organisation, which has practically educated the whole of the Union to the due appreciation of fine music, will pay another visit to the Rand in April, and the present week will see the arrival here of Mr. Theo. Wendt, the Cape Town conductor. It is intended now to organise a local committee to assist in every possible way to make the forthcoming visit a financial success, since the Orchestra will carry the responsibility of the Rand season on its own shoulders. In past years the visits of the Cape Orchestra to the Rand have been attended by singularly unfavourable conditions, and it is only necessary to review the past seasons to note that ideal circumstances have not so far consistently followed the Orchestra's tours. The first tour in 1914 was curtailed owing to the outbreak of the War. At that time much of the Orchestra's pioneer work in various South African centres was overshadowed by the grave situation oversea. In 1918 another orchestral season by the Cape Orchestra was planned for the Rand, but again the suggestion was adversely commented upon owing to the critical position in Europe. It was said that the momentous happenings in the War-zones made orchestral seasons undesirable, but this view was overcome, and the Orchestra was duly invited to the Rand—only to arrive here when the whole place was in a state of upheaval owing to an industrial strike. So serious was the situation at the beginning of the 1918 orchestral season that it seemed that the first few concerts would have to be abandoned owing to the action of the "Board of Control." Fortunately matters improved with great rapidity, and the necessary electric light and hall accommodation were available for the opening concert. The effect at that period was that the first week's performances were completely overshadowed by the industrial situation. Despite such a serious handicap the season proved to be the most successful, financially, that had so far been given on the Rand. A net profit of something over £1,000 was the final result of the visit, and the Orchestra's work received its due share of admiration. The following season, again, held its disadvantage for the Cape players, for though it was unhampered by industrial trouble it was severely handicapped by the inadequacy of the hall accommodation provided, and by a strangely half-hearted advertising scheme. The Orchestra was on the Rand before most people knew of the visit, and the conditions were again such as to mitigate greatly against a financially successful season.

MISS ETHEL GADSDEN, A.R.C.M.,

Who will shortly be heard in a two-piano recital with Miss Alice Goch in the Selborne Hall, Johannesburg.

A Representative Library.

Last year saw the Orchestra's fourth visit to the Rand, and a more disastrous time could hardly have been chosen. The Orchestra arrived in Johannesburg immediately after the most prolonged industrial strike in the history of the Rand, and the revolt which brought matters to a final collapse left the whole of the Rand area practically poverty-stricken. Every section of the community was directly and severely affected. Hence, for the fourth time, the Cape Orchestra had far from ideally favourable conditions in which to function smoothly and successfully. It will be seen that hitherto the Cape Orchestra's visits to Johannesburg have been coincident with anything but favourable local conditions. That former visits have been successful despite these handicaps is a fine tribute to the esteem in which the Cape players are held by local concert-goers. This year's orchestral season promises to be an exceptionally interesting one. There is, as yet, no sign of any abnormally adverse circumstance to affect the forthcoming series of concerts, and the advent of the Durban combination has created a new critical interest in the work of the older body. Mr. Wendt has enlarged and widened the scope of the Cape Orchestral *répertoire*, and its library is now representative of all that is best in orchestral literature, old and new. The season will also be notable for the fact that it will see the first performance on the Rand of Beethoven's Choral Symphony, in which the Cape Orchestra will have the co-operation of the Johannesburg Philharmonic Society. Sir Evelyn Wallers has accepted the chairmanship of the committee formed in Johannesburg to ensure the success of the orchestral season.

University of South Africa.

As mentioned in this page some time ago, there is a strong tendency on the part of the authorities of the University of South Africa to make the music examinations as complete, as practical and comprehensive as possible. Last year's changes in the syllabus were welcomed as showing a very desirable progressive spirit, and the new syllabus, published for the current year, embodies further evidence of the same desire to bring the examination system still more in accordance with modern ideas of musical education. The aural tests have, for this year, been further extended and now form a very essential element in the study of harmony. In certain sections a slight change has been made in the technical requirements, and we find that in the elementary classes the harmonic form of minor has been displaced by the melodic. Theoretically this is thought desirable, but that the change has any real practical value is open to question. There is the question of relatives in presenting this subject to the students' mind, and that the authorities consider it better to teach the two things as required by the melodic, instead of one thing, as required by the harmonic, is a curious departure from a well-known educational maxim.

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FAVOURITES OF THE SILVER SCREEN.

Miss Betty Compson.

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In The Bright Lights.

EMPIRE PALACE.

ENTHUSIASTIC RECEPTION FOR MISS ETHEL HOOK AND COMPANY: A FINE PROGRAMME.

EVERY music-lover should visit the Empire this week. There was a packed house on Monday evening to welcome Miss Ethel Hook, Mr. Arthur Argent, and Miss Edith Page, in the delightful musical turn they present. That they had made and kept a high place for themselves on their previous visit to Johannesburg was proved by the outburst of applause that greeted them, and the half-dozen beautiful bouquets that were handed up at the close. The act as presented this week was first produced at the London Coliseum last year.

Mr. Argent opened the programme with a fine rendering of "The Trumpeter," and Miss Hook sang for her first song "Angus Macdonald" with perfect artistry. Miss Edith Page, L.R.A.M., was heard in a pianoforte solo, and two delightful ballads, exquisitely sung by Miss Hook, were followed by a duet between the two singers, whose recall was so insistent that they gave "The Keys of Heaven" as an encore. Artistic staging and lighting add to the general effect, and Miss Hook is, as always, beautifully gowned, in addition to possessing a most graceful and easy stage-presence.

Tom Payne and Vera Hilliard are scoring as heavily as ever, giving this week a change of programme as to the beginning, finishing up with the burlesque of dances, old and new, that has made them so popular.

There is a touch of real Continental flavour about the novel scena, "The Masquerade Ball," given by Cornelius and Constance, "The Riviera Dancers," who made their first bow on Monday. The grotesque figure with which Cornelius dances (after the two have presented some neat modern dancing, with artistic posing) is so boneless and quaintly funny that it arouses constant laughter. The end of the dance brings a surprise, and the turn is well staged and artistic in colouring and idea.

The Darros, clever and daring equilibrists, Mark Coney, who tells stories, whistles and dances, Zaza and Zozo, the "Humpsti-Bumpsti" pair of tumblers, and the Winskills, combine with that artistic musical couple, Hope Charteris and Eve Dickson, with their dainty songs, to keep the programme going well. *The African Mirror* includes pictures of the Test Match, and *The Gaumont Graphic* completes a bill in which the majority of the eight turns are entitled to rank as star artists.

FALCONER.

HIS MAJESTY'S THEATRE.

"PARTNERS AGAIN" STILL BOOMING: "WELCOME, STRANGER!" THE NEXT PRODUCTION.

WHAT the verbatim shorthand reporters of political speeches sometimes describe (in brackets) as "Loud and prolonged laughter" continues to ring through His Majesty's Theatre at every performance of the Potash-and-Perlmutter automobile comedy, "Partners Again." Johannesburg playgoers have taken Messrs. Augustus Yorke and Nicholas Adams to their Collective Heart, and interest in the present production, now in its third week, shows no signs of abating.

"Welcome, Stranger!" a comedy in four acts by Aaron Hoffman, which is to be the next production of the Yorke-and-Adams Company at His Majesty's Theatre, was produced at the Lyric Theatre, London, in October, 1921, and ran until May, 1922, during which time it was repeatedly praised by the critics as "one of the most amusing and artistic productions in all theatreland."

In "Welcome, Stranger!" Messrs. Yorke and Adams will be "Partners Again"—the former as Clem Beemis, hall-porter of the Grand Hotel at Valley Falls, and the latter as Isidor Solomon, a smart little would-be store-keeper, who in arriving in the small New England town where Clem guards the entrance to the hotel is exposed to insult, obloquy, and even persecution by certain more or less influential "business" Gentiles, who leave no mean thing unattempted that shall help to fire him out.

Of course, this bland and blithe but also business-like and lovable Israelite "wins through." Thanks chiefly to his unselfish helping of a down-trodden, hard-up local inventor—none other than the aforesaid Clem Beemis—Isidor contrives, in spite of all obstacles, to rise to riches and to bring prosperity and lucrative "lighting" to this hitherto one-horse town. Incidentally, he also helps to success a couple of subsidiary love affairs. And he assists in unmasking his chief Gentile enemy, who turns out to be a Meshumad!

Next week I shall give the story of the play, the cast, and the date of the production.

PARADINE.

"THE LOVES OF PHARAOH."

The next issue of THE SOUTH AFRICAN PICTORIAL will deal in detail with two interesting forthcoming theatrical events. One of these, as already stated elsewhere on this page, will be the stage production of "Welcome, Stranger!" at His Majesty's Theatre, Johannesburg. The second will be the screening at the Johannesburg Bijou, on February 26, of "The Loves of Pharaoh," a remarkable historical photo-play reconstruction of ancient Egypt in the time of the Pharaohs of the dynasty to which Tut-Ankh-Amen belonged. The film is an Ernest Lubitsch production in eight reels, and features Emil Jannings as Pharaoh Amenes, Dagny Servaes, a beautiful and talented screen star, as Theonis, a Greek slave who becomes Queen of Egypt, and Henry Liedtke as Ramphis, her lover, the son of Sothis, the King's architect. "The Loves of Pharaoh" created a tremendous sensation when it was shown at the Criterion Theatre, New York, where it broke all records. A fascinating series of pictures from the film will be reproduced in THE PICTORIAL next week.

"ROUND IN FIFTY" FOR THE EMPIRE.

Next month will witness, at the Johannesburg Empire, the first production outside Great Britain of the latest London revue-success, "Round In Fifty," which only finished its run at the London Hippodrome shortly before Christmas. The title of the revue refers to a bet about travelling round the world in fifty days, and as the scenes depict various stages of the journey it will readily be realised that some fine opportunities are offered for gorgeous scenic effects, of which the Empire may be depended upon to take the fullest advantage.

"FARMING OPPORTUNITIES IN SOUTH AFRICA."

The Publicity Department of the South African Railways and Harbours has just issued a revised edition of "Farming Opportunities in South Africa." This book, which is published for circulation overseas as an adjunct to the advertising campaign of the Railway Administration, is designed to give greater prominence to the opportunities that exist in South Africa for men with the necessary capital to engage successfully in one or other of the several branches of agriculture that are available in the country. It discusses from many aspects the possibilities of profit and the attendant difficulties in the different main lines of farming, and should convey to the overseas reader some idea of the conditions of life on a South African farm. Chapters are also devoted to farm finance, climate, and South-West Africa.

HIS MAJESTY'S : "PARTNERS AGAIN."

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AT SEA, February, 1923.

"Kid" Lewis and "Hullo! Sweetie."

Most prominent boxers seem to have a " cut in " at the vaudeville stage just about the height of their career. As a rule they limit themselves to bursting inoffensive punching-balls and inviting Freddie Pieface to step up out of the audience and have his features reversed as an " exhibition " round. Occasionally, however, the pugilist puts up a more elaborate show, such as Jack Johnson gave in " Seconds Out " and Bombardier Wells in " sketch " work, and to this list may now be added the illustrious name of " Kid " Lewis, who both " presents " and acts in a revue with the somewhat rakish title of " Hullo! Sweetie." In spite of the distinctly Piccadillian flavour of its label, I witnessed the show during its " production " week in the opposite quarter of the metropoolis, *i,e.*, at the Woolwich Empire, E., the night before I left London. The revue was about the average " squeak-and-leg " level, obviously intended for provincial enlightenment, but of course the chief interest centred in the appearance of the champion himself, who appeared in two places during the festivities. In case this statement might convey to an uncharitable reader the impression that I am not a strict teetotaler, I'll make quite certain and say that he appeared in two acts. In one he essays a tango with a fair partner in a stage setting of a *cabaret*, and during his second flitting across the boards he has an encounter in which he is doomed to defeat twice nightly by a comedian in the guise of " Battling Whiski "—or is it " Bottling Whisky "? The boxer then recovers sufficiently to give a couple of exhibition rounds with a small brother. The magic name of Lewis sufficed to make most of the local folk rush round and collect all the available " empties " and cash them in order to have a god's-eye view from the fourpenny section, whilst the sight of five motor-cars majestically waiting outside the portals reserved for the exclusive use of bloated capitalists (2s. 2d. including Tax), caused nearly as much excitement at Woolwich as a dog-fight or a funeral. What with his other interests as a champion and a promoter of boxing contests, the " Kid " seems to be getting very busy lately, and there is one place at least—the London Music Hall, Shoreditch—where Ted is indisputably the best drawing-card they have handled for years.

When I Played in Pantomime.

By a cruel stroke of fate I shall probably miss every pantomime in the world this year, as they " kicked off " in Melbourne on December 23 (the day after I left there) and Adelaide has to wait for some months until the Eastern shows work their way along—unless they expire *en route* —whilst I stand a very poor chance of meeting a Principal Boy at either Durban or Cape Town (they won't have come down from Johannesburg) and Idle Jack and other Biblical characters will probably have been supplanted by " A Man's Best Friends are his Braces," and other classics, about the time I " lob in ' (Australian for " arrive ") at London. This is really quite a deplorable state of affairs, for I admit I have always had a sneaking regard for the old-time annuals, and shall sorely miss Boy Blue being described as " No Gentleman " by Lottie Longsox, the Principal Girl, who then instructs the audience to verify this statement by consulting their programmes. But to me the most interesting of the series is our friend " The Babes in the Wood," because one memorable year I strode the boards of an East-End theatre in the guise of a Wicked Uncle who helped to lure the fledglings into the shade of the mulberry bushes. By way of extenuation I might add that I was the W.U. who finally betrays a vein of kindness and fights with the unadulterated W.U. I remember it took quite a bit of labour to dispose of my immoral fellow-conspirator, for the services of swords, guns, daggers, bombs, and a sharp set of teeth failed to cause him much worry, and I finally had to render him *hors de combat* by exploiting an atrocious pun at his expense. This comedian had originally been engaged with his male partner for the pantomime on the strength of their simultaneous sand-dance, which they hawked around the 'alls with a fair amount of success, but one of the duo had collected a choice assortment of mumps at the last moment and had risen everywhere except to the occasion, and as I was about the requisite height and had a date-book that indicated the necessity of sampling grass as a probable regular diet, an agent anxious for a commission pushed me on to an unsuspecting management. My sympathy with the managerial section, however, hardened considerably when I worked out my salary, as I almost had both work and grass to face.

And Then the Emperor Laughed.

The " grate perdoocer," a venerable patriarch of certainly not less than 70 years of youth, soon sprung one (to him) very useful wheeze on me, for, in addition to sharing a couple of duets, I was called upon to emit a song without any assistance, and I chose out of my " repertoire " (four songs) a ditty that was the most successful of the quartette; " successful " meaning that it was the only one that might *not* " get the bird." After Rip Van Producer had heard me bellow forth a few verses he signalled " Cease firing," whilst he and the manager apparently figured out whether it would be cheaper to bury me, buy a new theatre or build in a transformation scene to replace the song. After the " call " was over I was gently but firmly led to the manager's office and told that I wasn't a bad comedian and might do if I'd only change my songs; and the manager thereupon produced two masterpieces which they both agreed would not only fit into the scheme of things generally as regards the panto, but would more than likely double my salary and reputation afterwards in vaudeville. Manager and producer both admitted that £2 2s. per song was the figure, and with the vision of an extended browsing of buttercups and daisies on Peckham Rye I somewhat reluctantly allowed myself to be " stung " for the £4 4s. To give the piratical pair their due, after I had " bought " their songs they did not apply the screw and insist on my singing them; in fact, they allowed me to retain the number that had originally caused such a commotion. The next hitch arose, when, for purposes of timing the last act, all the " speciality " dealers were to display their goods under full stage conditions. Previous to that I had accepted sundry references to " your sand-dance in the last act " as a mild joke. My partner having occupied ten days out of the fortnight's rehearsing in teaching me two steps—with one of which I was still struggling—I considered I knew as much about sand-dancing as I was ever likely to know, and we'd arranged that the other comedian (uncertified) did the dance, whilst I engaged in stage " business " and passed sarcastic remarks about his efforts until nearly the end, when I joined up and we did the two concluding steps together. When Producer, Manager & Co. heard of this state of things they showed grave signs of collapse, and insisted that a comedian without a speciality was an unheard of thing. Even when I explained that for years I'd done the celebrated Ride of Death off the top of a scenic railway, blindfolded and with my feet in my trousers' pockets, and, gaily playing " The Dear Little Shamrock " on a Jew's-harp, had dived with my one-wheeled cycle from a height of 347 feet into a six-by-four tank filled with ferocious alligators, the " Heads " did not seem any too pleased. The real joke came when my partner sprained a foot one night at the last moment, and to fill up the aching void I volunteered a club-swinging act with a pair of clubs dug up out of the property-room.

(Continued on page 21.)

BIJOU, MONDAY : " OUTSIDE THE LAW."

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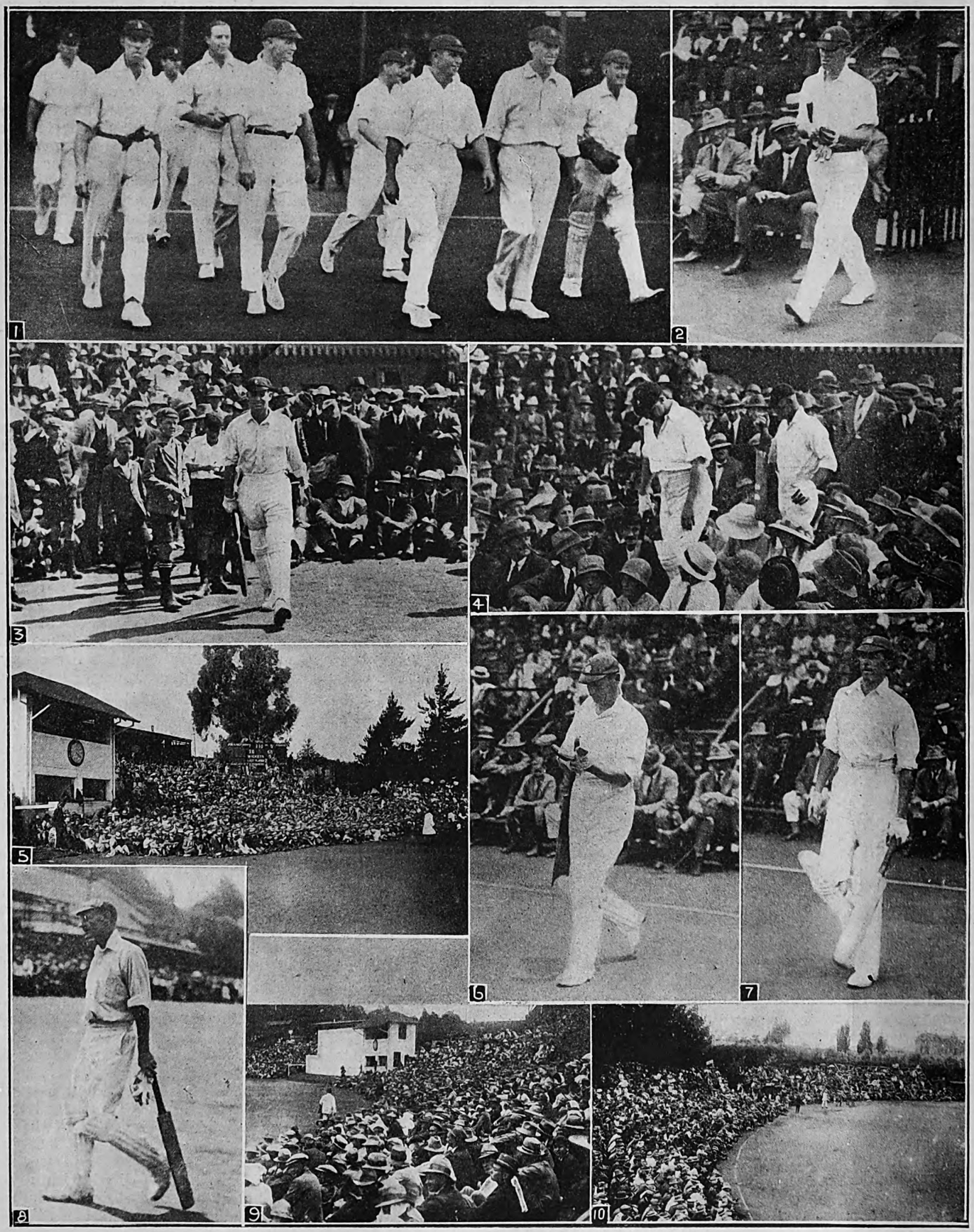
IN JOHANNESBURG: M.C.C. vs. SOUTH AFRICA:



SCENES AT THE JOHANNESBURG WANDERERS' DURING THE FOURTH TEST MATCH BETWEEN ENGLAND AND SOUTH AFRICA.

1. With the test-log at one win each and a draw, the South Africans take the field for the fourth test. **2.** Carr going out fourth man to make a stand of 63 for England. **3.** Snooke going out to join Nourse on Saturday afternoon. **4.** Francois and Nourse trying to get through the crowd after the tea-interval on Saturday. **5.** The crowd round the press-box and score-board after the tea-interval on Saturday. **6.** Mead going out to bat. **7.** Woolley going out to bat. **8.** "Tommy" Ward, the South African wicket-keeper, returning to the pavilion after scoring 64 and helping to give his side a lead of 51 on the first innings. **9.** Crowd on the north-east side. **10.** Crowd on the south-east side.

Photos for "S.A. Pictorial."

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OUR TEAM IN THE FOURTH TEST.

THE SOUTH AFRICANS WHO MET THE M.C.C. AT THE JOHANNESBURG WANDERERS' IN THE FOURTH TEST MATCH.
Left to right: Standing: Laver (umpire), J. M. Blanckenberg (Western Province), L. E. Tapscott (Griqualand West), C. Francois (Griqualand West), E. P. Nupen (Transvaal), W. Brann (Eastern Province; 12th man), Harris (umpire). *Sitting:* T. A. Ward (Transvaal), A. D. Nourse (Natal), H. W. Taylor (Natal; captain), S. J. Snooke (Transvaal), R. H. Catterall (Transvaal). *In front:* W. J. Meintjes (Transvaal), A. E. Hall (Transvaal).

Photo for "S.A. Pictorial" by African Film Productions, Ltd.

Last day of the Test Match.

"IT'S all cricket; the banks close at noon and deliveries of shares have to be made by 11.30." In the circumstances, one could hardly expect any serious "market" this morning; and there were, as a matter of fact, transactions recorded in the shares of but a score of companies.

Yesterday was not quite so dull as Mondays usually are, and there was some good local buying of Crown Mines at 56s., and of City Deeps at 49s. 3d., while Geduldss were again taken over the sixty mark, with closing sales at 61s. 6d. The reported three-days' ultimatum given by the Turks to the Allied warships to quit Smyrna Harbour did not affect prices; presumably the market is becoming inured to these periodical shocks. The onerous bank exchange of 3⅜ per cent. on remittances from London continues to hamper business, especially of the arbitrageurs, and those who thought there might be some relaxation on Friday (when the present rates had been in force for two months) were disappointed.

Like Crown Mines, Brakpans have had a rise of 2s. 6d. to 58s. 9d. this morning, though they have been done as high as 60s. In spite of restricted development during the first half of the year, consequent upon the strike, and contrary to general expectation, the ore-reserves show an increase of 36,000 tons. The mine may not be in the "first flight" of Far East ventures, and has had its share of vicissitudes. All the same, it has stability in two-and-a-half million tons of ore going a respectable eight-and-a-quarter dwt. over a six-feet stope. The Anglo-American, it is understood, took over 100,000 shares from the "C.M.S." in the recent acquisition of that company's South African assets.

"Johnnies" but seldom change hands here, but it may be of interest to note that they are now dealt in on the Paris Bourse for the settlement as well as for cash, which should result in a freer market.

Durban Deeps have been bought for London up to 14s. 3d., and you can buy Village Deeps for sixpence more. Nourses have recovered to 15s. 6d., after the selling caused by the poor profit for January. I can confirm my correspondent "Bill Nye's" information that values have lately improved, but I fear that there is not the least likelihood of their "having a good run up to about 40s. by June or July." I know a good many people who would be sellers at anything over 22s. 6d., which would, after all, be three times their lowest marking of last year.

HIS MAJESTY'S : AUGUSTUS YORKE AND NICHOLAS ADAMS.

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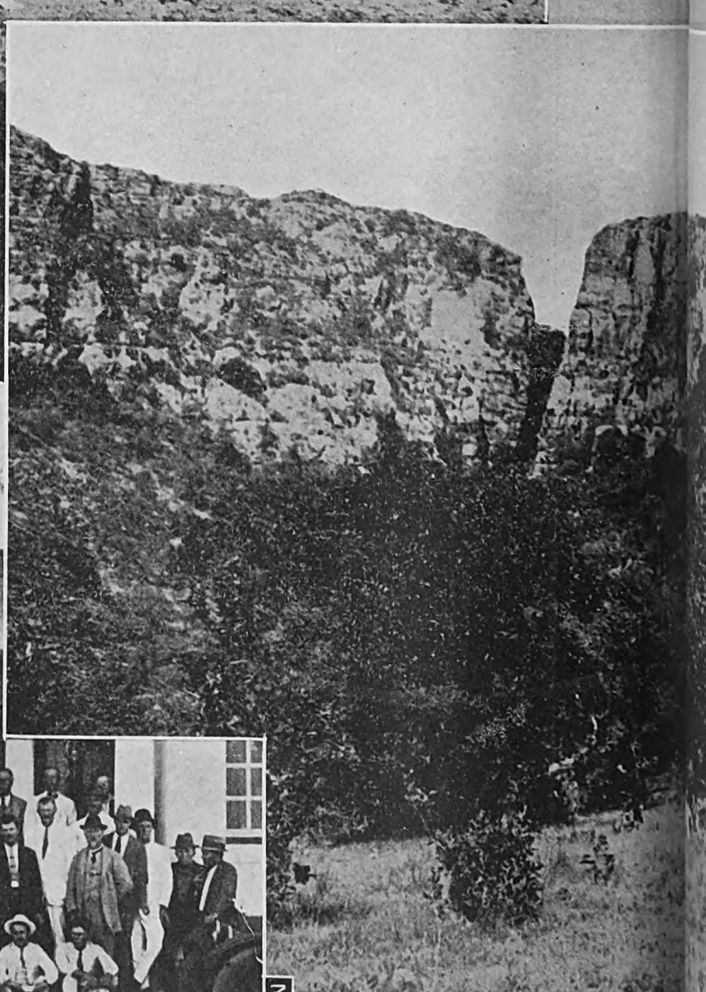
A VISIT TO THE GOVERNMENT EXPERIME



1. VISITING FARMERS EXAMINING THE COTTON. 2. LOOKING OVER THE TOBACCO. 3. T

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Show Them

What this new way does

No mother wants children to be affected as she may have been from her teeth.

Then teach them the new way of teeth cleaning. Show the prettier teeth it brings, the whiter, safer teeth. Or let them make this test, and see and feel the benefits themselves.

Must fight film

Most tooth troubles have a potential origin in film. One must fight to avoid them.

Film is that viscous coat you feel. It clings to teeth, gets between the teeth and stays there. Stains discolour it, then it forms dingy coats. Tartar is based on film.

Film also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth and the acid may cause decay.

No ordinary tooth paste effectively combats film. So, under old methods, very few escaped the effects of it. Beautiful teeth were less often seen than to-day.

Two ways found

Dental science, after long research, found two ways to fight film. One acts to curdle it, one to remove it, and without any harmful scouring.

Able authorities proved these methods effective. Then dentists the world over began to advise their use.

A new-type tooth paste was created, based on modern research. The name is Pepsodent. Those two great film combatants are embodied in it for daily application.

Its new effects

Pepsodent brings other effects which research proved essential. It multiplies the alkalinity of the saliva. That is there to constantly neutralize the acids as they form.

Pepsodent

The New-Day Dentifrice

Now made in

Two Sizes

1/9 & 2/9

At all Chemists and Stores.

It multiplies the starch digestant in the saliva. That is there to digest starch deposits on teeth which may otherwise ferment and form acids.

Those are Nature's great tooth-protecting agents. Each use of Pepsodent gives them manifold effect.

For dainty people

Pepsodent is now used by millions the world over. Careful people of some fifty nations have adopted it, largely by dental advice. Dainty people—those who care for whiter, cleaner teeth—will never go without it.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

One week will give you a new conception of what clean teeth mean. It will point the way to a new dental era, both for you and yours. Cut out the coupon now.

Pepsodent TRADE MARK

The New-Day Dentifrice

A scientific film combatant which whitens, cleans, and protects the teeth without use of harmful grit.

Sold in two sizes—1/9 & 2/9

1002

10-DAY TUBE FREE

VERRINDER, LTD.,
P.O. Box 6824, Johannesburg.

Mail 10-Day Tube of Pepsodent to—

Name.....

Address.....

.....

Give full address. Write plainly
Only one tube to a family.

S. A. Pic.
17/2/23.

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IN connection with the Business Women's Section of the Transvaal Memorial Hospital Fund, the following report has been submitted by the Chairman and Honorary Organising Secretary: "A little more than a year ago a collection was started by the business women of Johannesburg to equip the X-ray room of the Transvaal Memorial Hospital for Children as a tribute to the memory of those South African women workers who lost their lives in the Great War.

* * *

"I attach hereto audited final statement of expenditure and revenue covering the period from the inception of the collection until its close at January 31, 1923. In all £1,020 13s. 4d. has been received, made up of £975 13s. 4d. (which

A COMING JOHANNESBURG WEDDING.
Miss Elsie Reed, the well-known teacher of dancing, and Mr. "Tommy" Newman, of Johannesburg, whose marriage is to take place some time this year.

was collected entirely from business women by business women in shillings by means of the collecting books) and £45 interest.

* * *

"I should like the public particularly to know that of this large sum only £11 6s. 10d. has been spent on the cash book journal, necessary collecting books and postage, and no office expenses whatever have been incurred. The donors gave their shillings willingly each month, and the work of the collectors and Hon. Treasurer is worthy of the highest appreciation when it is realised that 19,513 shillings were collected.

"As Chairman and Honorary Organising Secretary, I have to thank all those ladies who have so kindly collected for this good cause, and may say that after the fund was first started the money came in with the collecting books in a steady stream with the result shown above. Thanks are also due to Mr. Aiken for his kindness in auditing the books of the fund.—M. HESLOP, Chairman and Honorary Organising Secretary."

* * *

There was a merry "stag" supper-party at the Carlton Hotel after the Empire on Wednesday night last week, when a number of friends and colleagues of Mr. Dave Foote combined to celebrate the double event of his fiftieth birthday and the completion of his twenty-eighth year as musical-director of the Johannesburg Empire. Mr. Edgar Hyman, who presided, gave an interesting account of the beginnings of the Empire way back in 1894. Others who paid tribute to the guest of the evening were Mr. L. Goodman, Mr. J. Langley Levy (editor of *The Sunday Times*), Mr. R. A. Nelson (dramatic and musical critic of *The Star*), Fred Coyne, H. Barlow Coulthard, S. Alexander, M. Alexander, Cecil White, and Maurice Davis (who was known to more than one generation of Empire patrons as "Brother Pro."). My informant tells me that "our Dave" suitably and modestly responded to the compliments that were showered upon him. The supper was organised by Mr. "Johnny" Isaacs, the manager of the Empire.

* * *

On February 1 the wedding took place at St. Peter's Church, Maritzburg, of Miss Mavis Lund, elder daughter of

CARLTON HOTEL
JOHANNESBURG
(UNDER NEW MANAGEMENT).

The haunt of fashion and beauty. In close proximity to commercial centre and all places of amusement.

The most luxuriously equipped Hotel in South Africa.
Telephone installation throughout. Magnificent Palm Court adjoining Restaurant and Ballroom. Souper Dansant every Friday.

Inclusive Terms from 20/- per day
Special Terms to Permanent Residents.

Telegrams: Carltonia, Johannesburg.

H. GAUTHIER, Manager.

HIS MAJESTY'S: "PARTNERS AGAIN."

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Mr. and Mrs. C. L. Lund, of Motrose, Merrivale, and Captain Arthur English, M.C. (late R.A.F.), of Johannesburg. Captain English has recently been appointed assistant manager of the Robinson Deep Mine. The ceremony was performed by the Bishop of Natal, assisted by the Rev. Canon Heywood Harris, in the presence of a large gathering. A reception was afterwards held in the hall of the Young Men's Christian Association, the Bishop of Natal proposing the health of the bridal couple.

* * *

The Observatory Club are holding a *cabaret* in the Berkeley Rooms, Jeppe Street, this Friday evening, February 16, from 8 to 12. Tickets may be had from the Committee and Hon. Secretary, Box 4744, or 'Phone 252, Yeoville.

* * *

Last week the wedding of Mr. T. Edwards, sub-native commissioner of Barberton, to Miss Avice Herold, daughter of the Magistrate of Heidelberg and of Mrs. T. J. H. Herold, took place at Heidelberg.

* * *

The engagement is announced of Mr. Peter Howarth, A.R.C.A., D.F.C., son of Mr. Peter Howarth and Mrs. Howarth, of Accrington, Lancashire, to Zema, only daughter of Mr. W. H. Cogill, the former manager of the African Banking Corporation, Pretoria, and of Mrs. Cogill. Miss Cogill has been studying art at the South Kensington Art Schools for the past two or three years.

* * *

The engagement is announced of Miss Olive Fletcher, second daughter of Mr. and Mrs. T. Fletcher, to Mr. "Bennie" Smith, son of Mr. and Mrs. N. J. H. Smith, both of Johannesburg.

* * *

The marriage took place on Saturday last at St. Martin's Church, Rosebank, of Miss Ina M. Forrest, second daughter of Mrs. Yates and the late Mr. John Forrest, to Mr. Stanley C. F. Cooke, son of Mrs. Cooke and the late Mr. Joseph Henry Cooke. The church was decorated by the girl friends of the bride with blue and yellow flowers, and the ceremony was performed by the Rev. James Fletcher.

* * *

The bridesmaids were Miss Dorothy and Miss Joan Forrest, sisters of the bride, and the flower-girl, Miss Ina Humby. Mr. Charles Rocher acted as best man. Miss Dorothy and Miss Joan Forrest wore picturesque frocks of primrose georgette embroidered in gold and blue. Their hats were of gold lace, trimmed with blue ribbon and wreaths of leaves. Miss Ina Humby wore white net, trimmed with blue ribbons, and carried a basket of blue flowers.

* * *

Professor and Mrs. Yates held a reception at White Lodge, Jan Smuts Avenue, after the ceremony, and among the many guests were Mr. and Mrs. A. Cooke, Mr. and Mrs. Fred Rowland, Mr. and Mrs. Frank Brown, Dr. and Mrs. Croghan, Senator and Mrs. Kidger Tucker, Mr. and Mrs. F. Roberts, and Mr. and Mrs. de Wit Hamer. The honeymoon is being spent in Natal.

EVE.

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MRS. J. J. ROSE-INNES, after being away on leave, took the chair at the meeting last week of the Germiston branch of the Women's South African Party. Germiston is arranging to form a Junior S.A.P. branch for the district, and to further this object the branch decided to arrange a dance and issue invitations to young people, who would be addressed by Mr. Allen on the aims and objects of such an association, when it was hoped the inauguration of a branch would be effected.

* * *

A special dance committee, with Mrs. John Murray in control, was formed, and the dance, which will be free and by invitation, takes place on Friday, 23rd, at the Hotel Alexander.

* * *

A well-attended social was held last week in the Parish Hall, Melville, organised by Mrs. de Jager for the purpose of forming a Melville-Auckland Park branch of the Junior S.A.P. Messrs. T. F. Allen and L. Meintjes addressed the meeting. About 40 young people became members, and a committee was elected. The officers are: Chairman, Mr. E. Norgarb; Vice-Chairman, Mr. Dan de Jager; Secretary and Treasurer, Mr. H. Jennings; Assistant Secretary, Miss Acres. Mr. L. Geldenhuys, M.L.A., has presented a silver cup for competition amongst the members of the branch.

* * *

Under the auspices of the Randfontein Swimming Club, a dance and bridge drive will take place at the Robinson Hall, Randfontein, on Friday, March 2, the proceeds of which will be given to the Currie Cup expenses fund. The U.P.C. personal orchestra has been engaged. For the convenience of people attending the dance from Johannesburg there will be a special stopping train from Randfontein to Johannesburg at 2 a.m. after the dance.

* * *

The engagement is announced of Miss Madeline Forbes Irvine, daughter of Mr. and Mrs. A. J. Irvine, of Webb Street, Yeoville, to Mr. Cyril Gunning, youngest son of the late Dr. Gunning, of Pretoria, and Mrs. Gunning, of Connaught Farm, De Wildt.

* * *

A meeting of the Executive Committee of the District Nursing Association, Johannesburg, was held in the S.A. Red Cross Society's Office, Bothwell House, Johannesburg, on Tuesday, the following members being present: Dr. W. T. F. Davies, C.M.G., D.S.O. (in the chair), Miss Alexander, R.R.C., Mrs. Moss Alexander, Miss Bromley, Miss Morisse, Mrs. H. A. Neame, Mrs. Pomfret, M.B.E., Rev. L. E. Brandt, Mr. Fred Rowland, O.B.E., and the Secretary (Mrs. K. C. Wright).

* * *

During December and January 144 new cases were attended, and 2,000 visits paid, 35 cases being now on the books. Eleven children have been sent to the Hope Convalescent Home, and extra assistance has been obtained in 12 cases. One sister pays periodical visits to the camp at Cottesloe, where minor ailments are treated.

The Mayor of Johannesburg has accepted the office of honorary president, and the Mayoress has expressed her willingness to serve on the Executive Committee.

* * *

The Finance Committee's report was received, and it was noted that it will be necessary to raise the amount of £500 in the course of the next six months in order to meet current expenses. Donations and gifts have been acknowledged from the Berea and Yeoville Tennis Clubs, the Johannesburg Golf Club, the S. A. Red Cross Society (half cost of dressings), from the Rand Mines, the Pony and Galloway Club, and from the Martha Washington Club. An urgent appeal is made for old linen for the cupboard.

* * *

Miss Helen Webb, the well-known teacher of dancing at the Cape, is touring the country with her clever artists. They will perform in Johannesburg at the Palladium Theatre on March 1st and 2nd. One of the Cape newspapers remarked recently that the art of Helen Webb, apart from the freshness of its conception, lies in the spontaneity of the dancers, their grace and poise.

* * *

The street collection in aid of the Alexandra Convalescent Home realised £199 1s. 8d. The committee thanks the conveners and helpers, and all those who in any way assisted to make the collection a success.

* * *

A course of lectures on Home Nursing, under the auspices of the South African Red Cross Society, has been commenced at the Town Hall, Maraisburg. All ladies and girls over 17 years of age will be cordially welcomed. The fee for the course is 10s., and the hon. secretary is Mrs. Carthew, Box 2, Maraisburg.

* * *

In connection with first aid classes, under Dr. Watt, M.O.H., lecturer, there was an excellent muster of students

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in the old Library room, Town Hall, Krugersdorp, when Mr. A. Norval was appointed secretary. It was resolved to hold the classes on Tuesdays and Thursdays in each week until the course is completed. Should a sufficient number of names be received by the secretary, it is proposed to form a ladies' class, commencing about the middle of next month. All information can be obtained from the secretary, Box 344, Krugersdorp.

* * *

Mr. Tom Snelson, Luipaardsvlei Estate, will attend all the lectures. He has had a long experience of first aid work, and will be a valuable asset to the class.

* * *

The engagement is announced of Miss Janie Plein, second daughter of Mr. J. and the late Mrs. J. Plein and niece of Mr. and Mrs. M. Lurie, Sivewright Avenue, Krugedsdorp, to Mr. Barney Goldberg, youngest son of Mrs. and the late Mr. M. Goldberg, of Twer.

* * *

The marriage took place at the Wesleyan Church, Krugersdorp, on St. Valentine's Day, of the Rev. James Henry Reed and Miss Winefried Alys Pyle, daughter of Mr. and Mrs. G. S. Pyle, old residents of Krugersdorp. After the ceremony a reception was held in the Old Library Room, Town Hall.

* * *

As a result of a recent bridge drive and dance, organised by the brethren of the Gray Hopkyns Lodge, S.O.E., and held at the Millsite Recreation Hall, £40 was realised for the S.O.E. Children's Home.

* * *

A special dance was given last Thursday at the Berkeley Rooms by the Merrythought Club, in honour of Mrs. Seymour Haden, who has been the hon. secretary of the Club since it was founded. Her marriage to Mr. Seymour Haden took place at the end of the year. During the evening Mrs. T. A. R. Purchas, Chairwoman of the Club, called for three cheers for Mr. and Mrs. Haden, and in the course of a graceful little speech thanked Mrs. Haden for the splendid work she had done for the Club.

* * *

Those present included Mr. and Mrs. Bourne Dockrall, Miss Steinthal (Assistant Hon. Secretary), Miss Carlton, Mr. Coltman (Hon. Treasurer), Mrs. Rowan, Mr. and Mrs. Pickburn, Capt. Harris, Mr. Ferreira, Mr. Ingram, Mr. and Mrs. Colin Tarboton, Miss Peggy Donald, Miss Auret, Mr. and Mrs. Worsfold, Mr. Forsythe, Mr. Grove, Mr. and Mrs. Davidson, Mrs. Holford, Miss Colleen Purchas, the Misses Pearce, P. Salmon, M. Stubbs, Irvine, and I. Kleudgen.

* * *

The next dance of the Merrythought Club will take place on the first Thursday in March, at the Berkeley Rooms.

* * *

This Saturday, for the funds of the Rand Aid Association, a garden *fête* will be held in the grounds of the general manager's house, Crown Mines, Johannesburg, at 2 p.m. Admission to the grounds will be free. Numerous attractions are promised, including a dancing display on the lawn by the pupils of Miss Madge Mann.

* * *

The marriage took place in the United Dutch Reformed Church, Krugersdorp, by the Rev. P. Grobler, last week, of Mr. J. J. van Aswegan, a well-known Western Transvaal farmer, of Wonderfontein, Potchefstroom district, and Miss Margaret Geraldine Tossel, third daughter of Mr. and Mrs. Frederick Tossel, two old residents of Krugersdorp. Mr. Tossel, who is in charge of the Robinson municipal compound, was in charge of the Krugersdornp Police, and was Chief Detective of Johannesburg during the Republican days. The bride, who was given away by her father, was attended by her sister Miss Susie Tossel, and Mr. Peter van Aswegan, brother of the bridegroom, acted as best man. After the ceremony an informal reception was held at the residence of the bride's parents, Robinson.

* * *

The Johannesburg Amateur Operatic and Dramatic Society is forming a committee of ladies to decide upon the charity to which the proceeds of the coming production of "Iolanthe" should be devoted. It is hoped that an invitation to Prince Arthur of Connaught, who is a patron of the Society, to be present at one performance will be accepted by His Royal Highness. The first meeting of the committee took place in the robing room of the Mayor's parlour, at which the Mayoress presided.

* * *

The engagement is announced of Elsie, eldest daughter of Mrs. Shillito and the late Mr. J. H. Shillito, of Johannesburg, to Mr. Henry Udal, seventh son of Mrs. Udal and the late Mr. William Udal, of Edgbaston, Birmingham, England.

* * *

The engagement is announced of Miss Lily Lowy, daughter of Mr. and Mrs. Ernest D. Lowy, of 5, Ladbroke Terrace, W., to Mr. Adolphus Noah Richardson, son of Mr. Newman Richardson, of 35, Gloucester Gardens, formerly of Johannesburg.

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"What did you do?"

"I asked him what he was running for."

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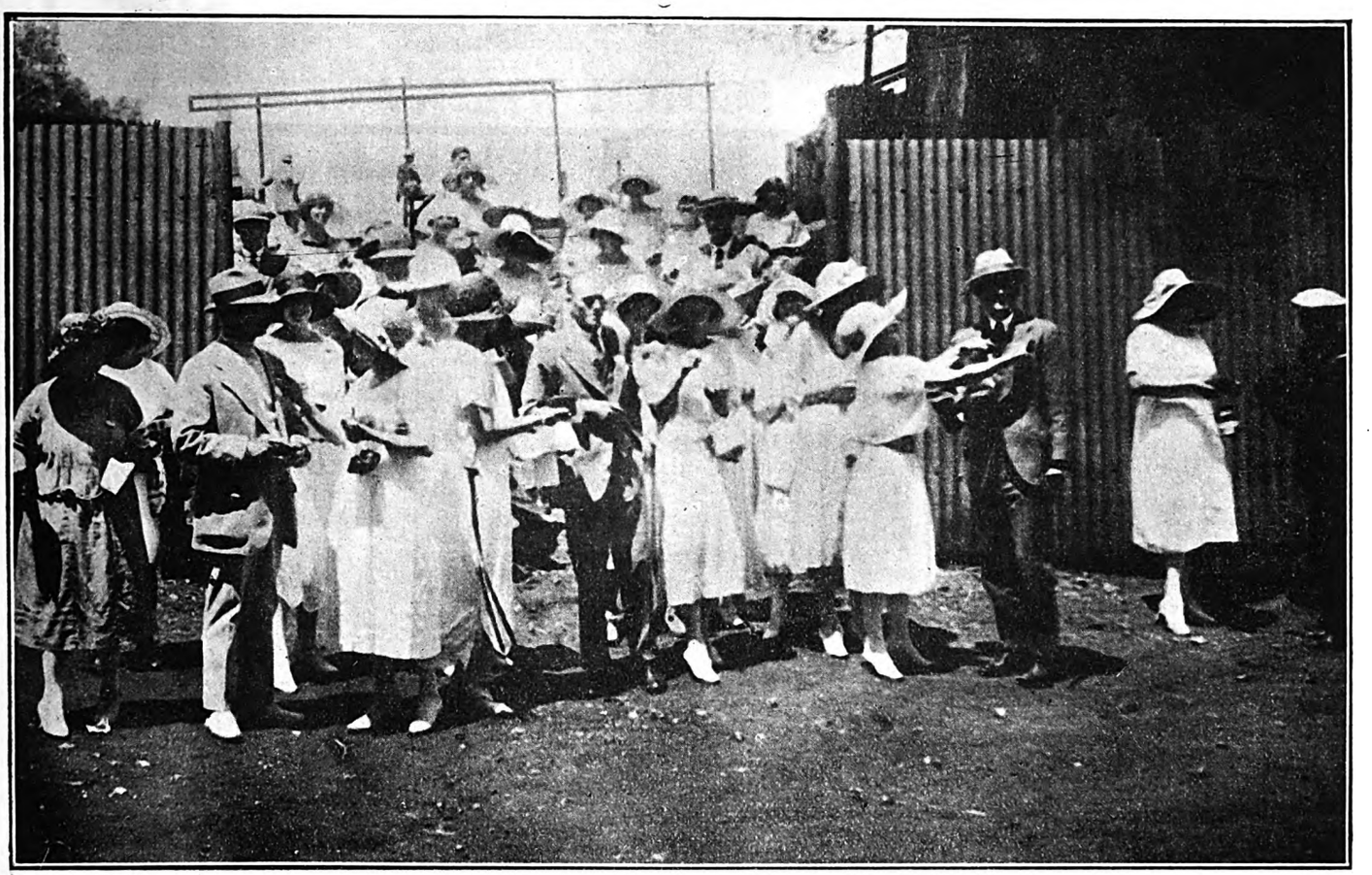
COLLECTING AT THE LADIES' CRICKET MATCH.



FLAG-GIRLS HAD A BUSY TIME AT THE WANDERERS' GATES LAST SUNDAY AFTERNOON COLLECTING FOR THE THEATRICAL COT FUND.
Photo for "S.A. Pictorial" by African Film Productions, Ltd.

TRAVELLIN' AROUND.

(Continued from Page 9.)

I knew just enough about them to give a hasty impression to the stage-manager and others that I knew a lot more than I really did—so that will serve to show what a lot they knew! The last act was the usual Palace set, with all hands on deck assembled to show their legs and see our endeavours to amuse an Emperor who had never smiled since he ate his ninth wife. Well, I made him laugh that night, anyhow, for having kept the beauty chorus of peasants, shrimpers, toreadors, stevedores, earlidores, rat-catchers, etc., busy retrieving the two clubs from various portions of the Palace, I caused a vacancy to arise for a fairy-queen (16 stone) to replace our nearly new one who had been "retired hurt" by a club that almost punctured her catering space. After marshalling half the chorus with all the available chairs, first in one corner of the stage and then in the other, I finally mounted a ricketty pyramid of the assembled furniture and twirled the clubs vigorously. One nearly dislodged a lime-light man from his perch, and the other disappeared through a mountain painted on the back-cloth. As I, the chairs, most of the chorus and some of the scenery also subsided into an untidy and writhing heap at the same moment, who shall blame the poor Emperor for laughing? Even the Orchestra forgot themselves.

Anton Lang, who played Christ in the Oberammergau Passion Play, received, for 69 performances, 27,000 marks —or less than £1. With it he bought 70 lbs. of flour.

AT THE CAPE.

The popularity of the Musical Comedy Company at the Tivoli is proved by the consistently large houses which have been enjoying the production of "Irene." The resources of the company are many; and it is particularly pleasant to find Mr. Hugh Ormond is taking a prominent part in this production. Miss Dorothy O'Shann is back, playing the title-rôle with dash and vivacity, and the company reflects her sparkling vivacity. The show goes with a swing from beginning to end.

* * *

A protest meeting in connection with the fate of the Women's Enfranchisement Bill, which was thrown out in the Assembly recently, was held last Friday evening in the Banqueting Hall, City Hall. Senator Reitz presided, and the speakers included Mrs. Walsh, President Women's Municipal Association; Mrs. Poulteney, Vice-President, W.E.A.U., Transvaal; Major Hunt, M.L.A.; Rev. J. Mullineux, M.L.A., and Councillor Somerville.

* * *

The marriage arranged between Mr. Christopher Geoffrey Stansbury, of Mount Royal, Claremont, youngest son of the late Rev. Dr. Stansbury, formerly headmaster of Oundle School, and Mrs. Stansbury, of Wynberg, to Christine, elder daughter of Sir John Irvin, K.B.E., of Aberdeen, N.B., will be celebrated at Christ Church, Kenilworth, in the latter part of April.

* * *

Mr. W. H. Lloyd, for 21 years principal of the Muizenberg Public School, is retiring at the end of March. Previously he served 12 years at the Boys' High School, Wynberg. Past-teachers and past-pupils are asked to contribute towards a suitable testimonial. Donations may be sent to Miss I. Ogston, Durban Road, Wynberg.

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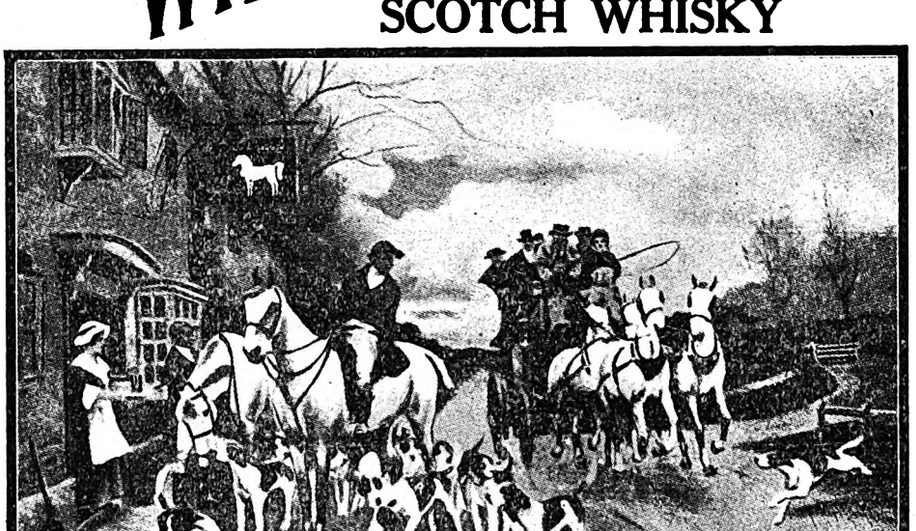

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MUCH ADO ABOUT NOTHING.

By "ONLOOKER."

TAKING into consideration the extraordinary enthusiasm the fourth test match aroused, and the fact that it was at a most interesting stage on Saturday, there was a wonderfully good attendance on that day at the February fixture of the Johannesburg Pony and Galloway Club. And those who went racing witnessed a capital day's sport. There appeared to be more money for speculation than usual, for the ringmen did not complain of any "tightness" and the turnover at the totalisator exceeded £15,000. Only

Two of the Eight Races

fell to favourites, and one of these, Paraplu, pulled through by the narrowest of margins. Paraplu has evidently seen her best days, and so has Rose Lawn's old daughter, Rose Noble, the one that gave the backers of Fisher's mare a fright. The other favourite to succeed was Rossey, who ran away from the opposition in the Junior Galloway Plate, demonstrating that the running was all wrong at the previous meeting on the course, when Rossey cost her connections a small fortune.

* * *

The star performer of the day was Mr. Passmore's Unrivalled, who, in her owner's hands, captured the chief event. It was a close thing, but the winner was giving 1 lb. to the well-performed Moya, beaten a short head, and much more to Matinée, only another head away. The last-named went out favourite, and with a little luck in running would probably have pulled through. But Matinée was not the only one that was baulked. Devoir, heavily backed, was squeezed out at the entrance to the straight and

Lost a Lot of Ground.

When, however, all is said, Mr. Passmore's mare gave an attractive showing and deserved success. It was the first mile race that Unrivalled has won. For the reason that Unequalled, the mare's sire, was only good at short cuts, there was an idea that his daughter would be unable to

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get to the end of an eight-furlong gallop. Unrivalled has, however, staying blood on the dam's side. She is out of Liz Manton, an Australian-bred daughter of Manton by Musket. Manton made no mark at stud, but he was an exceptionally good racehorse and won the New Zealand Cup and Derby.

* * *

Many regarded Meeuw as likely to be outclassed in the Pony Purse, yet she won very comfortably from her eight opponents, Elvira chasing Mr. Sturk's mare home. No doubt one or two of the best ponies are a bit off-colour just at present, and in any case the Purse does not take a great deal of winning these days. The backing of

The Imported Mare

Blanca Reina, for the Galloway Plate, made a nice market for some of the others. Blanca Reina has been racing here for more than a year without having shown any form in public, and it is astonishing how the lead was followed in backing the mare last Saturday. Blanca Reina made no sort of a show in the race, and in a pretty finish Sandshoe accounted for Auditory and Wendy.

* * *

It was after Salon had won the seventh race (the five-furlongs Pony Plate: won under a strong pull, though only by a head from Crystal Gazer) that a commotion was caused owing to the Stewards being called together on a complaint that the race had been started a minute or two before the scheduled time. It was much ado about nothing. The starter was able to show that

His Watch Was Correct

and that time was up when the " go " was given. There is surely a lack of the true spirit of sport when such incidents are sought to void races. After all, where is the official time registered? Thinking people would hold that the official time should be taken from the clock in the vicinity of the weighing-room where scratchings have to be noted, and not from the time-piece at the number-board placed there for the convenience of the public.

* * *

The concluding race was a runaway affair for Mr. O'Meara's Infanta, one of the owner's own breeding. On Infanta's previous outing she was heavily backed, but ran unsighted in the race. Her showing on Saturday was in such marked contrast that Mr. O'Meara has asked for an enquiry.

* * *

It was remarked last week that Van Heerden had been a conspicuous failure since going into George Weale's stable. The horse " broke his duck " on Wednesday of last week at Pretoria.

* * *

March 31, April 2 (Easter Monday) and April 7 are the dates for the Johannesburg Turf Club's Autumn Meeting. The stakes will be £1,600 short of the amount distributed at the Autumn meeting last year. The forthcoming bill-of-fare will not include a weight-for-age race. This seems a pity. Many looked to such a race being a permanent one at the Autumn fixture. It is perfectly true that these

Weight-for-Age Events

are often one-horse affairs, yet one has only to recall the great finish between Contentment and Polystone, and the close contest in which Flush of Dawn, Dignitary and Colesberg took part, to show that they are not always foregone conclusions. In any case, the owners of the best horses should have opportunities of matching them without having to make huge concessions to others, as they have to do in handicaps.

* * *

It can be presumed that the Owners and Trainers' Association will not cavil at the Turf Club for the pruning of stakes. But in this connection it might be pointed out to the Association that if the Turf Club, with

Resources Far Greater

than any other racing institution in the land, has found it expedient for the nonce to decrease stakes, it should be recognised that the smaller clubs will have some difficulty in tiding over the bad times if they are forced to put up the stakes beyond what they can really afford to give.

* * *

Following on his success at Kenilworth seven days before, Alpheus won the principal race at Milnerton last Saturday. This goes to show that the form at Cape Town is somewhat inferior, or else that Alpheus is greatly

Improving With Age.

In his young days Alpheus was a very wayward customer, and it is quite possible, now that he has sobered down, that he is a much better horse than he was. A son of Abelard, he is out of Diana, who won the first S.A. Derby decided at Turffontein

* * *

At the annual meeting of the Natal members of the Jockey Club last week good sense prevailed in that the retiring Local Executive members were re-elected. The majority could not be dragooned into making a change at the dictation of the few with a grievance. A resolution was, however, carried dissenting from the action of the Jockey Club in making it compulsory for clubs to accept

Nominations from Licensed Trainers.

It can be surmised that the resolution was merely tabled to save the faces of those who had made an outcry in this connection. There could have been little sincerity in the vote, and one daresay nothing more will be heard of the

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Secretary.

HIS MAJESTY'S : " PARTNERS AGAIN."

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matter. The Durban Turf Club must surely recognise by this time the mistake it made in questioning the correctness of the Jockey Club's ruling.

* * *

The Benoni St. Leger is set down for decision on March 3. The race, bar accidents, is

A Gift for Antonio.

Only six are left in to oppose the Derby winner, and neither Duchess Trenton nor Cardinal's Jess are among the half-dozen.

* * *

G. Walsh would appear to be the only South African jockey who is going to tempt fortune in England during the coming season. Walsh, of course, knows his way about in the Old Country, and has an engagement to go to. Bowles, now too heavy to get much riding on the flat, was

Ill-advised to go to England

to endeavour to get going in riding over fences. It does not always follow that a good flat-race jockey is equally good when jumping has to be done; and one like Bowles, with no experience of jumpers (how could he have in this country?), was almost doomed to disappointment, for they have no use for 'prentice hands in England.

* * *

The racing this Saturday on the Rand is at Auckland Park. It is an "all-horse" card. The following may run well:

12.30.—Juvenile Plate, 6 furlongs.
Agapanthus 1, Randall's selected 2, Aphrodite 3.

1.10.—Auckland Park Handicap, 5 furlongs.
Gardenia 1, Espiegle 2, Honey 3.

1.50.—Brixton Handicap, 6 furlongs.
Eccles Cake 1, Fille de Triomphe 2, The Dalesman 3.

2.30.—Auckland Park Handicap, 7 furlongs.
Delusion 1, Steel Bright 2, Sir Abe 3.

3.15.—Auckland Park Handicap, 1 mile.
Randall's selected 1, Primus 2, Princess K. 3.

3.55.—Brixton Handicap, 7 furlongs.
Angiolina 1, Philander 2, Euterpe 3.

4.40.—Brixton Handicap, 1¼ miles.
Pious Pietri 1, Richelieu 2, Brown Study 3.

5.25.—Brixton Handicap, 1 miles.
Carry On 1, Love Bird 2, Leveret 3.

BRIGHT MONKEY'S FATAL ESCAPADE.

IMITATES MASTER, EX-CIRCUS CLOWN, AND BURNS UP SHOP AND HIMSELF.

HAVING once noticed his master, formerly a circus clown, juggling with matches, Robert, a pet monkey left to guard his master's wineshop in Paris while the proprietor was away to celebrate the feast of the Bearded Men, found nothing better than to try similar tricks. Robert so manipulated the matches that the box caught fire and set the shop ablaze.

The firemen themselves were celebrating the feast of the Bearded Men, and when the alarm sounded they hurriedly left the banquet, abandoning their wives, sweethearts and sweetmeats, but arrived at the fire after the shop had been destroyed and Robert himself reduced to a cinder.

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FRIDAY & SATURDAY, FEB. 23 & 24,
Lionel Barrymore in
"JIM THE PENMAN,"
First National Drama in 5 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, FEBRUARY 19.

Tivoli, Cape Town.—Till February 19: Musical-Comedy Company. Opening February 20: Jack Pleasants, Payne and Hilliard, Audrey Knight, Lloyd and Montrose, Delroy and Delaney, Hal Raie, Mark Coney.

Empire, Johannesburg.—Ethel Hook and Company, Stephenson and Macbeth, Maxwell Carew, Cornelius and Constance, Haywood and Hay, Dora Dare, The Darros, Zaza and Zozo.

His Majesty's, Johannesburg.—The Yorke-and-Adams Company in "Partners Again."

Standard, Johannesburg.—Closed.

Orpheum, Johannesburg.—Charles Grantley, Charteris and Dickson.

Grand, Pretoria.—Bart and Edie, Lyons and O'Moore.

Criterion, Benoni.—Anna Hana, The Great Wieland.

Rinko, Maritzburg.—The Pall Malls, Brunning and Desmond.

Criterion, Durban.—Frank Powell, Fredsen and Rejan, The Flying Winskills.

Theatre Royal, Kimberley. — February 20 and 21: "Robinson Crusoe."

Grand, Bloemfontein.—February 22, 23 and 24: "Robinson Crusoe."

NO "JAZZ" IN ASHEVILLE.

Through the efforts of a local Music Club, the Asheville (North Carolina) Federation of Musicians has adopted the following resolution: "Resolved: That orchestra musicians playing an engagement must conduct themselves as if they were on a professional engagement, and refrain from making any unnecessary noises not indicated in the music, or from making movements conspicuously noticeable that would tend to detract from the dignity of their performances."

HIS SECOND SILVER WEDDING.

John Davis, a Cornish villager, has just celebrated his second silver wedding anniversary. He claims to be the only Cornishman who ever lived 25 years with each of two wives.

Davis is 92 years old, but together with his second wife he helped to entertain the many friends who gathered to celebrate the old man's record.

COMMERCIAL 'PLANE FLIES 100,000 MILES.

The Daimler air express G-Ebbs arrived in London from Manchester recently. It achieved a new commercial aviation distance record, having completed 100,000 miles of flying.

The machine is the first commercial aeroplane to fly this distance. During its long career the machine carried thousands of passengers. At present it is working on the Manchester-London-Berlin route.

BIJOU, MONDAY: "OUTSIDE THE LAW."

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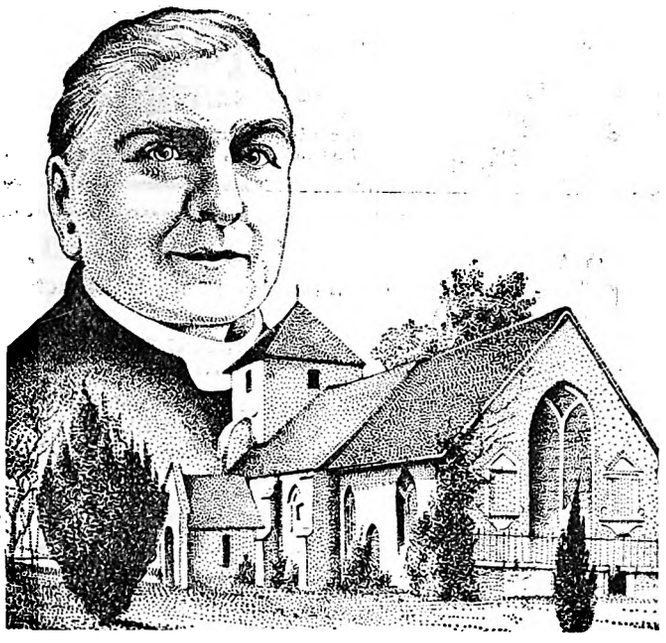
This Clergyman Praises De WITT'S PILLS



The Rev. J. H. BURN, B.D., F.R.S.E., Author of "A Manual of Consolation from the Saints and Fathers," "Day Book from the Saints and Fathers," "Children's Answers," etc., writes:—

"After suffering for two years from kidney and bladder troubles, I had the good fortune to make the acquaintance of De Witt's Pills, which afforded immediate relief. Since then, I have always kept a supply in hand to pass on to parishioners similarly affected, and in every case the result has been most efficacious and the relief simply wonderful." Whatfield Rectory, Ipswich, Eng.

THIS well-known Rector, who has been in the Ministry for forty years, gives his evidence regarding the benefits derived from De Witt's Pills so that other people may gain by his experience. When you get those irritating twitches in the joints or muscles, you feel depressed, your limbs ache or are swollen, heartburn or backache, you should know that nature has given the signal of the approach of some form of kidney trouble, and if these symptoms are not checked, complaints such as Stone, Gravel, Chronic Rheumatism or Gout, Sciatica and Lumbago will soon make themselves manifest. Do what this Rector and a large number of his parishioners have done—take De Witt's Pills.

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A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send three penny stamps for packing and postage,

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W. W. HOY,
Johannesburg, January, 1923. General Manager.

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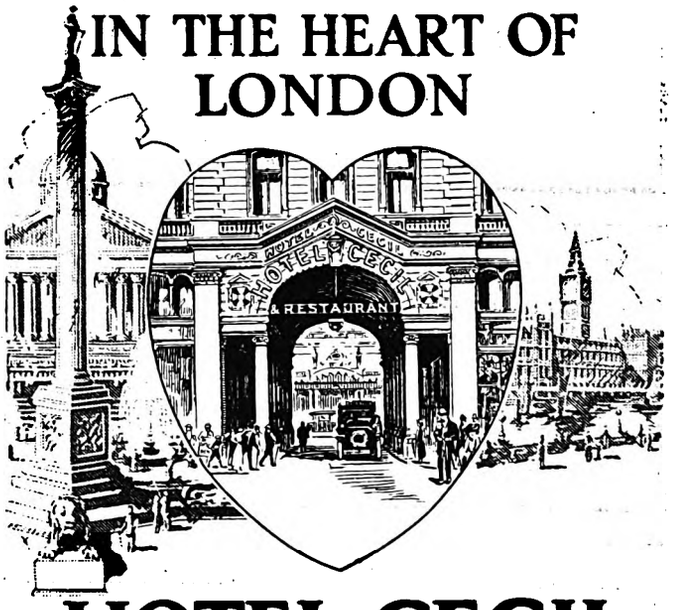

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BIJOU, MONDAY: "OUTSIDE THE LAW."

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NOTE.—Artistes are advised to send particulars under headings 3, 4 and 5 as soon as they open in Africa, which will be filed for reference.
Particulars under headings 1 and 2 may be sent by cable at deferred rates when the date their African Tour closes is ascertained.
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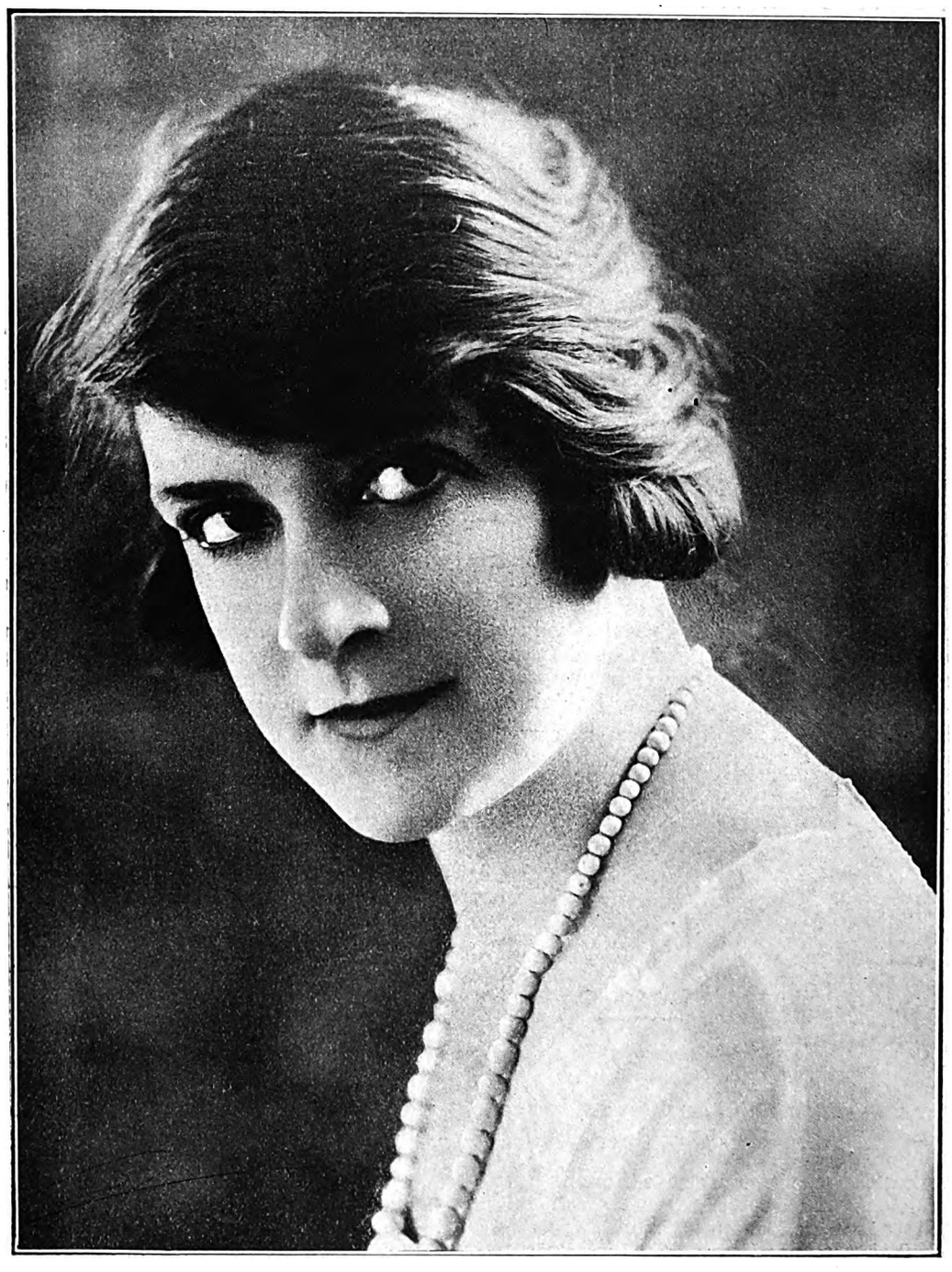
S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVI. No. 395.] SATURDAY, FEBRUARY 24TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.



MISS ETHEL HOOK

Miss Ethel Hook, the noted contralto, is now delighting audiences at the Johannesburg Empire with her exquisite and artistic singing. She is assisted by Mr. Arthur Argent, a well-known English baritone, and by Miss Edith Page, L.R.A.M., at the piano. Miss Hook is the sister of Dame Clara Butt.

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WEEK-ENDS AWHEEL.

1. CROCODILE RIVER.

By "THE RAMBLER."

[*It is the aim of this series of articles—which will be continued from time to time—to introduce the Rand motorist to little-known but easily-accessible beauty spots around Johannesburg and the Witwatersrand area. Each article will be accompanied by a rough diagram road-map, and by photographs of the particular place dealt with in the article. The writer, himself a keen motorist who is thoroughly well acquainted with the whole countryside, is convinced that the majority of car-owners in Johannesburg do not derive the full benefit from their cars simply because they do not know how many picturesque places there are to which they might make a pleasant trip on Saturday afternoons or Sundays.*]

AS one who has had considerable experience of motor-car salesmanship, I know well the many excuses given by people for not wanting to indulge in the luxury of buying a car; but after you have had a car of your own for a short while, or even been out in a friend's 'bus for a few spins, you will begin to realise the real value of a motor. The part it plays in running you to and from your business, or to the theatre in the evening, is only one side of its function, and if that is all a car is for I think I can safely say that only half of its true value is being utilised: Let it take you out into the countryside during the week-ends and you will learn to enjoy the supreme sport of "Wheeling." Not only do these trips pay for themselves from the health benefit you derive from them, but they enable you to see and appreciate what beautiful scenery there really is round and about Johannesburg.

I am very often asked—and not only by new owners, but by motorists of long standing: "Where can we go? There are so few runs in this part of the world." That is where they are entirely wrong. There are many delightful places to visit—ideal picknicking resorts—and I hope to be able to introduce the motoring public to various Sunday (or any-day) trips round about our Golden City.

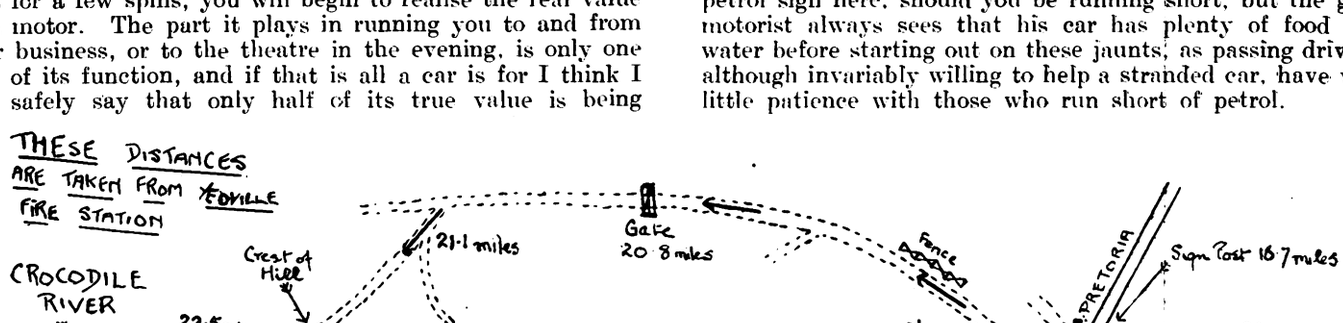
As the trips which I shall record are merely pleasure-trips, it must be borne in mind that all mileages and distances are just what are observed from the speedometer, and therefore I do not guarantee them to be as correct as the Transvaal Automobile Club maps; but I can say with confidence that they will not be so far incorrect as to put anyone on the wrong road, as I shall rely for guidance upon well-defined landmarks rather than on distances—a system which is, I think, greatly preferred by those who have done much country travelling.

Standing in the foyer of His Majesty's Theatre last Friday evening, having spent a most enjoyable three hours of laughter in hearing all about the motor trade from our mirthful friends Mr. Abe Potash and Mr. Mawruss Perlmutter, our little party of four were arguing about where we should go next Sunday. Each of us had heard of another "fancy spot," but eventually it was decided to go to Zwartkop Farm, on the Crocodile River, near Mulder's Drift, a matter of 23 miles from town.

[And here I must point out that all the distances on the accompanying map are taken as from the Yeoville Fire Station, and *not* from the Johannesburg Town Hall.]

On Sunday morning my opening eyes were blessed with glorious rays of sunshine peeping in through the window, and at once I knew that we were in for another very enjoyable day instead of having to remain indoors through our unwelcome (but only occasional) visitor, Mr. Week-End Rain. At 9.30 our party met (never make a business of a pleasure by setting out in the middle of the night!) and, having got ourselves nicely packed in, we started off, making for the Country Club. On reaching this spot you follow the tram-line, and go straight on for a short distance past where the Melville tram turns off to the right. Then you also turn off to the right. You cannot make a mistake at this point, for there is a road-sign up: "Mulder's Drift Road." This is the road to take.

When you have found this road and cleared the crest of the hill, the downward journey presents a very pleasing view. The road winds gracefully, and at the foot of the hill is a small stream. As you bowl gaily along, keeping to the main road, you see farms and plantations spotted along on both sides. The road runs on a fairly high level, and this enhances your view of the surrounding country. At about the 8·5-mile mark you pass Blackheath store. There is a petrol sign here, should you be running short, but the good motorist always sees that his car has plenty of food and water before starting out on these jaunts, as passing drivers, although invariably willing to help a stranded car, have very little patience with those who run short of petrol.



Up on a hill again, with a cool breeze to refresh you, and at 9·3 miles a pretty little *vlei* is crossed before you start passing through "Boskop," Mr. Dale Lace's farm.

On you go, as fit as can be, only be careful at the 12·2-mile mark, as there is a nasty furrow running across the road. This passed, the road is all clear. You will see a shanty at about the 14·7-mile mark, and soon after passing this masterpiece of architecture, you will come upon a road turning off to the right. Do not follow it, but go straight ahead, and when you surmount the next rise and look ahead you will see an outstanding mountain, the shape of a

(*Continued on Page 12.*)

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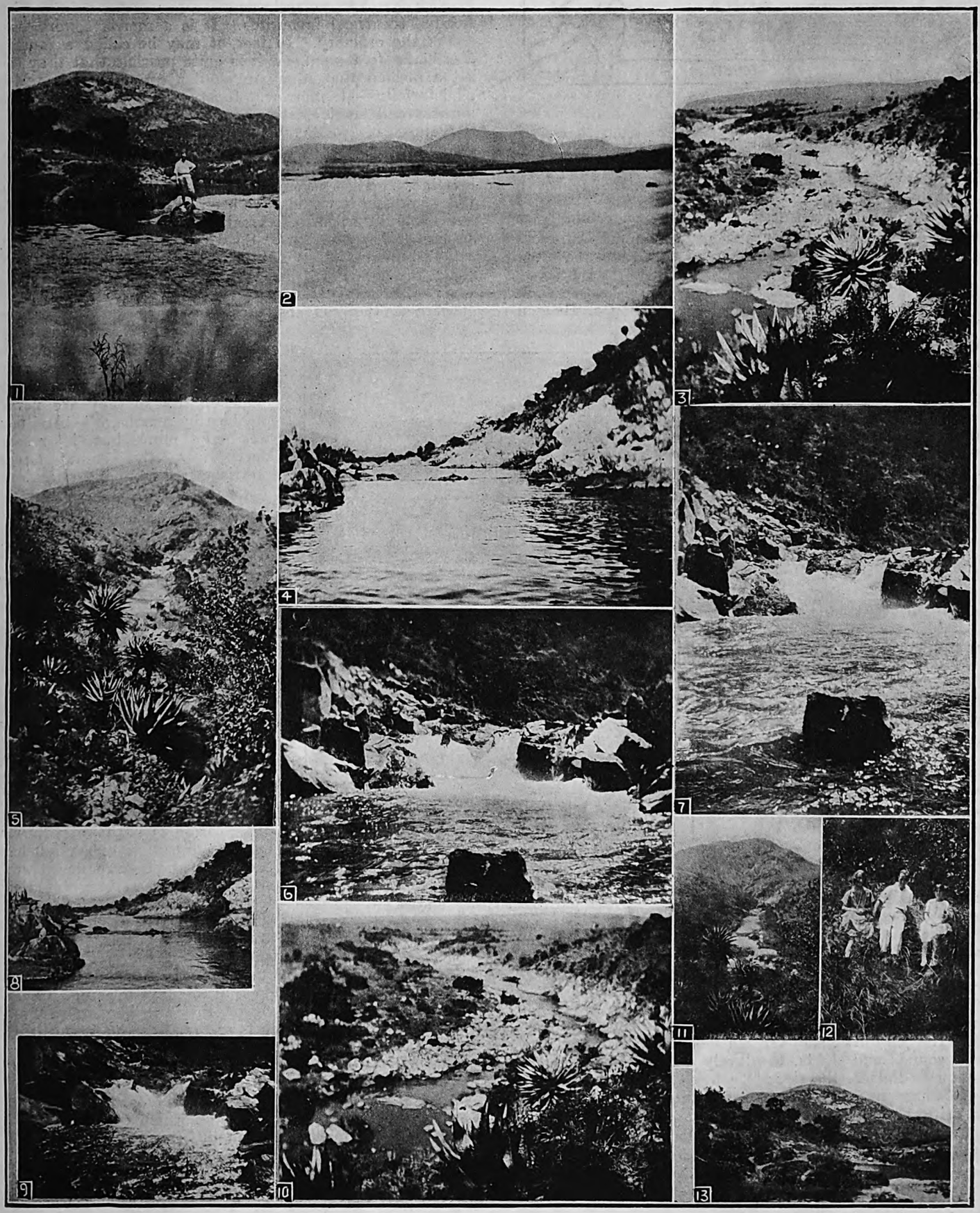
JAUNTS ROUND JO'BURG: CROCODILE RIVER.



THESE PHOTOGRAPHS ILLUSTRATE THE ARTICLE ON THE OPPOSITE PAGE—THE FIRST OF A SERIES WHICH MOTORISTS SHOULD FIND BOTH INTERESTING AND USEFUL.

1. An ideal pic-nic spot: The Crocodile River on the farm "Zwartkop," about 22 miles from Johannesburg off the Mulder's Drift Road. **2.** Your objective is the foot of the large kopje in the centre background: This photograph was taken from the spot on the map (on the opposite page) where a fence is shown alongside the track. **3.** The view from the top of the hill shown in photo No. 1. **4.** The Bathing Pool. **5.** Looking up the Crocodile River towards its basin (which is about 7 miles away). **6, 7** and **9.** Rapids above the Bathing Pool. **8.** Another stretch of the river—cool and inviting. **10.** No crocodiles there now. **11.** A shady kloof. **12.** Well, this is more or less the idea. **13.** Plenty of room—choose your own corner.

Photos for "S.A. Pictorial."

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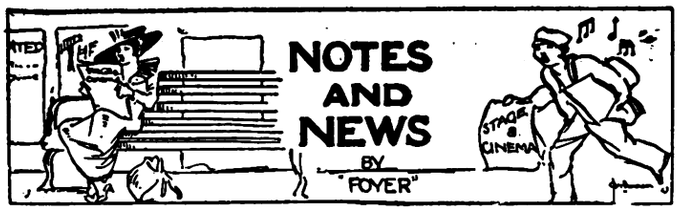

Marie Tempest's "Impressions."

The following is the concluding portion of Miss Marie Tempest's "Impressions" of her eight-years' world-tour, from *The Daily Telegraph* (London), the first part of which was published on this page last week: "All China is summed up in Pekin, the mysterious; the wonderful city of countless empresses and the one great Empress—the old Buddha. At the English Embassy we met, at a reception given for me, all the people we had read about in the books we'd studied for weeks. A secretary of the Legation took us for a drive over the very route that the Son of Heaven had followed in his visit to the Temple of Heaven at the Summer Solstice. But W. S. Maugham, whom I missed everywhere, gives you a far better idea of it all than I can in his charming book, 'A Chinese Screen.' A glorious and unforgettable week, thanks to Sir and Lady Bealby Alston, who laid themselves out to give us a good time. Hankow—where we got lost in the Chinese city for several hours. Three days on the Yang-tse-Kiang, passing thousands of junks and seeing the most curious old-walled towns and primitive contrivances for irrigating the fields — towns and practices, thousands of years old. Oh, it's all a dream. Someone has asked me to write a book about it. I don't think I can; there are too many impressions crowding in on me. You see how breathless I am, trying to give you a few. After returning to Australia I journeyed from Perth, with five changes in the train, straight through to New York, and there my breath was taken away by the new, wonderful city that had grown up in six years. And then, after blazing sunshine for eight years, I return to London in December. I think it was the most curious experience of all. This funny, grey, tiny little town, with so many ugly buildings and its narrow little crooked streets, pretending to be the world's great capital. It was a joke, surely! But, as day has followed day, gradually the old feeling of romance has come back. The jolly little shops in the side streets, the familiar, lovable sounds and sights, the lovely old bits, the Temple, St. James's Palace, the river in a fog, the Abbey, all combine to warm my heart, if not my hands and feet, and, in spite of fires that send the heat up the chimney, stairs to climb, muddy streets, and fogs and rain, I'm beginning to thrill again to the romance and beauty of dear old, dirty London."

MISS DORA DARE,
An English comedienne who is now in her first week at the Johannesburg Empire.

"Good Gracious, Annabelle!"

Miss Tempest and Mr. W. Graham Browne were due to open their West-End season on February 14 with "Good Gracious, Annabelle!" which they did here in September, 1918. I understand that the I.V.T.A., Ltd., London representatives of the African Theatres, Ltd., are interested in the production.

The Marriage of the Future.

Mr. Maurice Elvey, the well-known English film producer, has married Miss Isobel Elsom, whose typically English type of beauty has placed her in the front rank of London theatrical favourites. It is a marriage very much out of the ordinary. In fact, it may be called a marriage *à la mode de demain*, for it is quite possible that they have set a fashion that many in similar circumstances will be glad to follow—to-morrow. It is, in short, a case of double harness and single stables. This is what Mr. Elvey told "Elaine" of *The Referee*: "When it came to the point of giving up our separate identities, and merging them into one, we found we could not do it. Neither could we give up our happiness. Miss Elsom is going to enter into management this year, and it would have been impossible for her to give her whole attention to so great an undertaking if she had to superintend my buttons. So we are retaining our separate establishments. Miss Elsom is continuing in her flat just round the corner with her staff. I am continuing to live in my flat with my staff. As far as our every-day lives are concerned, there is absolutely no change in the ordinary routine of our lives, each of us remaining free to pursue our own professions, fulfil our own ambitions without any consideration to domestic ties as they are usually involved by marriage." And there was a lot more, but it resolves itself into the same thing—marriage free from the shackles of domesticity.

"This Freedom."

Commenting on this arrangement, *The Referee* lady says: "Of course, at first sight this appears to be a revolution in the marriage state, but I do think that, although it is not a system which I could advocate in every case where a woman has means of her own, it should be a very great boon and a source of much happiness to professional men and women where there are two absolutely separate careers to be considered. I wonder how many men and women there are to-day deliberately refusing the little binding link of gold which Miss Elsom is so happily turning on the third finger of her left hand because of the disturbance it would create in their well-regulated professional lives, because they lack the necessary courage to set convention aside. It leaves the man and the woman free, while they are still young, to pursue their professions, and yet is a sort of assurance against loneliness in the days to come, when, no longer young and full of vigour, they will be glad to indulge in the fireside touch which is regarded as the prerogative of Darby and Joan now that Edwin and Angelina have gone out of fashion. I can hear old-fashioned people say: 'Of course, there is no romance in such a marriage.' Romance, perhaps not, but, after all, of what substance is Romance? It is not the stuff, at any rate, on which to build a lasting union between man and woman. Love is the only thing that really matters—love and mutual esteem."

Another Revue for South Africa.

The London correspondent of THE PICTORIAL writes: "Snap" at the Vaudeville is now in its second edition. When I got there the other evening I found them in the happy but embarrassing position of turning away would-be snappers at the box-office. However, after seeing the show, I was not at all surprised. I understand you are likely to see "Snap" yourselves as soon as arrangements permit, and I am certain you will then agree that it tops the lot.

HIS MAJESTY'S, MARCH 2: "WELCOME, STRANGER!"

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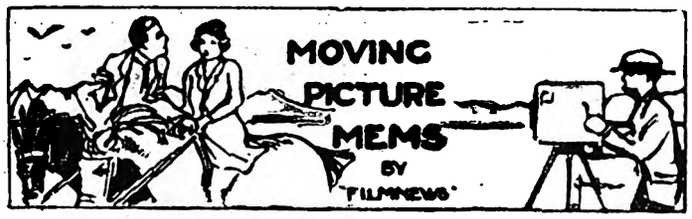
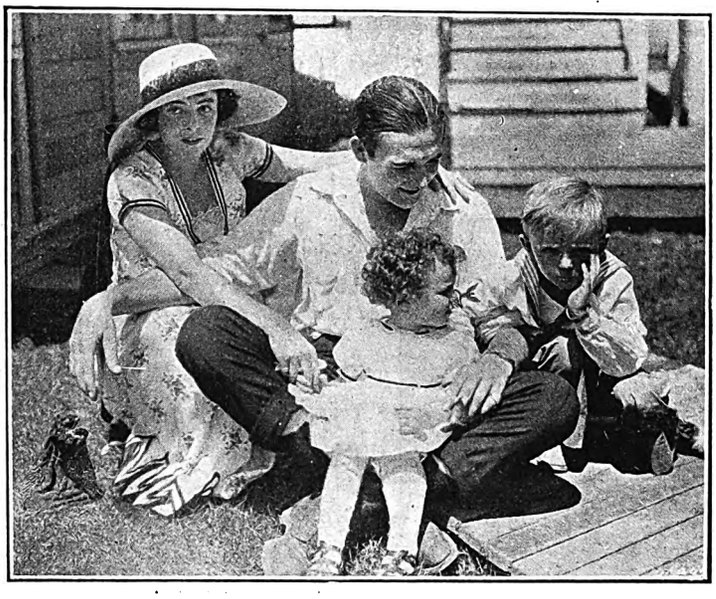


This Week's Colour-Plate: Mary Miles Minter.

Mary Miles Minter was born at Shreveport, Louisiana, and has been before the public ever since she was a baby. She secured her education through private tutors. Though one of the youngest of American actresses, Miss Minter has had a long and brilliant career on both screen and stage. She made her *début* with the late Nat Goodwin. She appeared with the Farnums, Robert Hilliard, Mrs. Fiske and Madame Bertha Kalisch. Her first appearance in pictures was in "The Fairy and the Waif," produced by the Frohman Amusement Corporation. She is five feet two inches in height, weighs 112 pounds, and has blonde hair and blue eyes.

Wallace Reid Dead.

In its issue of January 27 THE PICTORIAL published, with a photograph of the writer, an article by Wallace Reid on "Censorship and Other Things," in which the popular film-star incidentally announced his ambition to quit acting in favour of becoming a photoplay producer. At that time Wallace Reid was already dead—although, of course, this paper was not then aware of the fact. He died in a sanatorium at Los Angeles after an illness of six weeks, and was buried on January 20. Thousands of of people attended his funeral, and the pall-bearers were: Jack Holt, Theodore Roberts, Conrad Nagel, Antonio Moreno, and William S. Hart. Wallace Reid was 32 years of age. His screen-work is well known in South Africa. A new picture of his entitled "Always Audacious" is due shortly to be screened here.



THE LATE WALLACE REID AND HIS FAMILY.
The photo shows the late Wallace Reid (the popular Paramount star, whose death is reported on this page), his wife (Dorothy Davenport), their son, William Wallace Reid, junior, and a little girl whom they recently adopted.

His Career.

Wallace Reid was the son of Hal Reid, a noted writer of melodrama. He was born in St. Louis, Missouri, in 1892, and his first appearance on the stage was at the age of four, when he played a *rôle* in "Slaves of Gold," in which both his father and mother were appearing. When young Wallace was ten years old his family moved to a small town in New Jersey, and it was here he received his early schooling. Later, to complete his education, he was sent to a Military Academy at Freehold, New Jersey. Through his school years writing seemed to be his hobby, and when he left the Academy he took a position as a reporter on a New Jersey newspaper with a literary career in view. His father's and mother's interest in the stage, however, finally tempted him to try his ability in this line. Wally's father had always contended his son unconsciously showed marked histrionic ability, and it was in one of his own vaudeville sketches that he persuaded him to appear in the leading *rôle*. He was very successful, and his attractive personality and handsome features won for him many friends. Following this, he became interested in motion-pictures—not so much in the acting as in the technical and production end of the profession. He learned to operate a camera, he wrote scenarios and assisted as a director; but his marked personal attractiveness soon placed him in his rightful position as a motion-picture actor. Small parts were first allotted to him, but his willingness to play any *rôle* and to perform any duty soon led to bigger things. At one time he wrote, acted and directed his own pictures. This was in a series of comedies released under the Universal banner. Finally, D. W. Griffith cast him in a *rôle* in his remarkable picture, "The Birth of a Nation," and it was then the public began to appreciate the merits of this exceptionally good-looking young man. He soon signed a contract with the Famous Players, and was assigned to *rôles* in Paramount pictures which suited his personality, and he quickly won the high regard of the motion-picture public. His successes were many, among those of most prominence being: "Double Speed," "Excuse My Dust," "The Dancin' Fool," "Too Much Speed," "The Hell Diggers," "Don't Tell Everything," "Peter Ibbetson," "Across the Continent," "The Dictator" and "The Ghost Breaker." He also won unbounded praise in the title-*rôle* of Cecil B. De Mille's all-star production, "The Affairs of Anatol." Wallace Reid's fatal illness was considered to be due to the sudden stopping of stimulants, to which the body had become accustomed, but against the use of which he was determined to make a fight.

"The Loves of Pharaoh."

This is the story of "The Loves of Pharaoh," to be shown at the Johannesburg Bijou next week: To Amenes, Pharaoh of the Egyptians, comes Samlak of Ethiopia, bringing his daughter Makeda to become Pharaoh's wife and thus effect an alliance between the two nations. Outside the city, while the final beautifying touches are being applied to Makeda, her beautiful Greek serving girl, Theonis, incurs her wrath and is dismissed and beaten. She is rescued by Ramphis, son of Sothis, an architect, and the two instantly fall in love. Homage is paid by the Ethiopians to Amenes and vast treasures are laid before him for storing in the Treasure House. Ramphis and Theonis are happy in their love, but one night the girl hides from him and goes to view the Treasure House, which it is forbidden, under pain of death, to approach. Ramphis vainly tries to warn her. The two are captured and brought before Amenes. The King immediately falls in love with the girl and offers to save her life if she agrees to marry him. She refuses angrily. He decrees that Ramphis must die, but that he will save his life if Theonis will consent to become Queen of Egypt. Her love for Ramphis causes her to consent, but, unknown to her, Ramphis is condemned to the slave quarries for life.

Big Battle Scenes.

Meanwhile Samlak, King of Ethiopia, is furious when he sees that the slave girl is preferred to his daughter, and he leaves, vowing vengeance on the Egyptians. From his own country he brings his armies and declares war on Egypt. Theonis is made Queen of Egypt. Then the Egyptians march away to war, but before they go, Amenes places his wife in the Treasure House, the entrance to which is known to Sothis alone. He orders the eyes of Sothis to be put out. The people are incensed at the thought of war, but they have to fight or suffer annihilation. On the desert outside the city the two armies meet, and the Egyptians are thrown into flight. They retire in confusion to the city, and there

(*Continued on Page 22.*)

BIJOU, MONDAY: "THE LOVES OF PHARAOH."

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Signor Danza's Work in Johannesburg.

It is announced that Signor Lorenzo Danza will leave the Rand shortly for a prolonged stay in Europe, and there is a possibility that he may not return. It is proposed to organise a complimentary concert to him before he leaves, and the circular sent out by the committee formed for the purpose says: "We feel that he should not be allowed to leave without some recognition of the ever-generous help and willing assistance to all War Funds and Charities that he has so ungrudgingly given for the last eleven years. To show him our gratitude and appreciation it is suggested to arrange a big complimentary concert to be given in the Town Hall. We owe Signor Danza a debt of gratitude for the whole-hearted and generous support he has always given to any deserving cause, and it is hoped to show him in what high esteem the town holds his art and charming personality. Co-operation is asked to thank him for his labours in the advancement of the art and culture of this town." I must associate myself with every assertion embodied in the foregoing. A review of Signor Danza's work in the furtherance of musical culture on the Rand reveals a singularly distinguished and, one might say, unique record. Johannesburg has seen several periods during which the existence of serious musical effort was ensured solely by the gifted Italian's activities. For several years Signor Danza was directly responsible for a successive series of Chamber Concerts, which gave not only a rare distinction to local musical purpose as a valuable educational effort, but served a very definite and cultural influence. As a direct result of these concerts, given in the face of considerable difficulty and at the expense of laborious and conscientious preparation, the local musical community made acquaintance with musical works of great diversity and artistic worth. The programmes performed during the several years of Chamber Concerts covered an extraordinary range of literature, ranging from Mozart, Beethoven, and Schumann to Arensky, Sinding, Tchaikovsky, Dvorak and Elgar. The whole of this memorable series of Chamber Concerts owed its continuance to Signor Danza's deep sincerity and love of art, and it might be mentioned that his sole reward was that the performances frequently approached his ideals of musical beauty. It is not possible to assess the relation that Signor Danza's work had in the gradual progress of local musical appreciation, nor is it possible to indicate the pure æsthetic enjoyment that his work brought to many hundreds of cultured listeners; but it is certain that his superior gifts of heart and hand have gained for him a unique place in the admiration and esteem of the Rand musical community.

An Artistic Asset.

Reference has been made to his work in connection with War and other charities. During the War-period no programme was complete without Signor Danza's name, and no deserving charity ever appealed to him in vain for assistance. It seemed, indeed, that his distinguished ability was available merely for the asking, but through it all he maintained in a wonderful manner that characteristic distinction of performance and nobility of thought that have never been wanting in his purely professional work. The result of this finely unselfish attitude was that Danza, the pianist, became an invaluable artistic asset, universally loved for his remarkable generosity, and universally admired for his splendid abilities as a pianist. His decision to make a prolonged stay in Europe will be received with general regret, even if it be recognised that his pianistic superiority merits a wider field for its due development. If this should be the result of his departure, Signor Danza will unquestionably make a distinguished place for himself in any of the great European centres. He is, as one of my colleagues wrote recently, "a much bigger pianist than some people seem to think," but wherever the future may find him, he will nowhere receive more genuine admiration for his art, nor more deep and sincere appreciation of his personal qualities, than he has gained on the Rand after nearly twelve years of devoted effort in the cause of music.

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Musical Society.

The next concert of the Johannesburg Musical Society will be given in the Selborne Hall on March 27. The pianist will be Miss Ethel Visick, who is adjudicating in the piano competitions at the forthcoming Eisteddfod. Her programme will include Schubert's Impromptu in G, Schumann's "In the Night," Bennett's "Toccata in C-minor," Grainger's "Londonderry Air," the Brahms E-flat Rhapsody, and the Chopin B-flat minor Sonata. Miss Aimée Parkerson will sing groups of old French, modern French and modern Russian songs, and Mr. P. J. Roberts will sing the "Eliland" song cycle (Von Felitz). The accompanists will be Mr. J. W. H. Wilson and Mr. Robert A. Pritchard.

Piano Recital.

A Piano Recital will be given in the Selborne Hall on March 8 by Miss Alexander, a recent arrival on the Rand. The recital, to judge from the programme, promises to be a highly interesting one, for among the works set down for performance are Beethoven's "*Appassionata*" Sonata; a group of Chopin, including the Black-key Study, the E-major *Nocturne*, and the Fourth *Ballade*; MacDowell's F-sharp major *Etude;* Cyril Scott's "Lotus Land"; the *Etude* in the form of a *Valse* (Saint-Saëns), and the Liszt Concerto for two pianos, with Signor L. Danza playing the second part. The selection indicates a performer of much technical ability, the first two items alone suggesting an artist of superior artistic claims. The Chopin F-minor *Ballade* is a severe technical test, and the Saint-Saëns number demands a highly-developed finger facility. The programme is in itself sufficient to attract a large audience; for, though Miss Alexander has not gone outside well-known works, her selection implies a developed taste for the best in piano literature. The vocalist assisting will be Mr. Wm. Matthews, a singer with a fine voice and good style.

"Where on earth have you been?"

"I cannot tell a lie. I've been at my office."

"That's where we differ. I can tell a lie—when I hear one."

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In The Bright Lights.

"WELCOME, STRANGER!"

THE FULL STORY OF NEXT FRIDAY NIGHT'S NEW PLAY: SEE "PARTNERS AGAIN" NOW.

"PARTNERS AGAIN," with Mr. Augustus Yorke as Abe Potash and Mr. Nicholas Adams as Mawruss Perlmutter, now nearing the end of its fourth week at His Majesty's Theatre, is still going strong and drawing large audiences. It will run almost five weeks, and will be withdrawn after Thursday, March 1, to make room for the production, on Friday, March 2, of "Welcome, Stranger!" the successful Jewish comedy by Aaron Hoffman from the Lyric Theatre, London. The following is the full story of "Welcome, Stranger!":

Act I.

It was on a bitterly cold and stormy New Year's Eve that Isidor Solomon made his first appearance in the little "one-hoss" New England town of Valley Falls, and, being a Jew, met with anything but a warm welcome from the prominent members of the little township who were gathered round the antiquated stove in the shabby lobby of the lamp-lit Grand Hotel.

Jews were not wanted in Valley Falls, and the fact was made unpleasantly obvious to him; but Isidor was not to be turned easily away, even though Ichabod Whitson, the Mayor, declared that there was no accommodation in the hotel, and that Isidor would find himself in gaol if he didn't get out of the town.

When Isidor announced that he had come to Valley Falls to set up a clothing-store, Seth Trimble, the principal storekeeper of Valley Falls, rose up in his wrath and declared that there was no room for another store. The arrival of Mrs. Trimble with Grace Whitson, daughter of the Mayor, and Ned Tyler, son of the local banker, interrupted the "welcoming" of the stranger, and Grace's gravitation towards the desk of the good-looking reception clerk, Bije Warner, created a little diversion, because Grace's ambition was to marry Bije, while her father's ambition was that she should marry Ned.

Eventually the magnates who owned most of Valley Falls and the whole of the Grand Hotel departed for their homes, after sternly warning Bije that he was to shut the stranger out when he shut up the premises. But there was another very important character in the lobby, although no one in the community realised his importance. This was Clem Beemis, porter of the hotel, a lean, lined, grey-haired and disappointed man. Clem sat round the stove and talked to the unwelcome one, and it appeared that Clem had worked out a scheme whereby Valley Falls might be developed by electric power derived from the falls above the town, but no one had ever taken his scheme seriously. His own faith in it, however, was such that for years he had rented an option on both banks of the falls from the Mayor at a trifling sum per annum.

Bije Warner departed, but still the two talked on. For Isidor, having studied Clem's plans, had become more interested in the electrical possibilities of Valley Falls than in the opening of a clothing-store there. Finally he fixed up a definite partnership with the porter, and Clem, realising the impossibility of turning a partner out into the night, left him in possession of the lobby.

After Clem had departed, Isidor sat by the stove and pondered till there came a tapping at the door. He opened it, and discovered a pretty girl outside, shivering in the snow.

He led her across to the stove, and asked her questions, but elicited little tangible information. Her name was Mary, and she had run away from home, but couldn't explain why.

As there were no more trains that night, Isidor made Mary as comfortable as he could beside the stove, gave her his sandwiches, and as she was very cold, wrapped his own coat round her; then he perched himself on two chairs, and covered himself with the hotel mat.

Act II.

Five weeks later, Isidor and Mary were firmly entrenched in Clem Beemis's home on the hill; and Ned Tyler, forsaking Grace altogether, had begun to pay Mary marked attention, despite his father's disapproval.

The clothing had arrived and was stored in Clem's barn, pending its conversion into cash; and Clem's electrical appliances about the house had become the delight of Isidor, although he couldn't work them properly.

The need of the moment was money. Clem hadn't enough to pay the instalment due in respect of the mortgage on his home—he hadn't even enough to renew the fire insurance policy on the premises which expired that night.

Ned Tyler called to take Mary for their evening walk, and then Ichabod Whitson, Seth Trimble and Eb. Hooker invaded the house, intent upon getting rid of the imperturbable stranger. Clem was out in the barn, and Isidor tried to show off some of that worthy's electrical appliances, but pulled the wrong switch, short-circuited the current, and would have set fire to the barn if Clem hadn't been at hand to prevent such a calamity. Having greeted the local bigwigs, Isidor departed to meet his daughter Essie at the station. His oppressors pointed out to Clem that unless this Jew were sent packing, they would foreclose on the mortgage. Clem refused to help in the ejection of the stranger, whereupon the visitors changed their tactics, and the Mayor presented the hotel porter with the wherewithal to pay the necessary mortgage money. Clem went off to get his hat and coat, and Ichabod explained his new idea to Seth Trimble. Isidor had nearly set fire to the barn—and in the barn was all the clothing that represented the intrusive Jew's capital. If they left the window unfastened it would be the easiest thing in the world to open it from the outside and pull over the all-important switch!

Having unlatched the window, the conspirators departed in company with Clem, but a few minutes later they stole back to the house, the window was silently raised, and Seth Trimble's arm reached round to the switchboard.

* * *

Isidor returned home with his beloved daughter Essie to find the barn in flames; and a few moments later Clem returned. Isidor agitatedly pointed out to him that the utter destruction of his stock meant ruin; but Clem grinned contentedly. He had suspected what lay behind the Mayor's generosity, and instead of paying the mortgage instalment he had renewed the fire insurance policy.

Act III.

By the following May the Beemis Electrical Power Company was in full swing; the falls had been harnessed, and all sorts of possibilities for the sensational development of Valley Falls were taking shape; but the Company was badly in need of further capital.

Young Ned Tyler, being very much in love with Mary, had deserted his father's banking business to travel for the new Company, while Mary had become its secretary, and Essie, Isidor's daughter, had blossomed into an expert clerk. Gideon Tyler called, and was convinced that the Company was worthy of his support.

Whitson, meanwhile, had been busy trying to unearth Mary's past, and so it happened that a private detective came to the office of the Company and hurled all sorts of accusations against Mary which reduced her to tears.

Isidor and Clem tried to comfort her, and learned at last that Mary had been a stenographer in her native town, and had gone out with her employer's son to a dinner and a theatre, in all innocence, and had subsequently been cited as co-respondent in a divorce case. It was the humiliation of her position that had led her to run away from home.

Whitson came to gloat over his new victim's downfall; but he had not reckoned with Isidor. That meek mortal, shedding his meekness, turned on the Mayor and denounced him as being really a Jew himself; also a relative of his own, and the scapegrace of the family, whose real name was Isaac Woofson. Consequently the once lordly Mayor, now a crushed and defeated man, was only too glad to creep away, abandoned by his former associates.

(*Continued on Page 25.*)

HIS MAJESTY'S, TILL MARCH 1: "PARTNERS AGAIN."

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LEICESTER SQUARE, January 25.

Duke of York's Engagement Popular.

Genuine delight and interest are displayed by all classes in the Duke of York's engagement, and the happy couple can feel assured that all the good wishes so abundantly showered upon them by letter, wire and 'phone are really sincere and have none of that empty or formal ring about them which was once the wont of such greetings. It is decidedly a popular choice; so much that is Germanic is now returning to our shores that the public were rather prone to fear the advent of Princesses from the Fatherland as consorts for our Princes. As for the wedding date, if it is fixed for the end of April, as seems probable, it will give a most welcome fillip to the opening of the season, besides being far enough off to give overseas visitors ample time to make arrangements for the trip. Meanwhile the gossips are busying themselves again with the Prince of Wales. Announcements of his engagement, contradicted immediately upon their appearance, have been made on several occasions during the past two or three weeks. As he is to be best-man to the Duke, perhaps the hymeneal atmosphere this time will have a contagious effect. The Prince, by the way, has lately created a precedent by attending a performance on Sunday evening; he went to see that wonderful film, "The Four Horsemen of the Apocalypse," at the Palace Theatre.

The Rush on Things Russian.

Russian life and art continue to extend their influence here in many directions. I think the craze for bizarre colourings in decorative design, fabrics, clothing, feminine fal-lals, and stage decoration, can be traced to the schemes introduced by Leon Bakst and his followers — Roerich, Soudeikine, the Polunins and Larionoff—for settings in the Diaghilew *Ballet* productions. We now have a number of shops retailing all sorts and varieties of Russian products, ranging from peppermint-cake, sweets, jewellery, embroidery and brilliantly-coloured wooden toys, to complete editions of famous Muscovite musical compositions, an amazing art magazine (*The Firebird*) with Russian and French text, and translations of (to us) hitherto unknown literature. The notorious Bolshevist "Arcos" (All-Russian Co-operative Society), fathered here by Krassin, of course tried a retail establishment of this kind in Kingsway last year, but it quickly died of inanition and adverse Press criticism; present operations are confined to wholesale dealings from the palatial Soviet House in the City. Russian restaurants, too, are springing up in all sorts of unexpected places. In St. Martin's Lane there is a delightful eating-house called "The Samovar," where gourmets can enjoy caviar, bortsch, Russian tea, little peasant honey-cakes and innumerable species of *hors-d'œuvre*. The gramophone companies find that in records of serious music, by far the greatest demand is for those of Russian works, of which the lists are lengthened monthly. Bond Street boasts a *modiste's* where Princess Andrew of Russia does the dress designs. The young Count Torby, son of the Grand Duke Michael, was until recently likewise exercising his flair for fashion in one of those severely simple but excessively exclusive and expensive hat-shops. (Following an attempt to enlist in the R.A.S.C. about midnight, a week ago, the Count was found to be suffering from a severe nervous breakdown and has now entered a private sanatorium). Murray's Club has made a big hit with an all-Russian *cabaret*-show, very much of the same pattern as the delightful "Chauve-Souris." As for Russian vocalists and dancers, their name is legion! To the number of the former has lately been added Princess Yourievsky, youngest daughter of the late Tsar Alexander II., who is a great society favourite. She is fully capable of competing with other professional vocalists in every way, her voice being a well-controlled, flexible soprano. Her enthusiasm for motoring, coupled with ignorance of our rules of the road, led to her appearance at the Epsom Police Court the other day, where she was fined for driving on the wrong side of the highway.

A Russian Soprano For South Africa.

Mlle. Vera Lavrova, another very gifted and beautiful singer who has been appearing at the Coliseum and in many Mayfair mansions this winter, tells me that she sails for South Africa in May to fulfil vaudeville engagements there. Her dainty appearance and delicious accent remind me very strongly of the late Gaby Deslys. Her voice, a most delectable *coloratura* soprano, compasses the phenomenal range of Rimsky-Korsakov's "Hymn to the Sun," which, to use an Americanism, is "saying a mouthful." In private life she is the Baroness Royce-Garrett. The Baron is of English descent, but technically a Russian subject; his career has been of the most romantic description. The ex-Empress Marie Feodorovna, who is paying a prolonged visit to her sister, Queen Alexandra, takes a great interest in the welfare of her exiled compatriots, and is ungrudging in her efforts to ameliorate the conditions to which so many of the once-opulent are reduced.

Soviet Films.

I understand that the next thing we may expect from Moscow is a set of Soviet film-plays. Advices from Berlin state that, when shown there, one of them, "Polikusha," by Tolstoy, created a profound impression, mainly on account of the realistic acting by Moskvin, the leading actor of the famous Moscow Art Theatre. Another of these pictures is adapted from Dostoevsky's novel, "Crime and Punishment." They are sullen, sad and dreary stories for screen entertainment. Far better leave work of this character between the book-covers.

Rent-Act Comedy.

Hasty War-time legislation and equivocal phraseology in the Rent Act have led to a ticklish situation (not without its humorous aspect) between landlord and tenant in many large centres, numerous tenants having declared a rent-strike, to last until they recover the increased rent paid the landlord who failed to serve them with the statutory notice of such increase. The letter of the law is distinctly in the tenant's favour, and the Government has an intricate puzzle to solve before matters are straightened out. If things are left as they are the landlords will claim a rebate of the millions they have paid in increased House Duties. I wonder what manner of maledictory mania would have broken out had the legal loophole benefited the landlords?

Virile Vaudeville Veterans.

It was a splendid idea to gather together a number of our old-time popular variety turns and make up an hour's entertainment incorporating their snappiest and best-known song-and-dance hits. On Monday at the Palladium they were an unqualified success—so much so that the encores they were forced to give caused their half of the programme to run about half-an-hour over its time. "Veterans of Variety" is somewhat of a misnomer in the case of Lily Burnand, Sable Fern and Charles Lee, all of whom are as lively, amusing and full of pep as ever, whilst Charles Bignell, Margaret Corneille, Tom Costello and Arthur Roberts show that they can give points to many of our present-day stars. The allusive cross-talk of the two latter concerning love and their former conquests brought beaming chuckles from the more elderly members of the audience; who also hugely enjoyed joining in the chorus of "What ho! She bumps!," "What is the Use of Loving a Girl?," "Hello, my Baby," "The Miner's Dream of Home" and "At Trinity Church I Met my Doom." A pathetic note is introduced by the appearance of T. W. ("Tommy") Barrett, who, though 72, white and wizened, sang "A Nobleman's Son," bravely attempting to keep the quavers from his voice. Leo Dryden faces the footlights once more, but his voice, alas! is but a ghost of its old self. He was completely on the rocks last summer, when he started street-singing to tide him over a

(*Continued on Page* 28.)

HIS MAJESTY'S, MARCH 2: "WELCOME, STRANGER!"

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JOHANNESBURG, Tuesday afternoon.

THE market this morning is more active, more noticeably so in diamond descriptions on the lead of De Beers, which were up to £14 in London yesterday, a rise of a sovereign in the past few days. This morning Consolidated Diamonds were done at 22s. 6d., and West Ends at a guinea. Frank Smiths are again 3s. 6d., after being 3s. 3d. on Thursday, while Crown Diamonds are steady at 5s. 6d. There was a good deal of shouting this morning, but it is doubtful if the business was altogether commensurate. Perhaps the enquiry for diamonds made the market appear more active than it really was. Gold shares are withstanding very well all the " high voltage " shocks of the recurrent Turkish crises, the Ruhr adventure, as well as this morning's rumour that Mr. Bonar Law might be forced to resign by the " Die-hards " of the Conservative Party. Looks as if the market was becoming inured to them, like some individuals who experience a heavy shock without harm, while a lower tension may kill them!

Gold shares, if we examine the prices, are little more than steady. Brakpans are back to 58s. Modder " Bees " are 28s. 9d. after 29s. and even 29s. 3d. yesterday, and Modder Deeps 43s. 3d. Government Areas are firm at 104s. Geduld cannot get away from the 60s. mark. I suppose it is too much to expect any rise in the price of gold, now that the New York-London Exchange has been put on such a satisfactory basis, but some relief in the excessive rate now charged for remitting funds from London to Johannesburg would tend to " buck up " business. The market talks of certain amendments to the Currency and Bank Act, which would undoubtedly help in this direction. To sell shares in London and have to pay £3 7s. 6d. per cent. to transfer the proceeds is simply " killing." The charge is almost equal to six months' interest on your overdraft!

Transvaal Silvers keep steady at 15s. to 15s. 6d. Their quarter runs to January 31, and the report came out as promptly as that of any gold mine on the 16th. A profit of £17,700 was made, representing 22s. 9d. per ton treated, which is certainly better than the majority of the gold mines, and almost as good as the best of the few Easterners. I notice that shipping and realisation cost £9,300, or getting on to 20 per cent. of the value of the output. This 12s. per ton (!) should be substantially reduced when the Mint at Pretoria takes the mine's silver —at present silver-lead bullion is being produced. Nearly half the footage sampled was payable, averaging 13 per cent. lead and nearly 13 ounces of silver over 44 inches. In view of excellent values obtained recently in the lower levels of No. 1 mine, it has been decided immediately to resume shaft-sinking and to take No. 1 shaft down to the 5th level.

There is a little more activity in tin shares. Leeuwpoorts, for instance, were dealt in at 4s. (they were sold down to 3s. 3d. at the beginning of the month on the announcement of the drastic reconstruction scheme, which the market did not like one little bit). Zaaiplaats, sales at 2s. 6d., and buyers. Hume Pipes, after sales at 8s. 6d., were bought at 9s. and 10s. What a " pot of money " has been lost in these three ventures!

" What did you do with that pretty stocking-garter I gave you? "

" Gave it to my sister."

" Well, I'll never see that again! "

WEEK-ENDS AWHEEL.

(Continued from Page 2.)

buffalo's back (see photo No. 2 on the opposite page). The foot of this mountain is your objective.

You are now approaching the cross-roads shown at the beginning (or right-hand side) of the map. On your left is Witpoortje, and Mulder's Drift Hill (that is to say, the road) is clearly defined, running up the mountain-side and disappearing for a short distance and then appearing again as it tops the well-known hill climb. Soon you strike the cross-roads and a three-way sign-board directing travellers to Krugersdorp, Pretoria and Johannesburg. At the corner, just off the road, is a small building and two tall trees.

You must not turn to the left to Krugersdorp, nor to the right to Pretoria, but go straight ahead. Up to now the road has been well-defined and is fairly well known, but from here onwards one has to take careful note. Your object is to get to the foot of the aforementioned kopje, which now looms up in front, slightly to the right, like a huge tidal wave. The way is only a waggon-road, not too good in places, but not very bad in any. You bear off to the right, and about half a mile further on run alongside a fence for a short distance. A little after passing the end of the fence a waggon-track breaks off to the left. Leave this out and keep to the track which bears off slightly to the right, and you then come across the one and only gate on the trip.

At about the 21-mile mark you strike a road turning off to the left and from it another branching further off to the left in a semi-circular shape. Turn off to the first left and follow it straight ahead (as shown in the diagram) and, after covering a rise, you will see a small galvanised-iron farm-house. Go down the hill until you are practically at right-angles with the front of this farm-house, and you will see a spoor leading straight down to it. You must call at the homestead (this is important) and ask if you may pic-nic down at the river.

And now you are only a few hundred yards from the river's edge. Carry your kit down with you, pick out a nice shady spot (there are plenty of them about), and make yourself at home.

We found a beautiful spot. There is plenty of dry wood about, so we soon got the kettle going and had a cup of tea. One could wish for nothing better. If you possess a portable gramophone, take it with you. We had all the latest dance records, and the rippling waters supplied us with double syncopation.

In the afternoon, after you have exhausted the possibilities of your luncheon-basket, you can—well, you can do anything you like, from sleeping to swimming. Personally, we went exploring, and, up the river and on the surrounding hills, secured some of the photographs reproduced on page three. [Let me hasten to explain, by the way, for the benefit of oversea readers, that the Crocodile River is so called because there are—nowadays, at any rate—*no* crocodiles in it.]

Autumn, now upon us, is the pick of the year for these Week-ends Awheel—these Jaunts round Jo'burg. The sudden thunderstorms of summer are over (or soon will be); the cold of winter has not yet commenced. The veld is green and spongy after the rains; the light wonderfully golden; the sky miraculously blue. You drive home leisurely in the twilight, lazily re-living the day in retrospection, lazily wondering where the next week-end will call you.

" What! Dinner not ready yet? I'll go out and get some."

" Can't you wait a minute? "

" What! Can you cook it in a minute?

" No; but I'll come with you."

" What a pity it is that Miss Vere de Vere has lost her good name! "

" Why, what do you mean? "

" Well, she has married a chap named Smith."

BIJOU, MONDAY : " THE LOVES OF PHARAOH."

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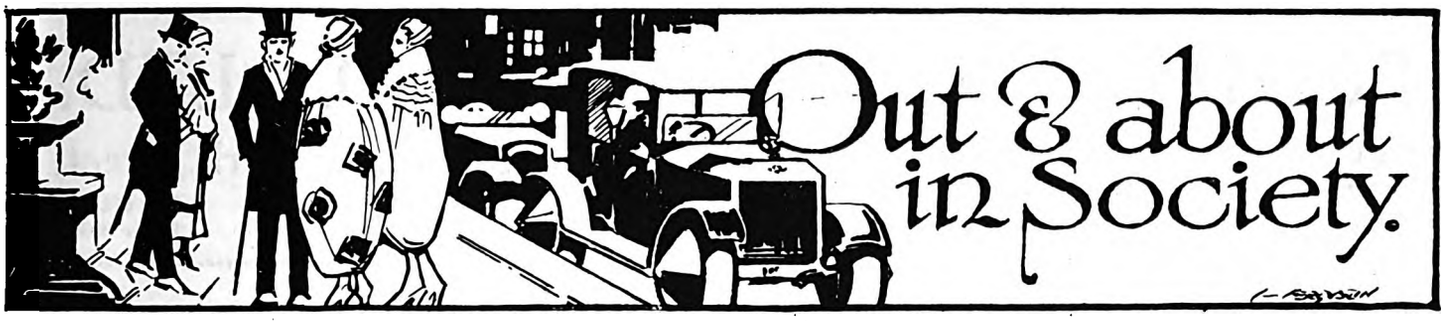

[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

The Mayoress of Johannesburg.

Johannesburg has been singularly quiet these past two months, *mes amies*. Seldom have we had so few functions and so very little doing in the social world. Possibly, however, now that we have got into our 1923 stride, so to speak, things may look brighter for the society butterfly. I say the society butterfly because the busy bee of a social worker continues on her way undisturbed, piling up a record of excellent service. I was privileged to have a chat with our first woman citizen, whose photograph is given in this column. Miss Allen is a woman of very delightful personality and is a much-travelled lady, having visited Norway, Belgium, Germany, France and America, where she spent six months in the exhilarating climate of California, where her two brothers live. During the War Miss Allen worked in the various hospitals in Scotland and in London, and takes the greatest interest in nursing. Mayoress for her father at Wallsend, near Newcastle, she comes to us interested in our country, which she already loves, and ready to do all she can for the town and its women.

THE MAYORESS OF JOHANNESBURG: MISS ALLEN.

Photo by Leon Levson.

A Fairy Cottage.

A fairy cottage stands in the most delightful grounds at Rosebank. From the broad verandahs one looks over a brilliant flower-sprinkled expanse of veld to the Northern Sports Ground; to the left is a wide space intended for a park, and to the right the open road fringed with green trees. Fairy hands are at work inside and out, rooms are being enlarged, windows knocked out, verandahs built, and soon, very soon, the Fairy Godmother will wave her wand and we shall see tiny white cots resting under the trees on the lawns with rosy-cheeked inhabitants smelling the roses in the wonderful garden or picking the old-fashioned lavender that grows in clusters—children let loose in a green world of sunshine and love in a real children's cottage.

A Noble Work.

This is the noble work undertaken by the Sons of England. Mrs. Hobkirk is the Fairy Godmother, who, with her husband, the Grand President, has donated this lovely rose cottage that the little children of South Africa belonging to the S.O.E. may have their first Cottage Home. The little house is full of love, it is built with love, most of the work being done by the S.O.E. as a labour of love, their Grand President leading them, "at the carpenter's bench after 15 years." The kiddies will range from 3 to 9 years, and the matron, Mrs. Martin, is looking forward to the arrival of her little charges. There will be no uniform, and two teddy bears with blue bows are sitting patiently in the now empty rooms waiting for the S.O.E. children to come "Home." In the Town Hall there will be a *fête* for the purpose of raising money for the building operations, which will be opened on March 3rd by the Mayoress, assisted by the Mayor, Major Forsyth Allen.

At Pretoria.

Last week at Pretoria the weather was very sultry, but in their cool summer gowns the feminine portion of the citizens at any rate did not seem to feel the heat. Business was going on as usual; in the tea shops the same bevy of pretty girls were having tea, and, looking in at the South African Party Club one day, I saw the Women's Party were holding a meeting. Mrs. Godfrey Ross was in the chair, supported by Mrs. J. C. Smuts, wife of the Premier, who is staying a few weeks in Pretoria before rejoining her husband at the Cape; by Mrs. Cloete, the secretary; and Mrs. J. G. Bester. There were many well-known women present—Lady Van Boeschoten, Mrs. Burgers, organising secretary to the W.S.A.P.; Mrs. Veale, Mrs. Greenlees, Mrs. De Zwaan, Mrs. Marais, Mrs. Corbishley, Mrs. Scott and Mrs. Cowie. Reports were given regarding the various matters brought before Congress, when, feeling the day, as I said before, sultry, I looked out of the window and saw a procession passing. A moment of conjecture—and in walked the T.U.C. students.

A College "Rag."

There were four or five undergraduates, eight sandwichmen in white frock coats, proudly bearing the green letters T.U.C. on their white top hats, attended by a gentleman who had kindly consented to miss all the fun in his proper person and come as a wolf with a green ribbon coquettishly tied round one ear. Bowing to the ladies, permission was asked to address them, and Mr. J. Theunissen, who is

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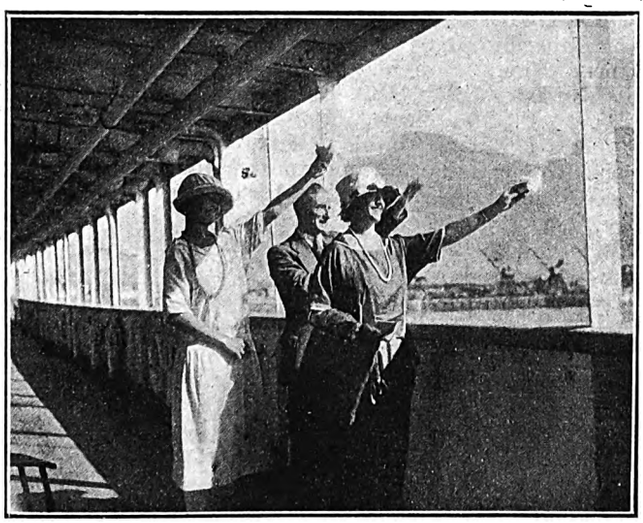
better known in College by the endearing name of " Skaap," gave an interesting speech. The mystery was solved; it was a " Rag."

The T.U.C. Appeal.

An appeal was made for the Transvaal University College, whose young men and women were seeking the interest and co-operation of the ladies. Attention was drawn to the fact that in 14 short years the Pretoria Institute had won for itself an honourable name in the University world, and that while other colleges had a big development fund, the Government had treated Pretoria in a very " step-motherly fashion." " The need," said " Skaap," " is urgent. We must collect a quarter of a million pounds to keep our heads above water." In reply, Mrs. Smuts spoke most sympathetically, emphasising the high educational standard of the Transvaal. Well got up pamphlets were then distributed and the students filed out.

A " Solitaire Tea."

The women's meeting then continued the even tenor of its way, and it was reported that a Congress would be held on the 25th, 26th and 27th April. Mrs. Smuts then suggested the holding of a " Solitaire Tea." This should become very popular, as most hostesses feel the strain of keeping everyone happy and amused at afternoon tea



OFF TO AUSTRALIA: LADY FORBES-ROBERTSON.
Lady Forbes-Robertson (Miss Gertrude Elliott), her manager, Mr. H. Lane Bayliff, and her daughter, Miss Jeanne Forbes-Robertson (" Miss Anne McEwen "), waving farewell to Cape Town from the promenade-deck of the s.s. *Diogenes*

Photo by H. F. Knapp.

parties. Solitaire will be played, 3d. being the fee for learning and 1s. 6d. the cost of the board if taken home. Not having yet been privileged to pay the said 3d., I am afraid I cannot tell you the game, but Mrs. Smuts talked of " marbles " in a most intriguing manner.

Giving Up The Stage.

En passant, I heard after the meeting that " Scrappie " van Hulsteyn has given up the stage and is on her way back to South Africa. It will be a thousand pities if this talented South African gives up her career.

Medicos vs. The Bar.

A *very* hot day, but, thanks be to Allah, we sat on a shady stand at Berea Park, watching the Pretoria doctors play the lawyers cricket, an annual institution and one of the social events of the year. The Administrator, who tells a good story against himself of how he signed the petition to abolish Provincial Councils, was there with his pretty daughter, Mrs. Van der Merwe, very cool in white organdis, the frills edged with blue, and an apricot organdis hat. Lady Thornton looked well in blue embroidered in gold and a black hat wreathed in white plumes. Lady Wessels also wore blue *crêpe-de-chine* beaded in black, and a black cere straw hat. Mrs. G. A. Brink, the Mayoress, had on elephant grey with white embroideries. Mrs. Curlewis, who was entertaining a party to tea, was very distinguished in black marocaine with a silver girdle and a black hat turned

A JOHANNESBURG BRIDE FOR EAST AFRICA.
Group at White Lodge, Jan Smuts Avenue, Johannesburg, the residence of Professor and Mrs. Yates, after the marriage at St. Martin's Church, Rosebank, of Miss Ina Macdonnel Forrest (daughter of the late John Forrest, of Barberton, and of Mrs. Yates, and step-daughter of Professor Yates) to Mr. Stanley Charles Cooke, of Portuguese East Africa.

Photo by Dora Connell.

IMPORTANT ANNOUNCEMENT.

The African Theatres, Ltd., have much pleasure in announcing the special engagement of the eminent and famous actress Miss Irene Vanbrugh (whose fame is world-wide), supported by her London Company, including Mr. Dion Boucicault, for a short season in Johannesburg about the end of March.

Miss Vanbrugh has "created" many famous characters of whom a few are:—

Sophie Fulgarney in " The Gay Lord Quex," with Sir John Hare; Mary Lasenby in " The Admirable Crichton" with Mr. H. B. Irving; Nina Jesson in " His House in Order," with Sir George Alexander; Margaret Summers in " Passers-By "; Kate in " The Twelve-Pound Look " (Sir J. M. Barrie's playlet); Norah Marsh in " The Land of Promise "; and Olivia in " Mr. Pim Passes By."

Miss Irene Vanbrugh is undoubtedly one of the most talented and famous actresses before the English-speaking world of to-day, and has appeared by Royal Command of King Edward VII. at Windsor Castle and of King George V. at Sandringham.

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up with plumes. With her was Mrs. Ivan Curlewis, better known as Miss Joyce Jeppe, a recent bride. Major Welsh, who had just made 45 runs and felt like a test match hero, was the centre of a "tea" group of ladies. Mrs. Ulrich Rissik wore blue taffetas and a grey hat, and Mrs. Allen King had on a white *lingerie* frock and purple crinoline straw hat. Other charming *toilettes* were worn by Mrs. Grindley Ferris, whose husband captained the Bar, while Dr. Wills performed the same office for the medicos; Mrs. Veale, Mrs. Taswell Taylor, Mrs. Melville Adams and Mrs. Ludwig.

At The Carlton.

The Carlton Palm Court is always a great after-theatre attraction. Friday is, of course, *the* night, and with the big ball-room doors thrown open sitting at the tables becomes irksome and one joins the dancers within. The strains of "Wanna," the latest London success, float through, and on the white walls one is enjoined to try "a Potash and Perlmutter" cocktail. The African Theatres need not fear inferior competition; the cocktail is every bit as good as the play of that name. In the Palm Court were many well-known folk. Mrs. Sam Marks, well gowned as usual, was there with Dr. and Mrs. Maisels, Mr. R. Macdonald was with a party, and Mr. and Mrs. Alec Goldberg had come on from the theatre. Dr. Deborah Morrison, of Cape Town, was being entertained by Dr. and Miss Edelstein, and Miss Quinn, very *chic* in maize, was among the visitors. Among the dancers I noticed Captain and Mrs. Sievewright, Mr. and Mrs. McArthur, Miss Davidson in deep rose, and Miss Monks in pale pink that toned beautifully with the former lady's gown. It is a trial, *mes amies*, when your *vis-à-vis* has on her best frock that clashes horribly with your *very* best one; it quite spoils the evening. Mrs. Segal, a recent bride from Cape Town, beautifully gowned in white georgette with silver tracery, was entertaining a large party. Mrs. Lissack, in oyster shade; Mrs. M. Alexander, whose *chic* black marocaine gown had rose insets of velvet; Mrs. Kark, in black, with the new mandarine sleeves in lace; Miss Cohen, in black, with wired panniers and an old world posy at the waist. Mr. G. Joel, Mr. G. Liddle, Mr. H. Tennant and Mr. Maxwell Davis had also parties, while Monsier Gauthier was the presiding genius, who looked after the comfort of all his guests.

FASHIONABLE WEDDING AT SABIE.

Mr. H. F. Knollys-Green and his bride, Miss Gerda Gertrude Glynn, younger daughter of Mr. Henry T. Glynn, R.J.P., and Mrs. Glynn, of "Huntington," Sabie, leaving St. Peter's Church, Sabie, after the wedding ceremony.

The Crown Mines Fete.

Perfect weather prevailed at the Crown Mines *Fête* on Saturday afternoon. The wonderful grounds of Mrs. A. J. Walton's residence (the General Manager's house) were looking their best. Mrs. Walton was wearing a *chic* jade green gown with white pin spot design and a green straw hat banded in green and mauve shot satin. Her little daughter Kathleen was selling sweet lavender, with which the gardens abound, and doing a good business. Mrs. Sam Evans was among the tennis players, partnered by Mr. Goodwin, and Mr. Evans, Chairman of the Crown Mines, was also present during the afternoon. Prominent people assisting were Mrs. Elsdon Dew, Mrs. Hilliard, who both told fortunes; Mesdames Little, Wood, Tuffin, Rees, Penthall, Gourlay, Becker, Marks, Weston, McCaarten, Eadie, Oliver, Douglas Hamilton, Reed, McKenzie, Brear and Thornton. Miss Madge Mann's pupils gave a very fine exhibition of dancing, and I hear that one of them, Miss Audrey Grosse, has been taken as a pupil by Ceechetti, who is, you know, the greatest of the Russian *Ballet* masters. Of course, the star turn was the two blue kewpies, who danced with the solemnity befitting their years. It would not do to mention a few of the dancers; they were all so excellent. In March Miss Mann is putting on the "History of Dancing," from the prehistoric age till the present day, with Mr. Theo. Wendt and his Orchestra. Miss Marriott Smith, who runs

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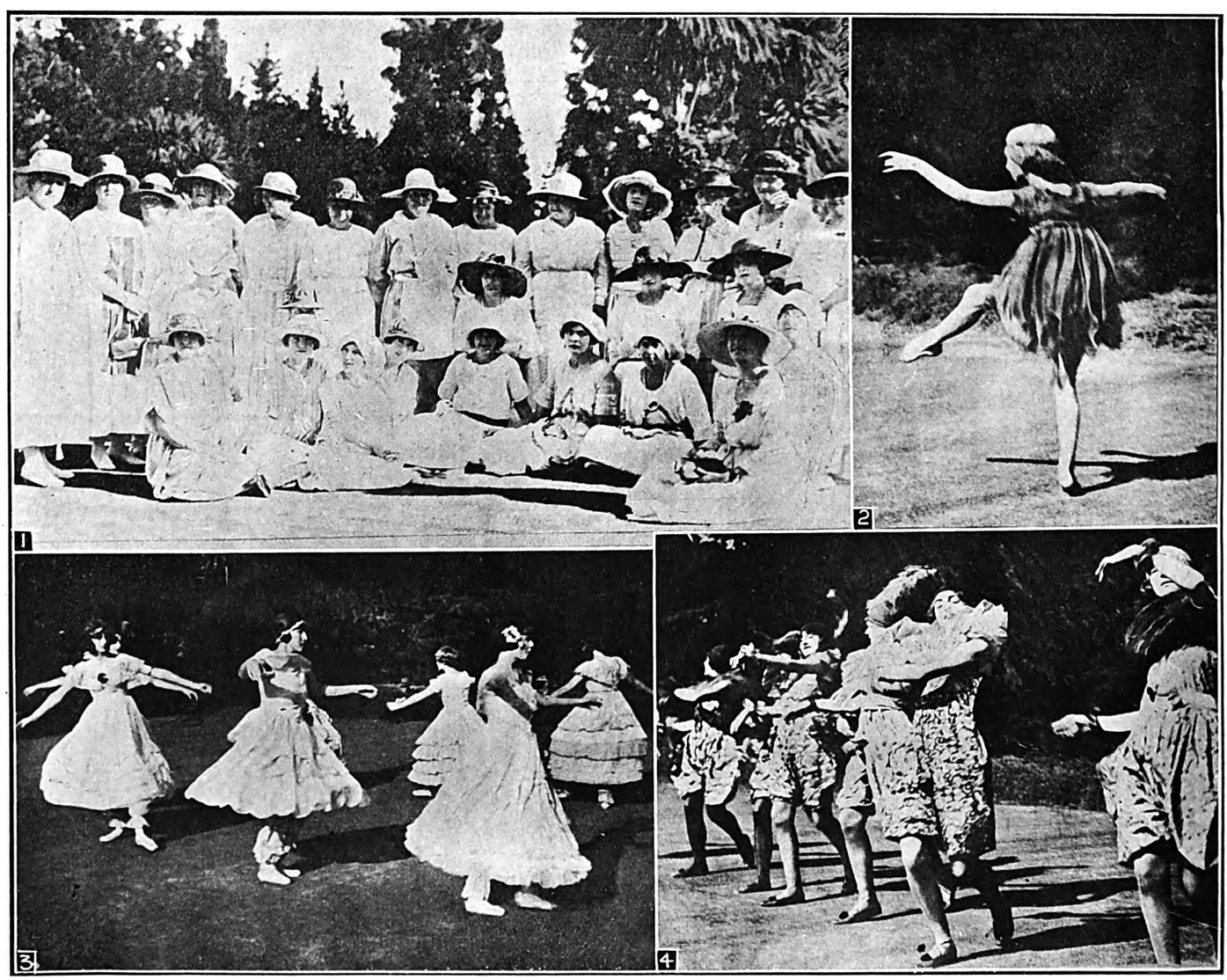
a branch of the Clarendon School, Northampton, England, on the Crown Mines, assisted Miss Mann at the *fête*, some of her pupils singing very dainty little songs. I saw numbers of well-known people watching the dancing, among them Mr. Elsdon Dew, Mr. Laschinger, Mr. and Mrs. J. Healey, Mr. and Mrs. Butlin, Mrs Edwards, Mr. and Mrs. Hildick Smith, Captain Macintosh, Miss Stuart Martin and Mr. Lawrence, many of whom were resting in the intervals of tennis playing.

Theatrical Wedding at Cape Town.

Miss Dorothy O'Shann, of the 1922 Musical-Comedy Company, was married at Wynberg, Cape Town, the other day to Mr. Cyril Heseltine, of the Sunday's River Settlement. Mr. Heseltine fought in the War with the Argyle and Sutherland Highlanders. He first met Miss O'Shann eleven months ago in Johannesburg, and for the second time a few weeks ago on the boat from Port Elizabeth to Cape Town. Miss O'Shann played Victorine in "A Night Out," Eloise in "A Little Dutch Girl," Simone in "Oh! Oh! Delphine!!!", Irene in "Irene," Chiquita in "A Southern Maid," and Polly Peachum in "The Beggar's Opera." She was to have gone to Australia, but has now, of course, cancelled her trip. The 1922 Musical-Comedy Company made its last public appearance at the Tivoli Theatre, Cape Town, on Monday night in "The Beggar's Opera."

New Music.

Among the latest music received from Chappell's are selections from "Lilac Time," the new "play with music" from the Lyric Theatre, London. "Lilac Time" is the English version of "*Das Dreimäderlhaus*," and nearly all the music is from some of Schubert's most familiar songs



FETE FOR THE RAND AID ASSOCIATION AT THE CROWN MINES LAST SATURDAY AFTERNOON.

The *Fête* was held in the grounds of Mr. and Mrs. A. J. Walton's residence. Mr. Walton is the general manager of the Crown Mines. Our photos show: **1.** Group of stallholders and helpers. **2.** One of Miss Madge Mann's pupils dancing. **3.** A crinoline *ballet*. **4.** Dance by The Jazz Eight.

Photos for "S.A. Pictorial" by W. Ingham.

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and instrumental pieces set by H. Berte and G. H. Clutsam to lyrics by Adrian Ross. Another newly-published Chappell number is "Oriental Dreams," from "The Cabaret Girl" at the Winter Garden Theatre. New Chappell ballads are: "Coloured Fields," by Daisy Fisher and Eric Coates; "Star of the East," by Dena Tempest and Hermann Löhr; "The Haven of Rest Called Home," by Lillian Glanville and Haydn Wood; and "Oh, Like a Queen," by Sir William Watson and Samuel Liddle.

"Iolanthe" by the Amateurs.

"Iolanthe" is to be played on March 22, 23 and 24 at the Standard Theatre by the Johannesburg Amateur Operatic Society, and should prove even more successful than their previous shows, as the production is being done by Mr. Fred Coyne. The Society have offered to give the profits to various charities, and the Mayoress, Miss Allen, kindly presided at a meeting in the Town Hall this week, when ways and means were discussed. A later meeting was held at which Lady Phyllis Ponsonby took the chair, and Messrs. Sharp, Elliott, and Clark, with Mrs. E. Macdonald, the honorary secretary, attended on behalf of the Society. Unfortunately, discussion of the aforesaid ways and means took so long that it is to be "continued in our next"—on Monday afternoon, in the Town Hall, when final arrangements will be made. Well-known women who are interested are: Mrs. Finlayson, Mrs. Farquharson, Mrs. Burt Andrews, Mrs. Hobkirk, Mrs. K. Wright, Mrs. Moss Alexander, Mrs. North, Mrs. T. A. R. Purchas, Miss Rogaly, and Miss Ledger.

On With the Dance.

Jazz is not yet dead, whatever the critics may say, and after all it is a very harmless amusement and very good exercise. It is, however, wonderful the numbers of delicate girls who find walking an impossibility, and who are too weak to do anything to "help mother" at home, but who can jazz for miles and miles. The inventor who makes popular the wearing of a small clock on the ankle giving the mileage covered per night runs a great risk of becoming the last word in unpopularity. Such is life, *mes amies*, and we should not be half so attractive to the sterner sex were we not so full of contradictions. We have had no big dances this week, but the clubs continue to keep the ball rolling. At the 200 Club, with its quaint hangings and wonderful Chinese lanterns, every Tuesday sees a gay crowd who dance till the wee small hours chime merrily. At the U.P.C. on Wednesday and Saturday the sign "House Full" can invariably be displayed. The Club habit is growing. A gentleman who should know something about it tells me that to-day there are about 15,000 Johannesburgers members of clubs in the town. One sees some really beautiful frocks at the various dances.

Well-Dressed Women.

Speaking of frocks, Miss Ethel Hook, who is singing at the Empire, has some lovely gowns. One of crushed silver tissue I admired very much. The low waist-line is accentuated by the girdle of pearls and sapphires, while at the left side hangs a graceful train of blue and silver gauze. Simplicity is the keynote, and it is that very simplicity that counts in the smart world of fashion. The old-world frocks of Eve Dickson and Hope Charteris, who have opened this week at the Orpheum, are very quaint with their pannier effect. The one of shot-blue and silver makes an excellent foil to the other rose-and-gold gowned little lady. There are sure to be many wonderful *toilettes* at the Marist Brothers Old Boys' Association's Cinderella Dance, which is to be held at the Berkeley Rooms on March 2. I hear that already a number of tables have been booked, and an influential committee, under Mr. L. Japhet, are working hard.

The Latest Fashions.

To "return to our muttons," *le dernier cri* from Paris is the gown which can be transformed at its wearer's pleasure by some simple adjustment into a seemingly new frock. The change, to quote a well-known authority, is very easily managed. Take a tea-gown of *chiffon* velvet, which can be either sinuously and seductively Oriental in its contours, or of a straightly-hanging mediæval dignity. By means, in the first place, of the catching up and under, at the back, of the long and wide panel train, the drawing round the hips of the supple folds, and their eventual catching together low down in front, by linked circlets, the under straightness of velvet is moulded closely to the figure, while there sways outward at each side with every step a pleated panel of lace. There are other clasps on the shoulders of the straightly-cut sleeveless corsage, the train, when arranged in this way, partly covering the arms, and the whole effect being exceedingly attractive. It certainly sounds so, but I think the amateur dressmaker had better give it a wide berth at present, otherwise we shall have creations turned out reminiscent of the "Early-part-of-the-War shirts." Anything that makes for economy is, however, worth studying.

DENTAL NOTICE

MR. E. DAVIES of LIVINGSTONE BUILDINGS, RISSIK STREET

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MOVING PICTURE-MEMS.

(*Continued from Page 5.*)

a hasty consultation is held. Ramphis, who is now a soldier, advances a daring plan to lure the Ethiopians into the city, as into a baited trap, and destroy them. He is put in command of the army. The plan is a success, and the Egyptians win the day. But in the battle on the desert Amenes has been seen to fall, and is believed dead. The city rejoices with the victory, and the death of Amenes, for he had been a tyrant, and now the populace wants a new Pharaoh. Sothis guides Ramphis, by his sense of direction, to the secret entrance to the Treasure House, and Theonis is released. When she has to choose a new husband who will become the Pharaoh, she takes Ramphis, and he is crowned ruler. In the midst of the ceremonies, Amenes, who has only been wounded, crawls to the Palace and tries to make himself known. But the populace howls that Amenes is dead, and when the ex-ruler sees the fierce opposition to him he falls dead on the steps of the throne. Then Ramphis and Theonis are free to enjoy the happiness that is rightfully theirs.

"FORTY SOUTH AFRICAN YEARS."

A book of much interest to South Africans, old and young, and those interested in this country, will shortly be published by Messrs. Heath, Cranton, Ltd., London.

It is entitled "Forty South African Years," and the author is Mr. Barry Ronan, Chief Sub-Editor of *The Natal Advertiser*, who relates his personal experiences as a journalist in the sub-continent for a period of over 40 years. During that time he met all sorts and conditions of men, and he has something highly interesting to say of prominent people of those days in the political, social, journalistic and theatrical spheres.

A feature of the book is the early and, in many respects, primitive days of Durban, Delagoa, Swaziland, the Rand and Bechuanaland, at the time of the granting of the Rhodesian charter; with personal touches of Rhodes. The pen-pictures recall the past days, rough and smooth, vividly, bringing kindly remembrances to the "old hands," and enlightenment to the newcomers. Mr. E. P. Mathers, proprietor of the London publication, *South Africa*, is kindly supplying numerous picture-blocks illustrative of the period, and Sir Edgar Walton, the High Commissioner for the Union in London, is contributing a Foreword to the book.

THE POLANA HOTEL AT DELAGOA.

There is little doubt that Lourenço Marques has become an established holiday-resort, and since the opening of the palatial Polana Hotel last year South African residents have had the problem of accommodation solved. This magnificent pile of masonry is the outer shell of the acme of comfort. The Polana is the most modernly-equipped hotel south of the Equator. Every bedroom has hot and cold water laid on and is connected by telephone. The hotel's laundry is second to none. Luxurious reception rooms and other public rooms give an atmosphere that ensures comfort and luxury. The *cuisine* is beyond reproach. Special facilities for the Easter holidays are now being arranged. Full particulars can be obtained from the agents, Messrs. B. Shelton Corbett, Ltd., P.O. Box 5894, Johannesburg.

WHITE HORSE
SCOTCH WHISKY
By Appointment.

HEART TONIC. DIGESTIVE. NON-GOUTY.

In olden times it was believed that the Name "White Horse" must of necessity bring luck. Hence the luck of the Horse Shoe. It was on account of this belief, as well as from the fact that the famous Blend of Whisky originated in the White Horse Inn at Edinburgh, that the name was given to the Whisky which now occupies a foremost place in the market.

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UNLUCKY PRIMUS.

Close Finishes at the Park Last Saturday.

STRYDOM'S STIRRUPS.

By "ONLOOKER."

PRIMUS can be deemed among the most unlucky horses seen racing hereabouts. Conceding 29 lbs. to the three-year-old Lady Daniel, he was beaten a head, and a short one at that, for the Auckland Park Handicap on Saturday. Apart from having dead-heated, to be beaten in the decider, on the same ground a fortnight earlier, the colt has been in

A Number of Close Finishes

that went against him. Last season Primus did not win a race, but on one occasion he was beaten a head by By Gosh, and later on, on the same course (Germiston), was short-headed by Orpheus, before fininshing second in the Derby. This season Tarantula—an unlooked-for happening—got the better of Primus by a neck on the Germiston course, and thereafter Herackles narrowly defeated him over five furlongs at the Summer meeting at Turffontein.

* * *

Lady Daniel was very much expected for Saturday's race, starting an equal favourite with Primus, and the filly's success probably

Took More Out of the Ring

than had the head gone the other way. Lady Daniel is rather a mean-looking one, but is full of grit. She had won before this season, and holds the engagement for the Benoni St. Leger, wherein, however, she can have small chance with Antonio.

* * *

The chief event was by no means the only race of the day that brought about an exciting finish. A fine tussel for supremacy was witnessed in the two-year-old event when the youngsters were meeting under standard-weight conditions over six furlongs. Pierre, brother to Tresida, had at the previous meeting been third when the race was at five furlongs.

The Extra Furlong

probably suited Pierre, seeing that he came out on top. At all events the one that finished immediately in front of him on February 3 failed to gain a place, and it was Betrothal and Aphrodite, two previous place-getters, that fought out the issue with Gray's colt, with heads separating them as they crossed the line. The favourite for the race was Aphrodite.

* * *

It was a very near thing by which The Dalesman got the verdict over Fille de Triomphe at the end of six furlongs, and it was solely due to the vigorous riding of Strydom that the first-named scored. The runner-up is

A Filly by Excellency

(son of Dark Ronald) from Excellenza by Haut Brion, and can be marked down as a likely winner, for she is on the improve. Excellency, by the way, is the property of Mr. C. E. Tod, of East Griqualand, who was a prominent racing man a few years ago.

* * *

High Falconer won his first race in the country in taking the second division of the Auckland Park Handicap, the course being seven furlongs. The imported horse won very easily and incidentally beat a hot-pot in Messrs. Joel and Mosenthal's Banker. High Falconer has gone into Russell's stable and should be heard about

In More Exalted Company

than he met last Saturday. Richelieu, who sadly disappointed his connections many times, signalised the bearing of new livery, that of Mr. Harry Keil, by romping home, after making most of the running, in the longest-distance race of the day. The last previous occasion on which Richelieu won was at Turffontein in January of last year, the race being the bottom division of the Farewell Handicap.

* * *

The backers of Tippermuir in the last race at the Park, won by Jacques, did not have a run for their money, the mare being pulled up just after the start by Strydom. The Stewards had the jockey on the carpet to account for the pulling up of his mount. Strydom gave as the reason that he had lost a stirrup at the jump off, and was placed at such a disadvantage thereby that he thought the best thing for him to do was to take no part in the race. It was

A Lame Excuse

for an experienced jockey and good horseman to make. It was an excuse that might be accepted from an untutored apprentice. Strydom was rightly reprimanded for not persevering even without stirrups. The "crouch" artists are no doubt more at sea by the loss of stirrups than those with the old school of riding seat, yet any ordinary sort of horseman should be able to get along in a flat race without the aid of supports for his feet. Many a rider at Liverpool has got to the end of the Aintree course with stirrups gone.

* * *

Apropos of the subject, the writer has recollection of a long-ago New Zealand Grand National Steeplechase wherein the rider of the favourite had only the convenience of stirrups up to the crossing of the first fence. Landing over this, one of the sockets that hold the stirrup-leathers snapped and the released leather dangled from the iron. With great presence of mind the rider removed the iron from his foot, at the same time removing his other foot from the leather which held. For some little while the rider carried the loose equipment in his mouth; and it was being so carried when the field swept past the stands the first time.

The Consternation of the Public

can be imagined when it was seen the disability that had overtaken the rider of the favourite. How could his mount hope to win! All chance was gone! But the spectators counted without their Clarke or their Norton. The horse was an exceptionally fine fencer, and Willie Clarke was an exceptionally fine horseman. Norton won in gallant style with his stirrupless rider, and horse and man had a fitting reception. Clarke was wont to say his only fear during the race was that his mount might hit a fence hard and so dislodge him. Norton was a sensitive horse and just before taking off at a fence Clarke scolded him. Consequently the horse jumped very big: did not touch a fence throughout the three-and-a-half miles. Norton, by the way, was exported to England and carried the Moifaa colours at Aintree. The only race, however, that he captured in the Old Country was a Plodders' steeplechase.

* * *

Wealth, who won the Merchants' Handicap carrying 9/10, and who ran second in the same race under 9/2, died a few days ago.

HIS MAJESTY'S, MARCH 2: "WELCOME, STRANGER!"
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A friend who has such a craze for racing that he attends every meeting he possibly can, remarked to the writer the other day that it appeared strange that the Railway authorities should differentiate in the matter of fares to those carried over the lines desirous of being present at a sporting fixture. It was pointed out that people along the Reef were charged a mere bagatelle to get to Johannesburg for the Test match, while to get to racecourses on Saturdays and Wednesdays, for equal mileage the fares charged would work out at about double. No one would think of cavilling at

The Railways Offering Facilities

at the cheapest possible rate to those wishing to be at the Wanderers' when a big cricket or big football match was being played—it would be a poor thing to do to mulct the sporting public on such occasions in heavy rates for conveyance. And there is something in the contention that railway fares to the regular race meetings should be framed with a view to inducing people to make the journey. Every additional passenger to a race meeting means, apart from railway revenue considerations, 1/- to the Government for admission to the grounds, and then any investments on the course bring more grist to the Government mill.

* * *

A match between the two-year-old Musketeer Dan, the supposed best of the Cape Town youngsters, and Cerberus, who won the Governor-General's Cup on New Year's Day, is being talked of. It is proposed that the match be

Over the Straight Six Furlongs

on the Kenilworth course. It is very seldom now-a-days that a sporting affair of this sort takes place, and it is to be feared some hitch will come in the way to cancel the proposal. A go between the two-year-olds named would be full of interest.

* * *

The racing this Saturday is at Benoni. The following selections may not be wide of the mark:

12.30.—Stewards' Handicap, 6 furlongs.
Polygold 1, Happy Venture 2, Norwood 3.

1.10.—Pony and Galloway Handicap, 6 furlongs.
Flek 1, Metropolis 2, Nestor 3.

1.50.—Boksburg Handicap, 1¼ miles.
Brown Study 1, Last Service 2, Jacques 3.

2.30.—Boksburg Handicap, 7 furlongs.
Victorious 1, Beauty 2, Cheerful 3.

3.10.—Boksburg Handicap, 9 furlongs.
Richelieu 1, Ringleader 2, Dandy Dick 3.

3.50.—Pony and Galloway Handicap, 7 furlongs.
Sandshoe 1, Rose Noble 2, Wendy 3.

4.30.—Boksburg Handicap, 1 mile.
Noble Blossom 1, Fille de Triomphe 2, Morning Glory 3.

5.10.—Pony and Galloway Handicap, 5 furlongs.
Rossey 1, Brownie 2, Urgent Call 3.

BENONI RACES.

This Saturday, February 24.

8 RACES 8

TIP TOP ENTRIES.

Catch the 11.15 Race Special from Park

First Race at 12.30 p.m. **Last Race at 5.10 p.m.**

T. HEWITT,
Secretary.

'Phone 135, Benoni.
,, 32 Racecourse.

GENTLEMEN ! !
They satisfy me—
They will satisfy you.

Every Virginia cigarette I've tried stopped short of giving me what

Westminster No. 7 give

—the sublime enjoyment of a cigarette that satisfies.

You are missing that pleasure if you do not smoke

Westminster
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Standard or Magnum Size.

BIJOU, MONDAY : "THE LOVES OF PHARAOH."

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IN THE BRIGHT LIGHTS.

(*Continued from Page 8.*)

Act IV.

On New Year's Eve, a year after the arrival of Isidor Solomon in Valley Falls, there were great doings at the Grand Hotel to celebrate the transformation of the town through the fruition of Clem Beemis's schemes. Prosperity had come—with Isidor Solomon—to the little town, and a dinner and dance had been arranged in the rebuilt hotel to celebrate the occasion.

There were, however, a few flies in Isidor's ointment. Mary, after being falsely accused for the second time, had run away again; and Ned Tyler had disappeared in quest of her. Bije Warner, too, was desolated because Grace Whitson, daughter of the late Mayor, was not around.

Clem Beemis beamed, as well he might, for all his dreams had come true, but Gideon Tyler was disconsolate over his son's absence. During the festivities, however, Ned arrived with Mary, whom he had found at last, and Grace appeared and went straight over to Bije.

Then the door of the transformed lobby opened again, and in stole the discredited Ichabod Whitson. Isidor took him by the hand—and so, at last, the happiness of Valley Falls was without a single flaw.

The Cast.

The cast will be as follows: Clem Beemis, Mr. Augustus Yorke; Isidor Solomon, Mr. Nicholas Adams; Mrs. Trimble, Miss Helen Mar; Mary Clark, Miss Eileen Lovett-Janison; Bije Warner, Mr. Guy Phillips; Donegan, Mr. Eric Albury; Ned Tyler, Mr. Jack Livesey; Ichabod Whitson, Mr. Frank Woolfe; Hooker, Mr. Bernard Merefield; Gideon Tyler, Mr. Dick Cruikshanks; Frankel, Mr. Jack Lurie; Sam, Mr. T. Thompson; Seth Trimble, Mr. Alexander; Grace Whitson, Miss Esta Stein; Esther Solomon, Miss Lena Jooste. Captain F. Maxwell-Stewart is the producer.

EMPIRE PALACE.

THE new turns at the Empire this week are: Haywood and Hay, Artistic Entertainers, who give a series of perfectly-presented impersonations; Maxwell Carew, the clever female impersonator, whose act, always a good one, has been greatly improved since he was here last; Ann Stephenson and Allan Macbeth, whose impressions of everyday happenings are much to the liking of Empire audiences; and Dora Dare, a refined comedienne of unusual merit.

Miss Ethel Hook and Company are in their second (and unfortunately last) week, and should be heard by all music-lovers. The Darros, in their chatty and remarkable balancing act, and Zaza and Zozo, "The Humpsti-Bumpsti Girls," are also in their last week. Cornelius and Constance, whose novel dancing turn has personality, will remain over.

Next week's new acts will be: The Great Wieland, "The Famous Dexterous Humourist"; Anna Hana, "The Girl Who Moves with the Times"; and Frank Powell, "Character Patter Comedian."

FALCONER.

"I'm sorry to refuse you, Mr. Minty; but my husband must be a strong, silent man, full of grit."

"What you want is a deaf and dumb dustman."

"STUDEBAKER CARS" Are the World's Greatest Value to-day.

Watch the number of LIGHT SIXES on the road and then form your own conclusions.

Sole Agents: **E. J. LAWTON & CO., LTD.,**

P.O. Box 1719. 34, BURG ST., CAPE TOWN. 'Phone 1323.

A YOUNG WIFE

Cured of that Fearful Backache

Mrs. B. L. Hunt writes:—

"I first became ill about 2½ years ago, and suffered terrible pains in the back, sleeplessness and swelled thighs, and could not move about in bed. I was under a doctor, but had very little relief. I bought some De Witt's Pills, and after taking five pills I felt an improvement. I am now finally cured."

7 Glasgow Terrace, London, Eng.

Backache, joint pains, a feeling of irritability or depression, cloudy urine, nasty taste in the mouth, are all due to disordered kidneys. These are the first symptoms of Rheumatism, Stone, Gout, Sciatica, or other serious Kidney and Bladder diseases. These symptoms mean that you need a real kidney medicine; De Witt's Pills actually prove to you that they go to the centre of these troubles and therefore is the best remedy.

DeWITT'S
KIDNEY-&-BLADDER-PILLS

The World's Greatest Remedy for:—

RHEUMATISM	BACKACHE
CYSTITIS	GOUT
LUMBAGO	STONE
JOINT PAINS	TIRED FEELING
SCIATICA	GRAVEL
WEAK BACK	IRRITABILITY

And Other Disorders of the Kidneys and Bladder.

Sold by Chemists and Storekeepers throughout South Africa. When you get the Pills, be sure they are De Witt's in the white boxes, printed in blue and gold, with the blue wax seal on the cork. There are two sizes, 6/6 and 3/6. The 6/6 size contains 2½ times the quantity in the small size. If your chemist or storekeeper does not stock them, send the price of the package to E. C. De Witt & Co., Ltd., 31, Loop Street, Cape Town, and they will be sent post free in a plain wrapper.

A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send three penny stamps for packing and postage.

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HIS MAJESTY'S: AUGUSTUS YORKE AND NICHOLAS ADAMS.

Empire Palace.

AFRICAN THEATRES, LTD.

Nightly at 8.15.
Matinees on Wednesday and Saturday, at 2.30

WEEK COMMENCING FRIDAY, FEB. 26.

THE GREAT WIELAND,
The Famous Dexterous Humourist.

ANNA HANA,
"The Girl Who Moves with the Times."

FRANK POWELL,
Character Patter Comedian.

HAYWOOD AND HAY,
The Artistic Entertainers, in Their Latest Success, "D'ye Ken John Peel?"

ANN STEPHENSON & ALLAN MACBETH,
In Impressions of Everyday People in Everyday Happenings.

MAXWELL CAREW,
The Fashionable Dame; in an Artistic Comedy Act.

CORNELIUS AND CONSTANCE,
The Riviera Dancers,
In Their Novel Scena, "The Masquerade Ball."

DORA DARE,
Comedienne.

Booking at the Carlton Hotel, Commissioner Street Entrance, daily from 9 a.m. to 6.30 p.m. 'Phone 5426.

New Bijou.

AFRICAN THEATRES, LTD.

WEEK COMMENCING MONDAY, FEB. 26.

"THE LOVES OF PHARAOH,"
8-Part Paramount Drama, featuring
Emil Jannings, Dagny Servaes and Henry Liedtke.
An Ernest Lubitsch Production.

His Majesty's.

AFRICAN THEATRES, LTD.

WEEK COMMENCING MONDAY, FEB. 26.

AUGUSTUS. NICHOLAS.
YORKE and ADAMS
in
"PARTNERS AGAIN,"
The New Potash-and-Perlmutter Play, by Montague Glass & Jules Eckert Goodman.
PRODUCED BY F. MAXWELL-STEWART.
Matinees on Wednesday and Saturday.

COMMENCING ON FRIDAY, MARCH 2,
"WELCOME, STRANGER!"
A Jewish Comedy in Four Acts by Aaron Hoffman.

Plans at Carlton Hotel (Commissioner Street Entrance). 'Phone 5426.

Orpheum Theatre.

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WEEK COMMENCING MONDAY, FEB. 26.
THE PALL MALLS,
Artistic Comedy Absurdities.
ZAZA AND ZOZO,
"The Humpsti-Bumpsti Girls."

MON., TUES. & WED., FEB. 26, 27 & 28.
"DANGEROUS CURVE AHEAD."
5-Part Goldwyn Comedy-Drama, featuring
Helene Chadwick and Richard Dix.
THUR., FRI. & SAT., MARCH 1, 2 & 3.
"TWO WEEKS WITH PAY."
5-Part Realart Drama, featuring
Bebe Daniels.

"The place where everyone goes."

Carlton Theatre.

MON., TUES. & WED., FEB. 26, 27 & 28.
"THE GOLEM,"
6-Part Famous Players Drama, featuring
Paul Wegener.
(An Ernest Lubitsch production).

THUR., FRI. & SAT., MARCH 1, 2 & 3.
"THE TAR-HEEL WARRIOR,"
5-Part Triangle Drama, featuring
Walt Whitman.

Standard Theatre.

AFRICAN THEATRES, LTD.

WEEK COMMENCING MONDAY, FEB. 26.

CLOSED.

Jeppes Theatre.

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MONDAY & TUESDAY, FEB. 26 & 27.
"CASSIDY,"
5-Part Triangle Drama, featuring
Dick Rosson and Pauline Curley.

WED. & THUR., FEB. 28 & MARCH 1.
"SCARLET DAYS,"
7-Part Griffith Drama, featuring
Richard Barthelmess.

FRIDAY & SATURDAY, MARCH 2 & 3.
"NO WOMAN KNOWS,"
7-Part Universal Drama, featuring
Mabel Julienne Scott.

Lyric Theatre.

BRAAMFONTEIN.
AFRICAN THEATRES, LTD.
ADMISSION. 6d. and 1s.

MONDAY & TUESDAY, FEB. 26 & 27.
Shirley Mason and Lon Chaney in
"TREASURE ISLAND,"
Famous Players Drama in 6 Parts.
(From the novel by Robert Louis Stevenson.)

WED. & THUR., FEB. 28 & MARCH 1.
Viola Dana in
"BLACKMAIL,"
Metro Drama in 6 Acts.
FRIDAY & SATURDAY, MARCH 2 & 3,
Richard Barthelmess in
"SCARLET DAYS,"
Griffith Drama in 7 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, FEBRUARY 26.

Tivoli, Cape Town.—Jack Pleasants, Audrey Knight, Lloyd and Montrose, Delroy and Delaney, Mark Coney, Hal Raie. Opening February 28: Broughton and Creedon.

Empire, Johannesburg.—The Great Wieland, Anna Hana, Frank Powell, Haywood and Hay, Maxwell Carew, Stephenson and Macbeth, Cornelius and Constance, Dora Dare.

His Majesty's, Johannesburg. — The Yorke-and-Adams Company in "Partners Again" (till March 1) and "Welcome, Stranger!" (opening March 2).

Standard, Johannesburg.—Closed.

Orpheum, Johannesburg.—The Pall Malls, Zaza and Zozo.

Grand, Pretoria.—Charteris and Dickson, Fredson and Rejan.

Criterion, Benoni.—The Darros, Brunning and Desmond.

Rinko, Maritzburg.—The Flying Winskills.

Criterion, Durban.—Ethel Hook and Co., Campbell and Wise, Charles Grantley.

Grand, Port Elizabeth.—"Robinson Crusoe."

"This bill, sir, has been running for seven years."
"Then for Heaven's sake let it rest a while."

DROPPED DEAD AFTER ROYAL FLUSH.

"A royal flush!" exclaimed Charles Hass, while at the home of a friend in Davenport, Iowa, U.S.A., playing poker. He had discarded two cards and picked up a jack and ten of spades, filling out a premier hand. As he reached for the chips he fell dead of a paralytic stroke.

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APIOL & STEEL PILLS for Ladies.

A French Remedy for all Irregularities. Thousands of Ladies keep a box of Martin's Pills in the house, so that at the first sign of any irregularity of the System a timely dose may be administered. Those who use them recommend them, hence their enormous sale. At all Chemists and Stores, or post free 5/-.
MARTIN, Chemist, SOUTHAMPTON, ENGLAND.

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STANDARD BUILDINGS, JOHANNESBURG
Has now been taken over by
Mr. W. BROCKWELL
Who will be pleased to renew
Old Acquaintances

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(AFRICAN THEATRES, LIMITED) - - JOHANNESBURG.

Commencing on Friday, March 2

AUGUSTUS YORKE and NICHOLAS ADAMS

(As Clem Beemis) (As Isidor Solomon)

IN

"Welcome, Stranger!"

By AARON HOFFMAN

The long-run Jewish Comedy from the Lyric Theatre, London

Produced by F. Maxwell-Stewart

Till Thursday, March 1: Last few performances of "Partners Again"

With Augustus Yorke as Abe Potash and Nicholas Adams as Mawruss Perlmutter

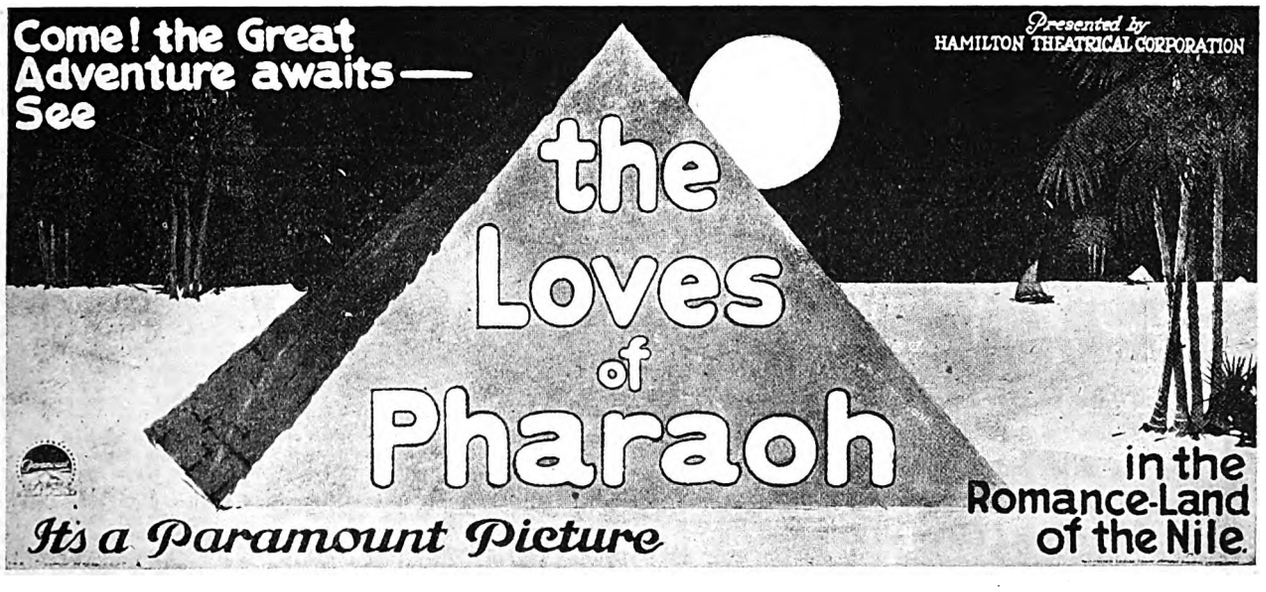
BOOKING AT CARLTON HOTEL.

NEW BIJOU CINEMA

(AFRICAN THEATRES, LTD.)

JOHANNESBURG

Commencing on Monday, February 26th,



THE DEAD PAST BECOMES THE LIVING PRESENT!

EMPIRE: LAST FEW APPEARANCES OF ETHEL HOOK AND COMPANY.

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MAIL WEEK IN LONDON.

(Continued from Page 10.)

difficult period. The show is presented like the nigger minstrels of yore—the whole company sitting round in a semi-circle. H. V. Henson, the last of the " chairmen " at the old " Met." in Edgware Road, introduces each turn with the traditional hammer-taps and short speech. Stage historians are, in fact, this week afforded concrete examples of the methods of the music-hall from 1880 to the present day, the Palladium programme including, besides the " Veterans," Harry Tate in his screamingly-funny " Wireless " burlesque, Marie Dainton, Jack and Evelyn, Whit Cunliffe (with an excellent topical ditty anent newspaper insurance) and Enrico Rastelli, the Italian juggling wonder, who in his own way is just as marvellous an artist as Caruso or Tetrazzini.

The Late James Fawn.

Kate Santley, the American singer, who died a day or two ago, I never saw, but James Fawn, who passed away on Friday, was working at the beginning of the winter. His " bibulous hubby " studies were as enjoyable as a fine old etching, and his humorous sallies were always up to the minute. When I last saw him at Tottenham in September he had a theatre-full of people rocking with laughter at his attempts to find a plausible excuse to placate the wife when he reached home in such deplorably convivial and coagulated condition!

Listening-In To Melba in Opera!

Melba made her first appearance in Opera since 1919, at Covent Garden last week, singing twice in " *La Bohème* " and foregoing all fee in favour of the British National Opera Company, to whom she thus testified her admiration of their valiant efforts in the cause of Opera in English. There were ten times more applicants for seats than could be accommodated, and although I waited three hours for the unreserved gallery I was sent away empty. However, thanks to the improvements made in the wireless installation, we were able to hear the singing at second-hand. The famous *diva's* voice is almost unimpaired, despite its half-century and more of service (she first appeared at the age of six), whilst the youthful purity of tone is admirably preserved. Listeners-in as far distant as Madrid, Copenhagen and Paris enjoyed the performance equally as well as the wireless enthusiasts in Great Britain. The musical critic of *The Observer*, deterred from personal attendance at Govent Garden for " Figaro," switched on his receiving set and wrote his notice from the results thereof—being, I think, a pioneer in this respect. It is estimated that 40,000 people listen-in daily in this country alone. Efforts are now on foot to persuade our pontifical Post-Office controllers to grant greater freedom for the wireless companies, enabling them to arrange for a regular routine of instantaneous communication with the Dominions, possessions and foreign countries. At present we lag far behind other nations. PAUL PRY.

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S.A. PICTORIAL.

STAGE & CINEMA.

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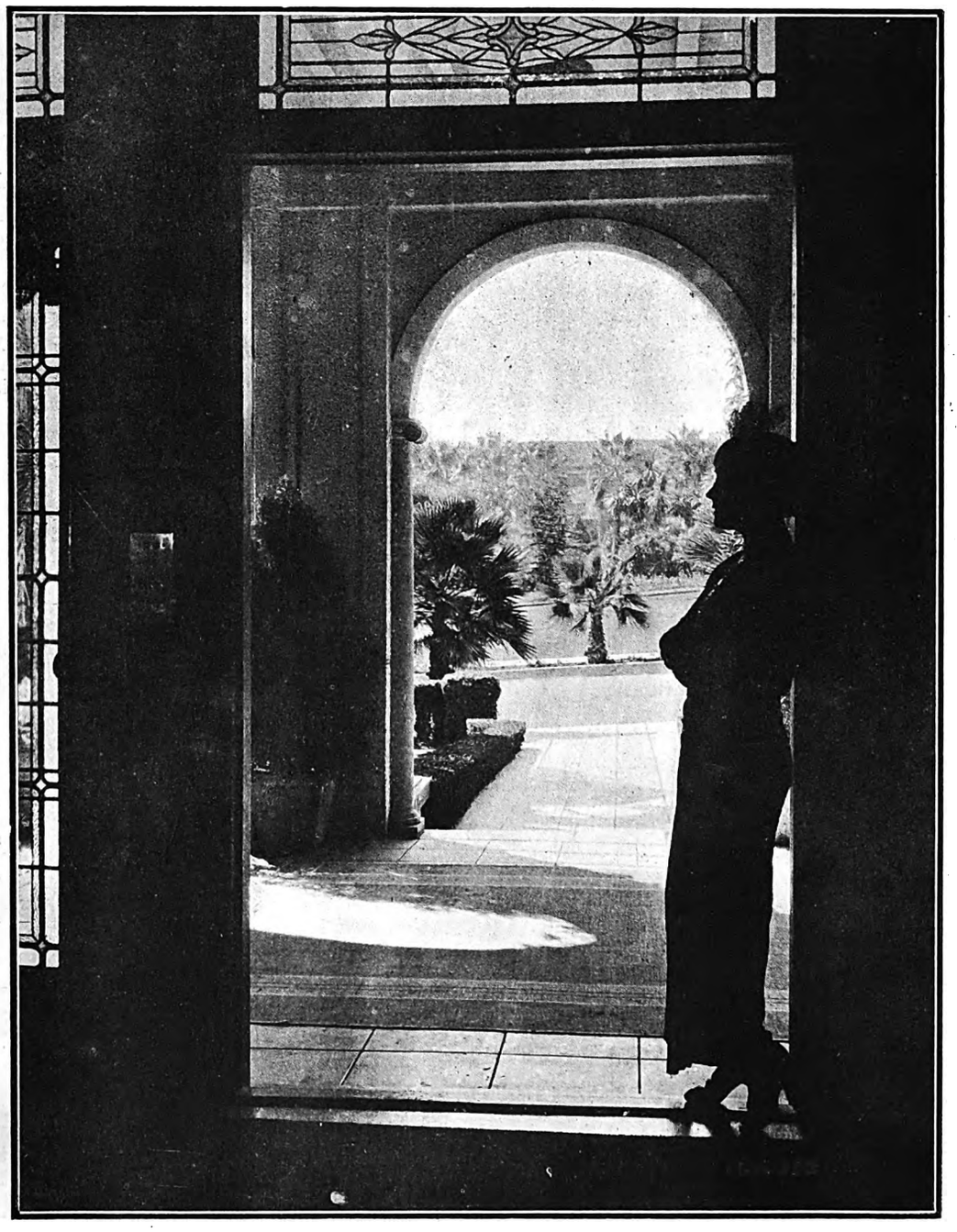

GLORIA SWANSON AT HOME.

Miss Gloria Swanson, the Paramount motion-picture star, lives by herself in the Gillette mansion, Beverly Hills, Hollywood, California, which she purchased for a price that is said to have approached a quarter of a million dollars. A picture of the house is published *on page 13.*

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COUNTRY COUSINS.

By A. M. WILSON.

I WAS describing what a terrible predicament I had got myself into when last I went to town—how all unwittingly I became possessed of a five-pound note belonging to my fellow-traveller, and how advertisements in various newspapers had failed to find her, and how unhappy I was about it*

"It is all the result of living in the country," I said. "One loses one's head so easily when one gets out into the world."

"I quite agree with you," replied our visitor, who owns a big farm in the district, and is one of those solid individuals who is consulted about everything by everybody. He had ridden over to see us, and we were all three sitting on the *stoep*, in that peaceful moment that follows tea, when cigarettes are lighted and tongues loosened.

"I don't suppose *you* ever lose your head," I replied. "It's only weaklings like myself."

"Not a bit of it," he went on. "I'll just tell you what I did the last time I went down to the coast. We motored, you know, my wife and Enid and I. I had been driving the car, and was a bit tired when we got in—all those corkscrews and hair-pin bends, and the roads getting sticky, and Indian women dodging in front of one, and motor-bikes with irresponsible young men on them, racing to their death—all that is rather nerve-racking after the *veld* with nothing on the road beyond a few oxen. We went to one of those smart new hotels by the sea, and after lunch I turned in with a book, though, of course, Alice and Enid had to go out at once, and look at the shops, dear things. I put on a Jaeger dressing-gown, and was just having forty winks without a care in the world, when I noticed there was a fine drizzle beginning, and through the window I could see the car still standing in the yard. So down I went to run her into the garage.

"The stable-door was open, and rather a nice pair of greys were standing with their heads out. Of course, I can't pass horses without looking at them, even 'bus horses: and apparently somebody else was looking at them, too—a beautiful lady, in fact, feeding them with apples (at fourpence apiece, mind you), and stroking their noses, and calling them by pet names. I suppose I ought to have walked straight on, but instead I stood on one side of the door and she on the other; and in less than five minutes she had told me that owing to a series of misfortunes she was housekeeper at the hotel, and what awfully hard work it was, and that her only friends were the two 'bus horses. I think she told me that she never went out anywhere, and what a lovely car mine was, and that this was just the one bit of free time she had in the day, but she was always too tired to go outside the hotel grounds, and a good deal more in the same strain.

"I don't quite remember how it happened, but before I knew we were both looking at the car, and as the rain had come to nothing it seemed natural to offer to take her a little spin up and down the Front—in fact, I believe she was sitting in the car before I thought of it. So off we went—I in my dressing-gown, and she without a hat (did I say she had golden hair with the proper sort of waves in it? Very expensive ones, Enid says), and when we had been two or three times up and down, the sun came out, and the waves were dancing, and it seemed rather a pity to go in.

"'Oh, do go a little further,' she said. 'You can't think how I am enjoying it!' And in the end we went quite a round, coming back through the main street about tea-time, when it is at its fullest. We had to slow down among the trams, and, as luck would have it, there were Alice and Enid sitting in one of them. Of course, they saw me, and, of course, I just grinned like a fool, and tried to make them feel I knew I had my dressing-gown on and that it was quite all right—although all the time I felt I was part of a bad dream—I never saw two people look more astonished.

"They came in rather hot and exhausted soon after I did.

"'Who's your friend, Dad?' said Enid, without giving me a moment. The young are so cruel.

"'Did you know you had your dressing-gown on, dear?' said Alice seriously. 'I am afraid you must be very tired!'

"'Oh, no, he isn't,' said Enid. 'He'd better come out again now, and get us ices—*tutti-frutti*. We've had tea,' she explained. She never even asked me if I had had mine.

"Well, you know, Enid never gave me any peace after that. She made me go to those beastly dances, and was always asking if I didn't want an apple for the 'bus horses, and regretting her hair wasn't the fashionable colour, and that she couldn't afford to have it 'permanently waved'—and so on. I tell you, I was quite glad when the week was over, and I was safely on the way back."

John had sat quietly smoking while our friend was holding forth.

"People often do extraordinary things when they get away from home," he said slowly. "I knew a scientist once who went to the Black Forest to look for a particular snail. He didn't find it, but he found a wife. I believe he was awfully sorry afterwards that he ever went."

"Did you ever see anything of the lovely lady again?" I asked.

"No, we avoided each other rather skilfully. But I saw in the paper that she had done a remarkably clever trick. She got the hotel manager to give her a cheque for £8 one day—a plausible tale that she had forgotten the Post Office was closed, so she couldn't buy a post office order, and she had to send the money that day to pay her insurance. She gave him the cash all right, but she altered the cheque to £80—just an 'aught' and a 'y'—and, of course, it was a *pukka* cheque, and the Bank cashed it without a word next morning. The lady left in a hurry, but it was some little time before the hotel people found out about the cheque. I suppose she went to South America or somewhere, and tried it on again. I don't think they ever found her!"

"If you come to think of it, it is the only figure you could do that trick with," said John. "I wonder nobody thought of it before."

"Oh, I expect they did it in the days of Tutankhamen. They'll be finding his 'listening-in' apparatus when they get that third room explored, I shouldn't wonder. Shout for my gee now, John, will you? I must be going."

"I wonder if the hotel lost the money, or if the manager had to pay it?" I said, reverting to my own dilemma.

"I expect he'd been feeding the horses with apples, too," said John, "so he got something for it anyway!"

It is a curious fact that of all the illusions that beset mankind none is quite so curious as that tendency to suppose that we are mentally and morally superior to those who differ from us in opinion.

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* "Jane Bull Goes to Town," S.A. PICTORIAL, January 20, 1923.

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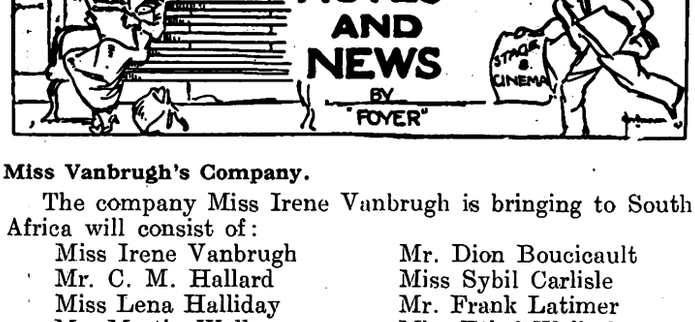

Miss Vanbrugh's Company.

The company Miss Irene Vanbrugh is bringing to South Africa will consist of:

Miss Irene Vanbrugh	Mr. Dion Boucicault
Mr. C. M. Hallard	Miss Sybil Carlisle
Miss Lena Halliday	Mr. Frank Latimer
Mr. Martin Walker	Miss Ethel Wellesley
Miss Janet Eccles	Mr. Garrett Hollick

Master Terence Sullivan.

The Plays.

The first production will be "Mr. Pim Passes By," by A. A. Milne (which will be ready for staging when the company arrives in Johannesburg); the second will be "His House in Order," by Sir Arthur Pinero; and the third will be "Miss Nell o' New Orleans," by Laurence Eyre.

Well-Known Players.

All the members of the company are well-known West-End actors and actresses, especially (after Miss Vanbrugh herself, and Mr. Boucicault) Miss Sybil Carlisle, Mr. Hallard and Miss Halliday.

Born in South Africa.

In subsequent issues I shall be able to give some interesting details of the individual careers and records of the supporting company. Meanwhile it is interesting to note that Miss Sybil Carlisle, in visiting South Africa, is actually returning to her native land, for she was born near Grahamstown—although I fancy I am correct in saying that she has never appeared on the stage in this country, nor, in fact, visited it since she first left it when a young girl. Miss Carlisle, who is as well-known and as popular in New York as she is in London, was first associated with Miss Vanbrugh in the original production of "The Admirable Crichton," when Miss Vanbrugh played Lady Mary Lasenby and Miss Carlisle Lady Catherine Lasenby to the Crichton of the late H. B. Irving.

CORNELIUS AND CONSTANCE,
"The Riviera Dancers," who are giving an attractive dancing act, "The Masquerade Ball," at the Johannesburg Empire.

"She Never Fails."

In an appreciation of Irene Vanbrugh by Lilla E. Dunbar, the writer says: "It is not everybody who can take you into the Land of Make Believe and give hours of delicious, exquisite enjoyment. I know of one who never fails to take me, and her name is Irene Vanbrugh. She is sheer joy. All men fall in love with her, all women smile tenderly upon her. Nothing in human nature seems hidden from her. She gives inspiration and courage. Behind this delightful playing, which seems so spontaneous that one can hardly believe the 'lines' have been learnt, are years of patient endeavour. Irene Vanbrugh is the finest of our actresses and the first in technique. All her parts are meticulously studied; creation takes place slowly, then it is born with a flash of genius that makes it a thing of joy and beauty and inspiration. She is one of the most delightful and attractive women of our time. She is a joy to the eye, rest and refreshing to the spirit, and so sensitive, original, and of such exquisite poise that at no time does one get a hint of weariness or labour. Always one gets the best from her, and her best is what the world calls genius."

The Climb to Success.

Irene Vanbrugh is the daughter of the late Rev. Prebendary Barnes, of Exeter. She is the younger sister of Violet Vanbrugh, and married Dion Boucicault, the well-known actor-manager. Miss Vanbrugh was educated at Exeter, Paris and London, and prepared for the stage under the late Sarah Thorne at the Theatre Royal, Margate, where she made her first appearance on the stage at the age of 16, her first part being that of Phœbe in "As You Like It." Her first appearance on the London stage was at the Globe Theatre as the White Queen and Jack of Hearts in "Alice in Wonderland." From that time up to the present she has performed in a very large number of plays, to mention even the names and dates of which would fill more than a whole page in this paper. She has played with the late John L. Toole (both in England and Australia), with the late Sir Herbert Tree, with the late Sir George Alexander, with Mr. Arthur Bourchier (in England and America), with the late Sir Charles Wyndham, with the late Sir John Hare (in America), and with the late H. B. Irving. Probably her first really famous part was Rose Trelawney in Pinero's "Trelawney of the Wells," but the part which put her into the front rank of English-speaking actresses was Sophie Fullgarney in the same author's "The Gay Lord Quex." Among her other famous parts are: Stella de Gex in "His Excellency the Governor"; Lady Mary Lasenby in "The Admirable Crichton"; Nina Jesson in "His House in Order" (which she will play in South Africa): Marise in "The Thief"; Zoë Blundell in "Mid-Channel" (recently revived in London): Kate in "The Twelve-Pound Look": Norah Marsh in "The Land of Promise"; Caroline Ashley in "Caroline"; Olivia in "Mr. Pim Passes By" (in which, as already stated, she will open her South African season in Johannesburg); and Nelly Daventry in "Miss Nell o' New Orleans" (in which she will also be seen here). On May 17, 1911, she played Clara Douglas in the all-star command performance of "Money" at Drury Lane. On December 2, 1912, she appeared before the King at Sandringham as Rosalind in Barrie's play of that name. On June 27, 1913, she appeared as Lady Gay Spanker in the all-star revival of "London Assurance." On February 2, 1915, she appeared as Lady Teazle in the all-star revival of "The School for Scandal."

Typical of Her.

Ever brilliant and charming, Irene Vanbrugh had a pretty hard struggle for success, but when it came it left her unspoiled. Soon after the original production of "The Gay Lord Quex," Miss Vanbrugh attended a luncheon party, at which one of her neighbours was a young Army officer just home from abroad. Gathering that Miss Barnes (her real name) was on the stage, he said he understood the life was very hard, but sincerely hoped she would succeed. Not by a word or look did she betray to the youth that he was patronising the theatrical star of the day; she just adroitly changed the subject.

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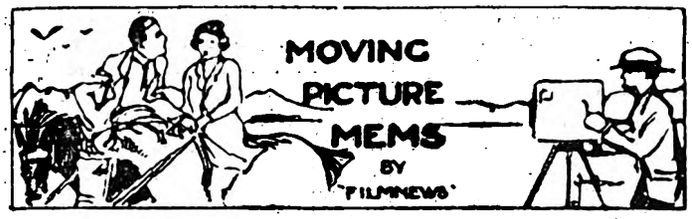
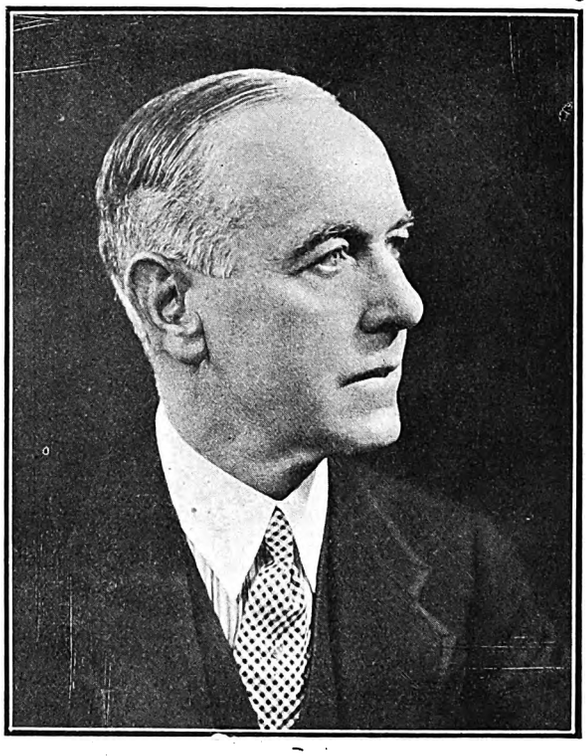


This Week's Colour-Plate: Leatrice Joy.

Leatrice Joy was born and raised in New Orleans, Louisiana. She made her *début* in motion pictures with the Nola Film Company in her home town. The title of the picture was "The Folly of Revenge," and she obtained the engagement by answering an advertisement in one of the local papers. After her work in this picture she went to New York and worked for a while in one-reel Paramount comedies. Later she travelled to Los Angeles and played in a picture with Frank Lloyd. Following this experience, Miss Joy went to San Diego and played in the John Ray stock company. After eight months of this stage experience she returned to Hollywood and appeared in such pictures as "Bunty Pulls the String," "The Tale of Two Worlds," "Ace of Hearts," "Poverty of Riches," and "Ladies Must Live." Her most recent work has been in Cecil B. de Mille's productions for Paramount, "Saturday Night" and "Manslaughter." She also appeared as leading lady for Thomas Meighan in "The Bachelor Daddy." Miss Joy has black hair and sparkling brown eyes. She has all the charm and grace which seem to be the birthright of all Southern women. While in school at the New Orleans Academy she learned a little creed which, she says, has helped her during her struggles for her advancement on the stage and screen. It is this: "Oh God, help me to win, but if, in Thy inscrutable wisdom, Thou will me not to win—then, Oh God, make me a good loser." Miss Joy is to be "featured" with Lon Chaney at the Johannesburg Orpheum next week in "The Night Rose."



COMING TO SOUTH AFRICA: MR. C. M. HALLARD, The well-known English actor, who is "featured" in the Ideal film "A Pauper Millionaire." He is coming to South Africa with Miss Irene Vanbrugh and Mr. Dion Boucicault.

Stacpoole Pleased.

Mr. H. de Vere Stacpoole, author of "The Blue Lagoon," recently turned into a photoplay by the African Film Productions, Ltd., has seen the film of his famous novel in England, and wrote as follows to the African Film Productions through the I.V.T.A., Ltd.: "It is a splendid film and a happy realisation of my work. I am very delighted with the results, and think Arthur Pusey's work is excellent. Miss Molly Adair is very fine; she is an awfully pretty girl, and a clever actress. The two children are very charming indeed, and the scenes with the baby are wonderful. I hate the usual studio film with obvious 'built-up' sets, which never succeed in getting the requisite atmosphere. 'The Blue Lagoon' is the genuine article, with superb scenery taken on the actual locations indicated in my story. I was very much impressed by the management of the native crowds and the episode of 'The Stone Man.' The love scenes, in acting and photography, are the best I have ever seen in my life."

British Empire Exhibition.

In connection with the British Empire Exhibition to be held at Wembley Park, London, in 1924, the African Film Productions, Ltd., Killarney, Johannesburg, have issued a circular to manufacturers, municipalities, agricultural societies, publicity associations, fruit growers, cattle ranchers, etc., stating that they are prepared to take industrial, scenic and topical films, each of 500 feet in length, and project them once a day during the three months that the Exhibition will be open in a stall in the South African Section. Those interested may obtain full particulars from: The General Manager, African Film Productions, Ltd., Killarney Studios, P.O. Box 2787, Johannesburg.

New Monocle Code.

When Laurette Taylor recently acted Peg for the Metro film version of "Peg o' my Heart," the part of Alaric Chichester was played by D. R. O. Hatswell, described in America as "a flagrantly British actor." Mr. Hatswell made clear the regulations governing the use of the monocle for the benefit of other men members of the cast who vainly sought to emulate his skill. The rules are: (1) The monocle must be donned without apparent effort. (2) No monocle wearer should be eligible to the title unless he can remove a cinder from his eye without releasing his grasp upon the glass. (3) The shell-rimmed, steel-rimmed or otherwise bound style of glass is frightful bad form. (4) The monocle is to be worn in the bath. The Americans in the picture failed, as Mr. Hatswell doubtless foresaw, deplorably. He reports: "I was just leaving the studio, and putting on a pipe when I heard one of the cast remark: 'How does he do it? The guy must have been born with glass in his blood!' Idiotic, eh? And untrue, absolutely."

Chief as Film Actor.

"Noted Indian tenor and movie star," "Brilliant young leader of the Cherokee Indians," "University graduate, medical doctor, lecturer, and musician" are some of the descriptions given in advertisements in American and Canadian newspapers of Chief White Elk, who arrived in London from Vancouver in December with the expressed hope of seeing the King on behalf of the Red Indians of the Dominion of Canada. "The main object of my visit is not to see the King," he said to a reporter, "but to earn money on the stage and to appear before the public as an Indian. I cannot gain any money by my title of Chief White Elk. I am looked on as chief by my people, but not by the Government. I have no power to rule, and simply come here as an artist."

Poets' Corner: Autumn.

After dark vapors have oppress'd our plains
For a long dreary season, comes a day
Born of the gentle South, and clears away
From the sick heavens all unseemly stains.
The anxious month, relievèd of its pains,
Takes as a long-lost right the feel of May;
The eyelids with the passing coolness play
Like rose leaves with the drip of Summer rains.
The calmest thoughts come round us; as of leaves
Budding—fruit ripening in stillness—Autumn suns
Smiling at eve upon the quiet sheaves—
Sweet Sappho's cheek—a smiling infant's breath—
The gradual sand that through the hour-glass runs—
A woodland rivulet—a Poet's death.

Keats.

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Music and Musicians

By "C.A.O.D."

The Coming Season.

Next month will see a resumption of local musical activities. The year-end vacation has lasted longer than usual, even the Johannesburg Musical Society having deferred the usual monthly professional concerts till March, the February date being assigned to the first Students' Concert of the year. At the March concert of the Society the programme will be sustained by Miss Ethel Visick, whose principal numbers will be the Brahms E flat Rhapsody and the Chopin B flat minor Sonata. The inclusion of the latter work gives the programme a rare interest and distinction. On Thursday evening, March 8, Miss Hanid Alexander will give a pianoforte recital in the Selborne Hall, assisted by Signor Lorenzo Danza and Mr. William Matthews. Her programme suggests that the local musical community will hear an artist of superior ability, for she will play Beethoven's *Appassionata* Sonata, and Chopin's F-minor *Ballade*, *Nocturne* in C and Black-Key Study, MacDowell's *Etude* in F-sharp, Cyril Scott's "Lotus Land," the Saint-Saëns *Etude* in the form of a *Valse*, and the Liszt Concerto for two pianos with Signor Danza. The programme is sufficiently varied to test the capacity of any player, and this capacity will include both the technical and interpretative powers of the performer. The Chopin *Ballade* is probably the least known work on the programme, its technical demands making it somewhat inaccessible to the casually trained player. Miss Alexander's reading of the "*Appassionata*" will be of interest, since the work, while it can stand on its merits despite peculiarities of any personal outlook, will always afford scope for individuality of view where this quality can be brought forward by the performer. Hence the performance of this work will probably suffice for the purpose of assessing the standard of Miss Alexander's playing. The month-end will see the final arrangements in connection with the complimentary concert to Signor Danza. A remarkable feature of this proposal is the unanimity of approval with which the idea has been received in musical circles. Signor Danza has every reason to feel gratified at the splendid evidences of goodwill and esteem that have so far been shown, and the enthusiasm which the farewell concert has created is a pleasant indication of a successful function. Both my colleagues of the daily press have expressed themselves in terms of compliment and approval, a circumstance that has not always characterised concerts of this nature. But all recognise without any qualification the value of the work that Signor Danza has done for music in Johannesburg, and I shall therefore expect to see a record audience to bid farewell to the gifted Italian pianist.

MISS HANID ALEXANDER,

Who will give a pianoforte recital in the Selborne Hall on Thursday evening, March 8.

Orchestral Programmes.

The programmes of the orchestral season to be given in Johannesburg by the Cape Town Orchestra have now been announced, and it is seen that the scheme of concerts has been made as musically attractive as possible. An executive committee to assist in the work of organisation has been formed as follows: Chairman: Sir Evelyn Wallers; Committee: Lady Wallers, Mrs. Ashburnham, Lady Dalrymple, Mrs. Whitehouse, Dr. Orenstein, Professor Kirby, Messrs. F. C. Sturrock, W. Seals Wood, F. Peabody Rice, A. D. Viney, and John Connell, with Miss Noel Burchmore as hon. secretary. The committee, in issuing the details of the Symphony Concerts, has addressed a special appeal to the music-lovers on the Rand: "For various reasons the entire financial responsibility of the season will be shouldered by the Orchestra, and not, as hitherto, by Johannesburg. It is, therefore, the duty of all to see that this confidence is justified. In order to meet the economic conditions of to-day, the subscription and admission prices have been fixed on such a low scale as to bring the concerts within the reach of all. With regard to the programmes, it will be seen that the different series of concerts planned will make an appeal to every taste. We feel sure that the proposed season will meet with wholehearted and enthusiastic support." As was mentioned on this page recently, the Cape Orchestra has so far been singularly unfortunate in the conditions which greeted it on each of its former tours. The coming season promises to be a welcome exception, and the measure of support accorded the Orchestra will afford a reliable indication of the esteem with which this body is regarded in Johannesburg. The Symphony programmes include only one of the Beethoven Symphonies, the fourth in B flat, Op. 60. The other Symphonies will be Glazounov's in C minor, No. 6, Op. 58, the Franck Symphony in D minor, Mozart in E flat, Brahms in E minor, Op. 98, Tchaikovsky's Fifth in E minor, Op. 64, and at the eighth concert a Wagner programme will be presented. Among the instrumental soloists are Mr. Sydney Rosenbloom, who will play the Liszt Piano Concerto in E flat at the first concert, when Strauss' "Death and Transfiguration" will also be performed; Mr. H. Tate-Gilder, who will take the solo in Mackenzie's Pibroch Suite for violin and orchestra; little Alannah Elias, who will be heard again, this time in Beethoven's Piano Concerto in C minor, at the fourth concert, which will also see a first local performance of Strauss' Tone Poem "Don Juan"; Mr. John Spink, who will play the Saint-Saëns Violin Concerto No. 3; Madame Wedlake-Santanera, who will appear at the Tchaikovsky concert, playing the B-flat minor Concerto; and Mrs. J. Whitehouse, who will play the Beethoven Violin Concerto at the eighth concert.

W. WHITE & SON MUSIC SALOONS.
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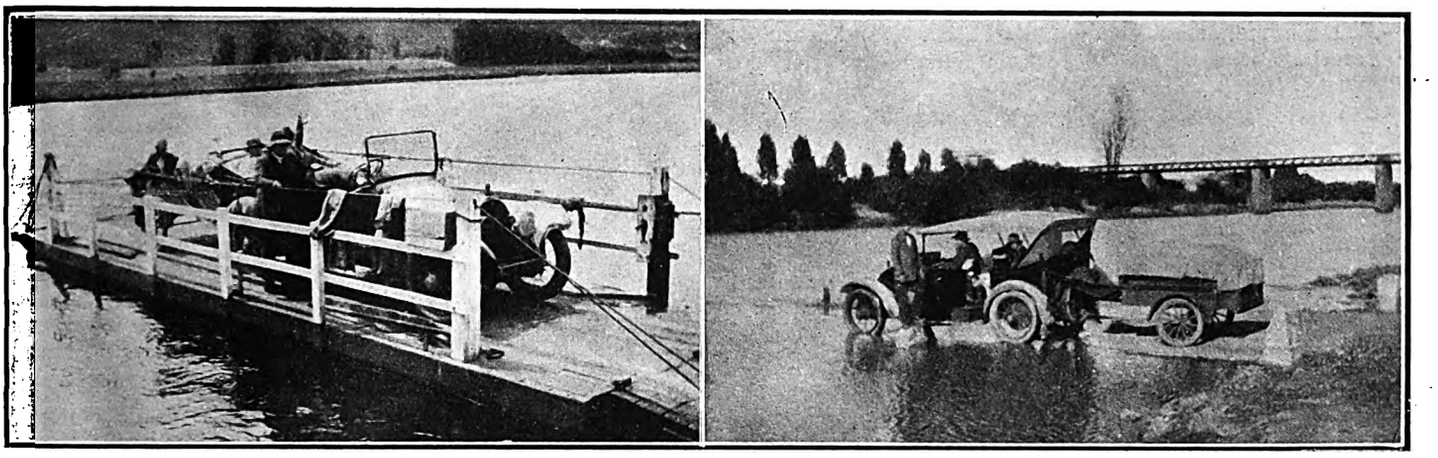
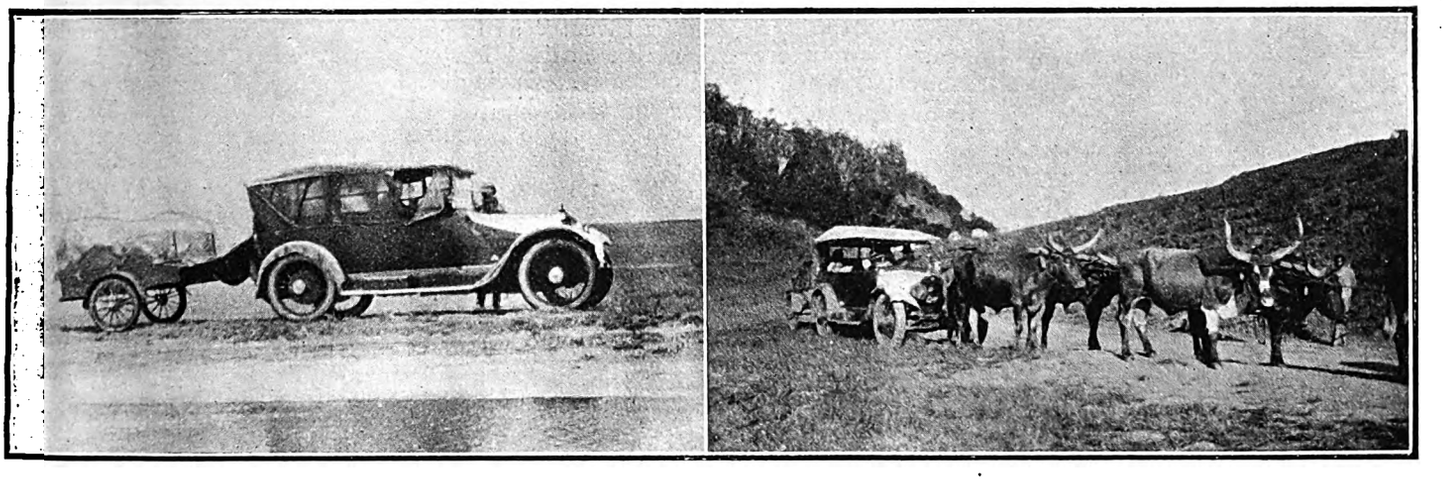
ROUND SOUTH AFRICA WITH CAR AND TRAILER.



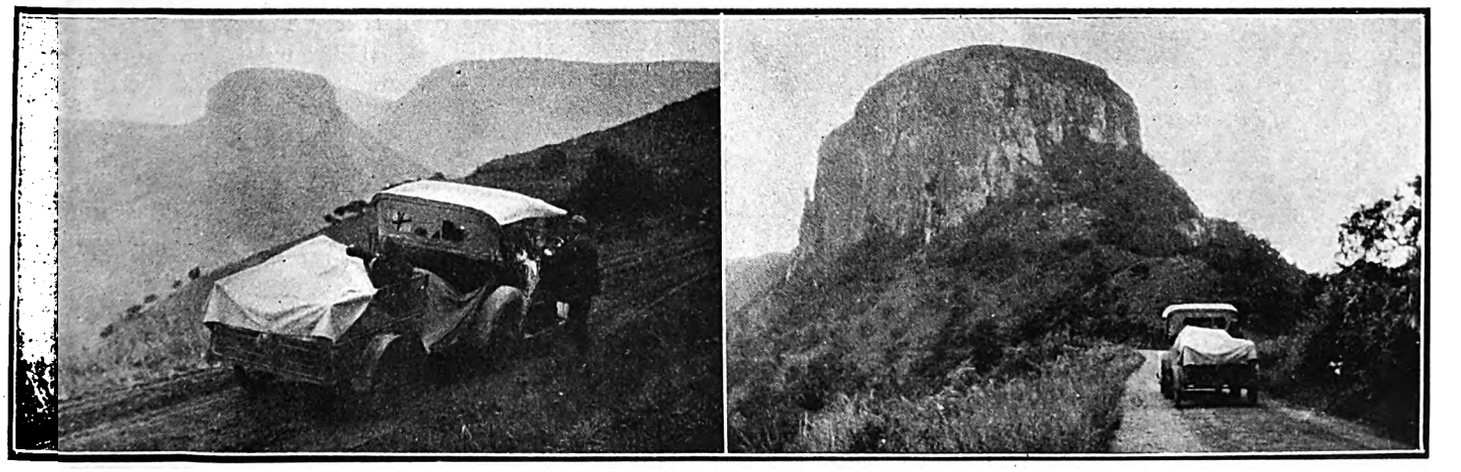
A PIONEER TRAILER-TRIP: 3,800 MILES AND ONLY ONE PUNCTURE.

Dr. and Mrs. V. Kincaid-Smith, of Johannesburg, with their son and daughter and a native servant, recently made the first long motor tour undertaken in South Africa with a trailer attachment. They travelled from Johannesburg to Saldanha Bay and then practically all round the coast of the sub-continent to Durban. Their equipment weighed over two tons and the distance covered was 3,800 miles. During the whole journey there was only one puncture, and that was to a wheel of the trailer. The picture on the left shows the car crossing a river by punt in the Cape Province, and that on the right shows the car and trailer about to be driven across a drift on the Vaal River.



A WET DAWN ON THE KARROO.

HAULED OUT OF TROUBLE.



AMONG THE TRANSKEI MOUNTAINS.

NEAR PORT ST. JOHNS.

M. Edward Agency photos.

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JO'BURG SNAPSHOTS.

By JENKYN.

FIFTEEN men on a dead man's chest! Yo! ho! ho! and a bottle of rum! Reader, hast ever felt the deadly fascination of loot? Moidores, doubloons and pieces-of-eight! Silver crucifixes, ingots of gold, and jewels rare in ancient settings! Palm-fringed atolls, lonely cays, and coral caves! The Jolly Roger and the Spanish Main, Captain Kidd, Morgan, and Long John Silver! Have you never plunged imaginary hands wrist-deep into

Dreamland Treasure-Chests?

Of course you have, and doesn't it thrill—doesn't it glow! It is love of loot that lured the lucre from the pockets of the shareholders in the *Grosvenor* Syndicate, that inspires vagrom men to go searching for Kruger's illusory buried hoard, that led Lord Carnarvon to the Tomb of Tutankh-Amen. Archæology, forsooth! Bah! and likewise tush! At the back of all the scientific sculduddery there is always to be found this primitive, acquisitive love of loot.

* * *

At the same time, I don't wish to seem to attempt to minimise the value of Lord Carnarvon's find. After they have finished the pretty squabble that (at the time of writing) is giving away the archæological game so beautifully, there will certainly be discoveries of great interest and value. Even in the ante-chamber we have had quite a spot-light thrown on the methods and manners of the period. He must have been a cheery young feller, this Tutankh-Amen! And the way he splashed gold-leaf about would make your mouth water. Let us invoke the aid of sweet poesy and try to ascertain exactly what happened

In the Days of Tutankh-Amen.*

You've heard about the wondrous tomb
They've found in lands Egyptian,
With jewels rare in every room,
And wealth beyond description.
Well, living now has got so dear,
One thing is all I "axes"—
Please send some gold along down here
To pay our rent and taxes.

REFRAIN.

The methods of those ancient days
Were good, though quite alarmin'—
If lords and rulers got too hot
The Emp'ror soon was on the spot
To execute the blinkin' lot,
In the days of Tutankhamen.

If down to Durban you would go
To dodge the wintry weather
And practise swimming, don't you know,
In the (almost) altogether,
You'll find there bathing in the sea,
In garments scant and queer,
Your next-door neighbour, Mrs. B.,
Who lives on the Berea.
But back in old Egyptian days,
When the *Herren* and the *Damen*
Went bathing in the good old Nile,
Things got so hot, that in a while
The water soon commenced to bile,
In the days of Tutankhamen.

When Jo'burg ladies start to bawl,
In shrill soprano squealing,
You've got to listen to the squall—
It is an awful feeling;
But in that old Egyptian day,
If ladies of the harem
Desired to sing, or else to play,
They found a way to scare 'em.
When a maiden fair commenced to sing
Her *répertoire* from "Carmen,"
They had a glorious antidote—
When she let out her big top-note
The royal eunuch cut her throat,
In the days of Tutankhamen.

You know, of course, the reason why
Girls get no chance to marry—
The cost of living is so high
The men are prone to tarry;
But in those prehistoric days
They cut a different caper—
A man who wished to wed just put
An advert. in the paper.

And when the wedding-bells rang out
And the curate bleated "Amen,"
The wives were there, a surging mob,
The dark, the fair, the copper-nob,
And the market price was four-a-bob,
In the days of Tutankhamen.

* * *

She was not precisely what one would call a flapper. She had seen some fifty-five summers—and heaven only knows how many winters. She fluttered daintily up the stairs of a certain Johannesburg *café* with a young swain in attendance. It was obvious that she was what some people call "a chicken-stealer." She had robbed some maternal hen-roost of its wee ewe lamb. Which is mixed metaphor, because lambs are not usually found in chicken-roosts, nor do they wear

Mauve Silk Socks

and knitted neckties. Slowly they threaded their way through the crowded restaurant till they reached an unoccupied table, where they sat down and awaited the patient Hebe. (Her name wasn't Hebe, by the way, but wot the 'ell's the odds?) The waitress arrived and asked for the order. The lady scanned the *menu*, smiled till all her golden teeth were fully displayed with an effect like "Sunrise at Mafeking," and a glow come into her "*chambre-à-coucher*" eyes as she cooed: "Derek, darling, I think I'll have a *Passion-fruit Sundae!*"

* * *

This is the story of the Energetic Man who went to Hades. He leapt lightly aboard Charon's boat—murmuring "Beaver!" as he gazed upon the whiskered countenance of the ancient ferryman—and crossed the Styx without difficulty. Having been a member of the Rand Hunt Club, going Over the Sticks had no terrors for him. He got past Cerberus, the guardian of the gates, with ease. Unlike Kipling's Tomlinson, he had very definite sins to his credit. For one thing, he had neglected to pay his Poll Tax. He found the climate warm, but quite endurable. He had once lived in Komati Poort, so didn't mind the heat. After about two thousand years' residence in the shades, however, he felt that existence was beginning to pall, because he had nothing to do, so he sought an interview with Beëlzebub. He pointed out to the Arch-Dæmon that he was a man of indomitable energy, that eternity was a long time, and he begged for something to do. "All right," said the Devil, "come with me." They strolled over hill and dale for fourteen hundred miles or so till they came to a kopje of molten lead. "Take this shovel," said his guide, handing him a small spade, such as is used by children on the sands of Durban, "and with it remove that hill from where it is to that place over there," indicating a spot some fifty-six miles away. Twenty-five thousand years elapsed and

The Devil Passed That Way

again and said to the Energetic Man: "How are you getting on?" "I've just finished," said he, "and for the love of Gehenna give me something to DO. Remember, I'm here for eternity." "All right," said Beëlzebub, "come with me." So they went for another walk for about a hundred and fifty miles until they came to a lake of boiling oil. "Here," said the Devil, "take this spoon"—handing him a small salt-spoon—"and with it empty this lake into the hole you made when you moved the kopje. It's only a hundred and fifty miles each way, so it won't take you long." After a period of forty-three thousand years or so the Devil passed that way again and said: "How progresseth the work?" The Energetic Man replied, "I've just finished the very last drop, and I'm ready for another job. Do please remember that I'm here for eternity!" "Very good," said the Boss, "come with me" So they walked for a couple of thousand miles until they met a little man in a fireproof kilt with legs that had evidently been warped by the heat, who was leaning on a curly stick. "Allow me to present you to ——" here he mentioned the name of a

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(*Continued on page 10.*)

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In The Bright Lights.

"ROUND IN 50."

EMPIRE'S 28TH REVUE ON MARCH 19: A BRILLIANT PRODUCTION PROMISED.

ON Monday, March 19, the Empire's twenty-eighth revue, "Round in 50," will be produced. It is described as "a musical adventure" in seventeen scenes, book by Sax Rohmer, Julian Wylie and Lauri Wylie, lyrics by Clifford Harris and others, music composed and selected by Herman Finck and the late J. W. Tate. It had its first performance on any stage at the Empire, Cardiff, on March 6, 1922, and was transferred on March 16 to the London Hippodrome, where it ran until just before Christmas, when it had to be removed to make room for the pantomime "Cinderella." It is now doing the No. 1 Tour of the English Provinces.

"Round in 50" has a well-defined story—a modern variation of Jules Verne's famous novel, "Round the World in 80 Days." Phineas Fogg, the principal character in the novel, finding his nephew Phil leading a gay life in London, threatens to disinherit him unless he accomplishes the feat which his uncle performed; but owing to the vast improvement in the method of travel, he must do it in fifty days instead of in eighty. The challenge is made at the Gridiron Club in London, and Phil accepts and starts on the tour accompanied by Jill Carey (a lady journalist), Inspector Tutt and Detective Tippett (of Scotland Yard), Penelope (a telephone girl), and Harold (his man-servant). The trip provides the story—a thrilling and entertaining one, played in seventeen scenes, laid in England, France, Italy, Burmah, China, and the United States of America. Phil Fogg returns to the Gridiron Club on the stroke of midnight on the fiftieth day, having experienced the most wonderful adventures and hairbreadth escapes.

There is not a dull moment from first to last, and there are brilliant scenes, magnificent dresses, haunting songs, graceful dancing, and charming lighting effects. At the Hôtel de l'Europe, Brindisi, there occurs the first vocal *ballet*, "My Lady Liqueur," introducing sixteen or seventeen different kinds of liqueur, from the common-or-garden Cherry Brandy to the rarer thrills of *Poussée Café*, *Crême d'Angelique*, *Crême de Ciel* and *Cordiale Médoc*. The next *ballet* takes place in China, and is entitled "The Romance of the Tea Leaves." The scene is set entirely in black and white, and the entire company represent old Chinese ivory carvings. In contrast, there is an orange-grove scene in California, showing a nigger jubilee and a quaint banjo band—a blend of colours, culminating in nightfall, with every orange a glowing light. There is also a *cabaret* scene in San Francisco, and a scene in Sing-Sing Prison, and as a *finale* there are seven entire scenes presented in twenty minutes.

Among the musical numbers are: "Ambrose," "Jill," "Chief Inspector Tutt," "Lady Liqueur," "Nerves," "Spoony Waltz," "Tea Leaves," "Strut, Miss Lizzie," "The Greaser Glide," "Sing-Sing," "Uncle Sambo," "What Did Gladstone Say?" and "Harlequin Rag."

The producer is Captain F. Maxwell-Stewart, who is of the opinion that "Round in 50" will appeal to the finer senses as a blend of the best features of musical-comedy and revue.

EMPIRE PALACE.

HUMOUR is the keynote of this week's programme at the Empire. "A laugh for all" is the motto of the show.

The Great Wieland does some very clever comedy juggling and sleight-of-hand tricks, and is assisted in raising laughter by a whipping-machine that chastises him severely if he happens to make a mistake. He finishes by catching, on a fork held in his mouth, a number of balls thrown at him from the audience.

Anna Hana, paying her fourth visit to South Africa, is as popular as ever. She wears some wonderful gowns, and sings several bright numbers in attractive style.

Frank Powell, the third newcomer this week, is a character patter comedian whose act is proving much to the taste of Empire audiences.

Haywood and Hay, Stephenson and Macbeth, Maxwell Carew, Cornelius and Constance, and Dora Dare continue to contribute their share to a particularly breezy entertainment which is drawing good houses.

HIS MAJESTY'S THEATRE.

AFTER completing a run of just under five weeks "Partners Again" had its last performance at His Majesty's Theatre on Thursday night — to be succeeded this Friday evening by "Welcome, Stranger!"

The full story of "Welcome, Stranger!" and the cast were given in THE PICTORIAL last week, and photographs of some of the principal characters are reproduced on pages 14 and 15 of this issue.

The play is exceedingly funny and is cleverly characterised, in addition to which it has a great plot. It tells an interesting story of how a Jew came to a backward American town and by sheer brains and perseverance, and in the face of a strong anti-Semite opposition, gave it an important position in the State.

Mr. Nicholas Adams as the Jewish hero and Mr. Augustus Yorke as Clem Beemis, an old man who befriends him, may be depended upon to be every bit as good as they were in the respective parts of Perlmutter and Potash.

JO'BURG SNAPSHOTS.

(*Continued from Page 8.*)

famous Scots comedian "You will remain with this gentleman and chat pleasantly with him until such time as he asks you to join him in a drink!" . . . . . "Apollyon be praised!" shrieked the Energetic Man in an ecstasy of delight, "*I've got a job for Eternity at Last!*"

* * *

A story related to me by George Bass, a star comedian without the slightest suspicion of side, who is now well on his way home, caused me much amusement. A certain *impresario* was touring

A Dud Operatic Company

through the small towns of the United States. Business was shocking—and they deserved it. Standing in the wings in an interval between the acts, the boss muttered angrily, "I'll sack the gaddam lot!" Just then the tenor came round the corner, doing vocal exercises: "Mi! Mi! Mi! Mi!" he bleated. "Yes, you!" said the manager with fury. "You'll be the first to go!"

* * *

There are various ideas as to what constitutes beauty, and the lure of London to the average Cockney is irresistible. Wherever he may be there is only one city in the world to the true-born Londoner, and that is "the little village near Croydon." Some years ago a comedian named Ted Cowan visited Johannesburg. His principal claim to fame was that he was a brother to Sam Mayo, and was the champion sprinter of the profession. A friend of mine one morning

Induced Him to Visit Joubert Park.

The month was January, and the Park after recent rains was at its very best. My friend reminded Cowan of the probable weather conditions at home and said: "Isn't this gorgeous?" The comedian replied disgustedly: "Gr-r-r-h! Call this gorgeous? Blimey, gimme the Brixton Road—closing-time at the old Black Horse, a bottle o' Whitbread's Ale in me pocket, a pennorf o' chips, an' a middle bit o' Sam Isaac's plaice in a greasy bit o' noospaper in me 'and for me supper—fog all rahnd me, so's I can't see me nose before me face, up to me eyes in snow an' sleet an' slush. . . . . *That's what I call gorgeous!*"

EMPIRE, MARCH 19: "ROUND IN 50."

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JOHANNESBURG, Tuesday afternoon.

ANGLO-AMERICAN stocks provide the feature, with Consolidated Diamonds most prominent as regards volume—London has probably taken 20,000—and Brakpans most noteworthy as regards price, the current quotation of 63s. marking a rise of 5s. on the week. Hitherto this has been a stock not widely dealt in locally, and on occasion falling out of the list altogether. But now that it has come under the ægis of the Anglo-American Corporation more completely, and the chief sponsor of the group (Sir Ernest Oppenheimer) has returned to the Rand, this state of things is likely to be altered. A calculation published in *The Financial Times*, London, indicates that both this mine and Springs have a profit in their ore-reserves substantially in excess of their current market valuations. Springs, though less spectacularly, have moved up a florin to 48s. 9d. Anglo-Americans themselves are 25s., and West Springs 16s. 3d.

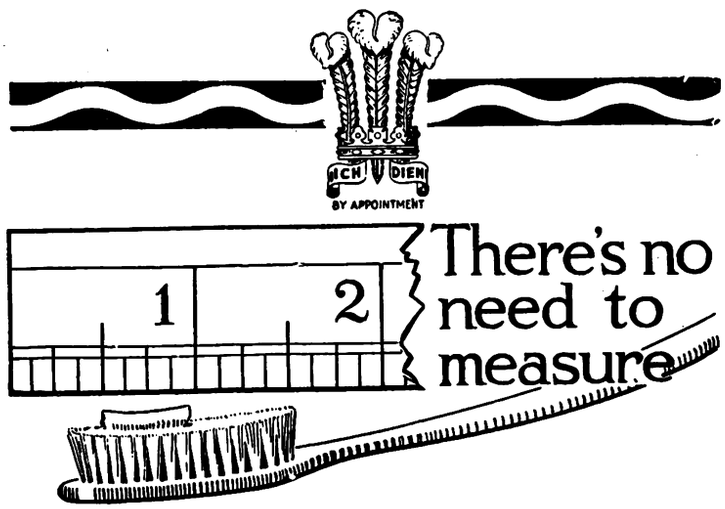
Nigels before 'Change this morning were taken, presumably for London, at 12s., a rise of two shillings since the last transaction, but later became 11s. sellers. Coronations have been a good market up to 6s. 1d., while the Options have practically doubled in price at 2s. 6d.

In diamonds there has been some activity. Crowns are 5s. 10d., Frank Smiths 3s. 9d. The South-Wests of "boomy" memory (were they not once £8¼?) were dealt in at a similar number of pence—namely, business done at 9d.—while odd lots of Invictas (I suppose that is a new diamond syndicate) were traded at 20s. The rise in the price of the metal to £200 per ton created a flutter in tin shares, with Rooibergs up to 5s., which was not maintained, as they are only 4s. 1d. at lunch-time, while Leeuwpoorts have kept their rise better at 5s. 2d.

Nourses have shown a better tendency on an expectation of a profit of £6,000 for February, and Randfonteins are ninepence better on the week at 23s. 3d., and a strong "tip," though you may have to wait.

The two mines of the Union Corporation group have notified the results of the re-estimation of their ore-reserves. Modder Deep now has 4,800,000 tons valued at 9·3 dwt. over the generous stoping-width of 76 inches. This is an increase of no less than 425,000 tons. Recently the company has been making a profit of rather over 30s. a ton, but the recovery has been over 10½ dwt., which may be a little high even allowing for sorting. The shares are standing at eight-and-a-half times their face value of 5s., which makes the market valuation of the mine 4¼ millions. Even if we cut down the profit to 25s. a ton, the profit contained in the ore-reserves would be 6 millions; if the present 30s. be maintained throughout, the figure would be nearly 7¼ millions. This must be one of the finest "terminable annuities" in the world, yielding about 17 per cent. on the present price, with 8 years absolutely assured, and half as long again, perhaps twice as long, in ground not yet developed, but almost certain to be good. We sometimes hear that mining shares are not suited "for widows and orphans." Well, it's not so bad a deal to provide funds for Mary's and Willie's education for ten years with a capital expenditure of £215. As to the widows, "merry" or otherwise, their suitability depends on that delicate question—of age!

Geduld has to content itself with a million tons less than its stable companion, namely 3,800,000 tons, and despite the good development at No. 7 shaft the value remains at just over 8 dwt. But there are also two-and-a-half million tons assaying 4½ dwt., large sections of which may be payable. Put the two together, and you get a considerably larger reserve than at Modder Deep, and still going 6½ dwt. With a slight reduction in costs, Geduld should make a steady 15s. profit a ton.



About half an inch—That's all!

But it must be

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Contrast this wonderful economy with the messy and wasteful methods necessarily employed when using an inferior tooth paste.

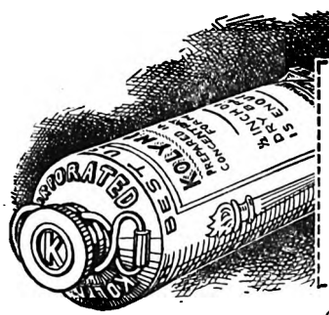
Half-an-inch on a dry brush is all that is required, because Kolynos Dental Cream is highly concentrated. It contains no particle of grit or other harmful ingredient, is antiseptic, cleansing and refreshing, and leaves the mouth and throat in a perfectly healthy condition.

A large tube is sufficient for *two months'* use.

Kolynos Dental Cream is the* Cheapest *in the end

When in use it is most economical; when not in use its high efficiency is kept intact by the cunningly devised Captive Cap.

Test this economical and efficient Dental Cream to-day



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Please send me a free sample tube of Kolynos.
Mr., Mrs. or Miss .....
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Please give full address and write plainly.

POST THE COUPON TO-DAY.

KOLYNOS is best used on a DRY BRUSH.

HIS MAJESTY'S: AUGUSTUS YORKE AND NICHOLAS ADAMS.

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A New Charm

Came to millions in this way

Millions of people have gained new charm through whiter, prettier teeth. You see them everywhere. The reason lies in a new cleaning method. Careful people of some fifty nations are using it to-day.

Test this method if you do not know it. People all about you have proved its importance. See what it means to you.

Combats the film

One purpose is to combat film on teeth—that viscous film you feel. It clings to teeth, enters crevices and remains. It absorbs stains, making the teeth look dingy. Then it forms cloudy coats. Tartar is based on film.

Film also holds food substance which ferments and forms acids. It holds the acids in contact with the teeth and the acids may cause decay.

No ordinary tooth paste effectively combats film. So, under old methods, tooth troubles constantly increased, and beautiful teeth were seen less often than to-day.

Two ways found

To meet this situation, dental science searched for ways to fight film, and two ways were found. One acts to curdle film, one to remove it, and without any harmful scouring.

Able authorities proved these methods effective. Then a new-type tooth paste was created, based on modern research. The name is Pepsodent. These two great film combatants are embodied in it. Then dentists the world over began to advise its use.

Other factors

But Pepsodent brings other effects which old ways did not bring. It multiplies the akalinity of the saliva. That is there to neutralize mouth acids which may cause tooth decay.

It multiplies the starch digestant in the saliva. That is there to digest starch deposits on teeth which may otherwise ferment and form acids.

Thus it gives manifold power to Nature's great tooth-protecting agents. And everywhere this means to people a new dental era.

Watch the man

Men who smoke find that tobacco particularly stains that film. Such men see conspicuous results. But most people's teeth, of every age, are clouded more or less.

Send the coupon for a 10-Day tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

That test will give you new ideas of what clean teeth mean. You will want your family to always have them, we believe. Cut out the coupon now.

Pepsodent

The New-Day Dentifrice.

Now made in

Two Sizes

1/9 & 2/9

At all chemists and stores

Pepsodent

The New-Day Dentifrice

A scientific film combatant, which whitens, cleans and protects the teeth without use of harmful grit.

Sold in two sizes—1/9 & 2/9.

976

10-DAY TUBE FREE

VERRINDER, LTD.,
P.O. Box, 6824, Johannesburg.
Mail 10-Day Tube of Pepsodent to

Name .....

Address .....

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Give full address. Write plainly. Only one tube to a family.

S. A. Pic. 3/3/23.

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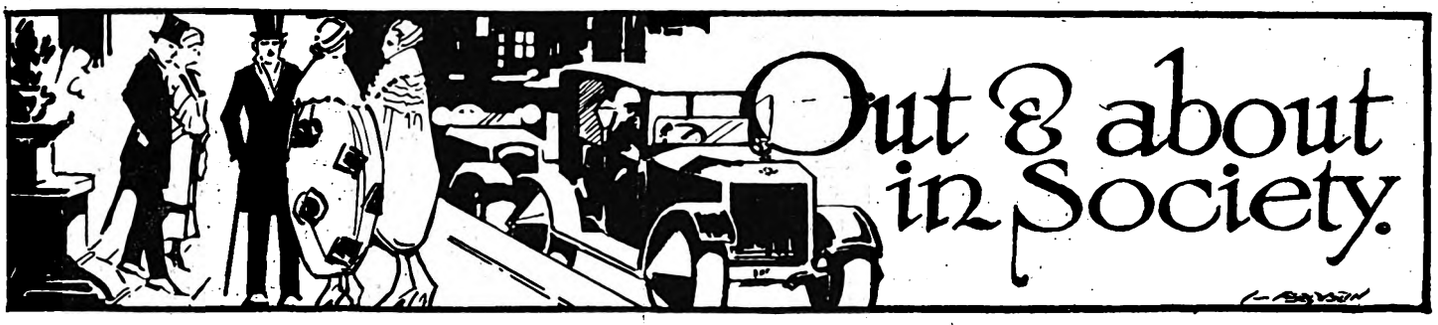

[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

The Social Whirl.

Ah me! was it only last week I was bemoaning the lack of anything doing in the Social world? If so, the gods must have heard me and put on their thinking-caps, with the result that every organisation seems suddenly to have made up its mind, and *fêtes* and concerts are the order of the day, with a few garden-parties to make up the balance. And who more competent than Johannesburg to give such parties, with its wonderful homes and glorious gardens? Of course, now that "Arcadia" has become, or is about to become, an Orphanage, we have lost one of our show houses, and in Lady Phillips a hostess who has few rivals. Sir Ernest and Lady Oppenheimer have just secured "Marioncourt," the lovely home of Mr. and Mrs. Douglas Christopherson, and Mrs. Elli Marks is moving into Mr. Gain's late residence on the Valley Road. At Lady Dalrymple's wonderful home there was a meeting of ladies of the Women's South African Party last week in connection with the Parktown Branch, the oak-panelled reception room being well filled. I, for one, always feel the happiness of sitting in a large comfortable chair, getting through the business of the meeting, instead of bolt upright on an unsympathetic "hall"-chair. Beautiful surroundings do tend to make one more full of the milk of human kindness, and I am sure one can get more out of people by just remembering that. I looked at Lady Dalrymple, in her elegant black *crêpe-moracaine* gown with its fringe-edged panels and sleeves and her rose hat wreathed in flowers, and at the grand piano, where a magnificent vase of large white and yellow caly-poppies caught the eye, and I felt that truly my lot was cast in pleasant places. From the long windows a wonderful panorama unspread itself, and when Mr. Frank Brown spoke most intriguingly, a bold man among so many ladies, one settled oneself afresh and tried to forget the distraction of blue hills far away in the distance, green lawns nearer home and gorgeous blossoms. Miss Meeser, the capable hon. secretary, gave an account of the Branch movements, and Lady Dalrymple mentioned that a ball was to be held in the Town Hall later in aid of Party funds, and that it was expected to be a very brilliant gathering.

LADY OPPENHEIMER.

Lady Oppenheimer is a new Johannesburg hostess, as she and her husband, Sir Ernest Oppenheimer, have just secured "Marioncourt," Parktown, the late residence of Mr. and Mrs. Douglas Christopherson.

Forthcoming Functions.

The *fête* in aid of the S.O.E. Children's Cottage Home next Saturday in the Town Hall promises to be a very successful affair and one that deserves support. The same day there will be a *fête* at "Berrell," Galway Road, Parkview, organised by Mrs. Baxter in aid of the Good Shepherd's Home and the Nazareth Home. Mrs. Baxter is assisted by Mrs. McKenna, and, apart from the stalls, there will be a concert and Miss Violet Kirby's and Miss Spink's pupils will dance. The *fête* will finish up with a dance. Then there was a very good meeting of ladies at the Grand National Hotel to discuss and arrange the details of the *fête* to be held on April 4 in the Town Hall. Organised by the Catholic Women's Association, it is intended to use the money to complete their cot in the Transvaal Memorial Hospital for Children and to augment the funds of the Ladies of Charity, who do such wonderful work. Her Royal Highness Princess Arthur of Connaught has graciously extended her patronage, and with Mrs. Sullivan as chair and Mrs. Ebden Bell vice-chair, success is assured. I liked the rule laid down that each stall may have anything and everything on it. This, dear ladies, makes it so much easier for the stall-holders, and is a practical idea. Don't you think we are a wee bit inclined to let effect weigh over-much with us in Johannesburg? Special dresses and special settings, while very attractive, cost a great deal; and then, to add to one's troubles, the sweet-stall may not accept—a doll "because that belongs to my stall," says Mrs. Jones. However, Mesdames Stanley, Jardine, A. J. Anderson, Woolgar, Holm, Sevenoaks, Conway, Bell and Sullivan, the Ladies of Charity, are taking a stall. Mesdames Beardwood, Vaughan, Binden, Monahan and Rowland have the Yeoville stall; Mesdames Vallance and Stuart the Mayfair stall, and Mesdames Hiron, Moir and Miss Welsh the Utility stall. The Tobacconist stall will be in the hands of the Misses Goller, Kennedy and Bush, and Mrs. Renwick will take charge of the ice cream, post office and competitions. In this connection I think the idea is excellent. Prizes will be awarded for various articles, the whole of the entries becoming the property of the *fête* and so going to swell their funds. La Rochelle

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will be represented by Mesdames Smith and Keegan, and Mrs. McInemey will take the Children of Mary stall and Mrs. Bertie Walsh the shooting gallery.

A Reunion at Pretoria.

Polley's Hotel, Pretoria, was *en fête* on Friday evening, when the British Empire Service League had a Reunion in the large dining-room. I wonder if we, a splendid fighting nation, are not prone to forget what we owe to our soldiers. It was easy to bid them go amid the enthusiasm and the shouting, to bid them save us at their risk, to promise to keep the home fires burning till they returned, but what have we done? Much, very much, but there is so much more to do. How many of us realise that in the General Hospital, Johannesburg, there are about twenty soldiers, one cheery soul with both legs off, and that were it not for Mrs. T. F. Allen and a few ladies they would lie there with no token at all from the townsfolk. Cigarettes and magazines are wanted, and Mrs. Allen will be glad to receive them and to see that the men get them. It is little enough we can do—keep our magazines and buy a few cigarettes; we spend more than that each day, don't we? To come back to Polley's—it's a long cry from the General Hospital. Would it could be done so quickly. It is glorious motoring in the daytime to Pretoria, but at night the tree-fringed road seems eerie and ghosties surely come stealing across the veld. Lieut.-Col. Christian, D.S.O., M.C., was in the chair at the Reunion, and Mrs. Veale, the late Mayoress, gowned in cinnamon-brown, and Mrs. Grant Mackenzie, in a *chic* black frock embroidered in beads, the chair and vice-chair respectively of the Women's Auxiliary, were both present. Matron Stanford, Matron-in-Chief of the Defence Force, wore a pretty black gown with embroidery of oyster-beads and rose-leaves. Matron Shepley, R.R.C., was also present. Mrs. Edwards had on a handsome black gown, and Mrs. Verrinder wore navy-blue and white. Mrs. Savage's black frock had lace sleeves, and Mrs. Battle had on rose and blue patterned

MRS. J. C. SMUTS,

Wife of the Prime Minister of the Union of South Africa, who has been spending a few weeks at Pretoria prior to rejoining her husband at the Cape.

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silk. Mrs. Morrison wore black georgette embroidered in black beads, and Mrs. Polley silver-grey piped with white. Sister Brebner wore flame *crêpe-de-chine*, a fascinating colour, and Miss Edwards had tiny frills on her primrose silk with georgette sleeves of the same shade. Mrs. Murray wore lavender and Mrs. Krige royal-blue. Mrs. Gillient May was gowned in jade under green and gold patterned ninon, and Mrs. Everett came in blue. Those present included also Mr. and Mrs. d'Hotman de Villiers, Colonel Edwards (the secretary, who gave a very interesting report of the work done and paid a tribute to the Women's Auxiliary), Colonel Mitchell Baker, Major Savage, Major Armstrong, Major Mills, Captain Clark (Nahoonspruit) and Captain Walker.

A New Junior S.A.P. Branch.

Then we journeyed further to the beautiful residence of Mr. and Mrs. A. Andresen, who had consented to become the sponsors of the first Pretoria Branch of the Junior S.A.P. to be formed. Large arc-lights shed their light on the green lawns and on the merry crowd asembled at the small tables. There was a note of real earnestness underlying the meeting, and one felt that in bringing the young to an understanding of their duty to their country Mr. T. F. Allen has done something tangible that deserves recognition. Destructive criticism, as usual, is cheap, but anyone bringing forward a constructive policy is hard to find. After Mr. Allen had explained the objects of the meeting a chairman was elected in the person of Mr. Fielding, a well-known Pretoria footballer. He will be assisted by Mr. Philip Everett as chair, Miss Anderson as hon. secretary, and Messrs. A. Tinley, H. Wood, E. Ashley and A. Fielding, with the Misses Pretorius and Z. Bloemsma, as committee. Mrs. J. C. Smuts, who motored over from Irene, was present, wearing a black gown and a rose scarf in georgette with design in rose, black and green at the ends. Commenting on its beauty, I was told by Mrs. Smuts that she was very proud of it, as it had been made by "our disabled soldiers." Many of us will remember the exhibition of "painted fabrics" held in Johannesburg some time ago "fathered" by Sir Frank Benson and his company. H.R.H. Princess Arthur of Connaught is also the possessor of some lovely examples of their work, including a *chic* mauve georgette frock and a wonderful evening cloak of velvet. Mrs. Smuts thanked Mr. Allen for coming to Pretoria and starting the Branch, which she felt sure would be a success and would be the forerunner of many more. After the meeting dancing was indulged in by the young people, and so the first S.A.P. Juniors in Pretoria were brought together. Mrs. Andresen, the hostess, wore a handsome wine-coloured gown with georgette patterned in wine and rose for sleeves and panels. Her two daughters assisted her. Mrs. Godfrey Ross came in a handsome lilac silk gown with real lace collar. Mrs. T. F. Allen was *chic* in blue mirror velvet with Russian sleeves and sash in gold, blue and rose. Her velvet hat had a beautiful osprey mount. Mrs. Corbishley came in primrose silk, and Mrs. Williamson in slate *charmeuse* with gold lace panels. Miss Winnie Andresen was very charming in white net over primrose, and Miss Rhodda wore rose. Miss Anderson also had on a pretty primrose frock with lace over, and Miss Madge Williamson came in white *charmeuse*. Miss Norah Barrett, a very dainty "flapper," wore blue brocade with a net skirt of the same shade, and Miss Mavis Cowie wore shot-gold and blue. Her sister, Miss Florrie Cowie, came in blue taffetas. Mrs. Ramsbottom wore apricot *charmeuse* with fringes of the same shade. Mrs. Grant Mackenzie came in black and Miss Gordon Macintosh in pale pink. Assistant Scoutmaster A. R. Elliott, of the Pretoria Gymnasium Scouts, formerly called Louis Botha's Own Scouts, was a tower of strength during the evening, assisting in every way. By the way, still talking of Pretoria, they have started a boating club, on the new dam, which should have a great future.

MRS. A. ANDRESEN, OF PRETORIA,

Who was the hostess last week at the formation of the first Pretoria Branch of the Junior S.A.P.

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Presentation to the Ex-Mayoress.

There was a quiet but interesting little ceremony at The Lounge this week, when a presentation of a handsome gold brooch and an address was made to the late Mayoress of Johannesburg, Mrs. Sam Hancock, by Mrs. T. F. Allen, on behalf of the ladies' committee who had assisted the Mayoress during her term of office. They are Mesdames Allen, Joe Cohen, Frankel, Isaacs, Robson and Taylor. After tea Mrs. Hancock thanked the ladies in a few appropriate words.

High School Old Girls' Club.

On Saturday afternoon the Johannesburg High School Old Girls' Club gave a tennis afternoon in the grounds of the school to give the Old Girls a chance to welcome the new principal, Miss Temperley. The weather was glorious, and most of the guests wore pretty summer frocks. Miss Temperley, who was among the tennis players, wore white silk and a rustic straw hat. Miss Sussman, the hon. secretary, who does so much for the Club, looked to the comfort of everyone, and as the turnout much exceeded expectations she had a difficult task. Mrs. Isobel Saloman, who was the first girl enrolled at the High School, was present. She is, among other things, the first lady in South Africa to take up concert direction, and the success of the Chamber Concerts speaks volumes for her work. Everyone is looking forward to Miss Helen Webb and her wonderful pupils, who will appear in the *ballet* " Art Proposes and Vogue disposes " at the Palladium Theatre on Thursday, Friday and Saturday, and this, as well as the recital of Miss Hanid Alexander, who, by the way, appeared at the Empire some years back, being billed as " The Piano Girl," is under Mrs. Saloman's direction. Her hands are very full at present, as she is also the organising secretary for the Johannesburg Season of the Cape Town Orchestra, of which Mrs. Ashburnham is the chair of the ladies' committee. To return to the party! Miss Buckland is the Hon. President of the Old Girls' Club, Miss Temperley having just accepted the position of President. Mrs. Saloman and Miss Friquet are the vice-presidents, the committee consisting of Miss Jordan (chair), Misses E. Imgram, E. Baranov, C. Greathead, C. Sylvester, Lomas, Janish, Hill and Cameron. All those who were at school at Barnato Park are asked to join up. The subscription is only 5s. yearly, which includes the school magazine, which is published annually. Miss Sussman will be glad to hear from all old girls.

Saturday Nights at the U.P.C.

All roads lead to the United Party Club on Saturday evenings when the big *cabarets* are held and many wonderful gowns are worn. With the new system of ventilation, dancing can be indulged in during the hottest months, and the scene, looking down from the gallery on the polished floor that catches and reflects the hundreds of coloured lights, the greenery, the limelights that often throw unexpected butterflies and flowers across the floor, and, last but not least, the solid block of ice with its bouquet of flowers frozen in the middle, the whole lit by eerie green and rose lights, is a brilliant one. Last Saturday there was a big attendance, and the U.P.C. Orchestra was heard to advantage in many new and old numbers. A pot-pourri of " Here we go gathering nuts in May " was encored six times. We are most of us children at heart, though sometimes it is very hard to find the particular place where the heart is! Mr. Clifford Jones was entertaining a party. Madame Batezat, the wife of the French Consul, was very elegant in mauve taffetas with the new *batteau* neck. Long fringes of the same shade were her only ornament. Mrs. Sincox, who is leaving shortly on a visit to England, was *chic* in black with long lace panels and a girdle of flowers. Mrs. Gene Botha also wore black *charmeuse* under net which was embroidered in jet. Mrs. Urquhart was very charming in a rose georgette gown with silver girdle and silver touches at the neck, and Mrs. George Faber wore a black silk gown. Mrs. Forman was smart in black *charmeuse* and laces, and Mrs. Goldsmith made a very dainty figure in an Early Victorian gown of rose taffetas with tiny rosebuds in her hair. Mrs. Polliack came in a black jet gown with deep corsage, her skirt being of petal shape. Mrs. Yulden was gowned in petunia-woven *crêpe-de-chine*, the corsage embroidered in crystal bugles. Miss Ethel Cohen wore an extremely pretty frock of black taffeta, and Mrs. Edgar Adeler had on a shimmering jet gown. Miss Michel wore

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an elegant pink frock with soft draperies, and her sister came in black with the long side panel that has become so fashionable. Madame Brito wore primrose taffeta with a jade-green *bandeau* on her hat. Mrs. Scott was very dainty in apricot, the skirt being composed of frills of the same shade. Others among the dancers were Mr. and Mrs. P. Buccellato, Mrs. Ge Re (Delagoa Bay), Major Kennedy, Major Hawkins, Captain Reid, Mr. and Mrs. Glover, Mr. Massey Hicks, Mr. Sam Faberlein, Mr. Cook and Miss E. Clark, Monsieur Batezat and Mr. P. Friedman.

Wedding Bells.

There was a very pretty wedding solemnised last Sunday at the Wolmarans Street Synagogue, when Miss Lily Epstein, eldest daughter of Mr. and Mrs. A. Epstein, was married to Mr. Lou Rubenstein, son of Mr. and Mrs. J. Rubenstein. The Chief Rabbi, Dr. Landau, officiated, assisted by the Rev. Mr. Woolf, Mr. Charles Rubenstein acting as best-man. Messrs. A. Epstein, J. Suskin, L. Suskin and P. Fannaroff held the canopy, the *unterführers* being Mr. and Mrs. Selikman and Mr. and Mrs. Patz. The bride made a lovely picture in a gown of white *charmeuse* and *ninon*, the corsage being embroidered in pearls, soft draperies hanging from the one side being caught in at the waist with beautiful pearl buckles. The new uneven hem skirt was worn with an elegant train of georgette embroidered in pearls. She wore a diamond pendant, the gift of the bridegroom, her bouquet being given by Mr. and Mrs. James Price. The Misses Jenny and Anita Epstein, sisters of the bride, were the bridesmaids, gowned in *vieux rose crêpe-de-chine* trimmed with silver tissue roses. The Misses Mary Patz, Alma Kramer and Mary Rubenstein acted as flower-girls, with the Misses A. Fannaroff and A. Jacobs as maids-of-honour. They wore gold wristlet watches, the gift of the bridegroom. A reception was held at Corona Lodge, which was very well attended by a host of friends. Mrs. Epstein received her guests wearing a gown of black silk stockinette embroidered in steel beads. Her black georgette hat was turned up with gold brocade and had as ornament a paradise plume. Mr. and Mrs. Rubenstein left for Parys, where the honeymoon will be spent, the bride travelling in a grey costume and toque *en suite*.

The Amateurs.

Arrangements are well in hand for the production of "Iolanthe," which the Johannesburg Amateur Operatic and Dramatic Society will play on March 22, 23 and 24. The Society has done some good work since its inception, and I hear that Mr. Theo Wendt, recognising that fact, has arranged to put on a comic-opera evening at the Palladium during the Cape Orchestra's season here, when the Society will be asked to supply the singers for costume selections from "Dorothy," "Iolanthe" and "The Pirates of Penzance." In the *comedietta* which Mr. Wendt has written, and which he is putting on also, the cast is being supplied by the Society, so it will be easily seen that they have their hands full.

A New Dance Club.

A new Dancing Club has just been started in Johannesburg which should be a great success. It is run by Miss Pearl Adler in conjunction with The Jazz Maniacs, who are so well known. Lady Dalrymple, Lady Albu, Mrs. C. A. Wentzel, Mrs. R. P. Mackenzie, Mrs. Nellmapius, Mrs. Bateman and Miss de Beer have consented to act as patronesses. Miss Adler has just returned from Europe, and, herself a well-known teacher of dancing, will run the Club on the very latest lines. The Club meets at the Norwegian Hall.

Another Ladies' Cricket Match.

The "Hello Girls" of the Johannesburg Central Telephone Exchange are to have a chance this Saturday afternoon to redeem their recent defeat at cricket by the Head Office staff of the African Theatres, Ltd. It will be remembered that the Theatres won by an innings and two runs. That match was played on the Wanderers' Sports Ground on a Sunday afternoon, and attracted a big crowd of spectators. The return match will be played on the Wanderers' Test Match Ground on a (this) Saturday afternoon, and, as the price of admission is only a shilling, the place should be packed. The match is in aid of the Theatrical and Musicians' Cots Fund for the Transvaal Memorial Hospital for Children.

Monograms and Fringes.

To be *chic* to-day everything must have a monogram. I first saw this idea when I was privileged to look at the wardrobe of Miss Ruby Miller. Her white silk shirt-blouses had the most beautiful monograms worked on their pockets, and, if I am not mistaken, I think she was one of the first to introduce the fashion. I notice that many Johannesburg women are having their blouses done the same way, and in England the latest summer scarfs of georgette, silk, or what you will, all have monograms in the corner. Fringes are coming into fashion again. I wonder if it has anything to do with the fact that Lady Elizabeth Bowes-Lyons, who is to marry the Duke of York, has one? What do you think?

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RACING OUTLOOK.

Past and Coming Sport on the Benoni Course.

ANTONIO FOR THE ST. LEGER.

By "ONLOOKER."

LAST week marked the holding of the annual meetings of the Johannesburg Turf Club and the Johannesburg Pony and Galloway Club. Members would have been prepared for the accounts showing a great decline in takings, while, almost of necessity and to meet the situation, they could not fail to support the managements in the curtailment of outgoings. No community could go through a revolution such as was experienced

On the Rand Last March

without its institutions, more particularly those functioning for the pleasures of the people, being subject to a severe set-back. We are as yet not out of the doldrums. The chairman of the premier club, while not pessimistic as to the future, sounded a "ca' canny" policy. The chairman of the Pony Club was a little more cheerful in viewing the outlook. At both meetings stress was laid on the crushing taxation levied on racing here.

* * *

In this connection the remarks made by Mr. H. C. de Meillon, at the P. and G. meeting, urging that steps should be taken to bring the administration of the racing laws under the Union Parliament, should certainly not be unheeded. It is all very well to hug the belief that

The Death-knell of the Provincial Councils

—or, at least, the Transvaal Provincial Council—has been sounded. Doomed institutions often last a long time. In any case, there should be one law as regards racing throughout the land, and it is high time to set about the getting of unification. This paper has consistently advocated that one code of racing taxation should prevail throughout the Union.

* * *

After Town Guard had made a big name in England by winning race after race, it was announced that his half-sister, Babs II., brought to this country by Mr. B. Malk, was to be

Send Back to England

for sale as a brood mare. But while there is no idea of departing from this programme, Babs II. is still in training here, and won her first race in Mr. Highman's colours at Bloemfontein on January 27. The mare is really under offer to the owner of Town Guard, and if that colt wins the Derby the present owner of Babs II. gets 1,000 guineas for her.

* * *

Easter comes earlier this year than last, for March 30 is Good Friday. The Autumn Meeting at Turffontein commences on the day following, and entries for the chief events at the gathering close on Thursday next.

* * *

It can be hoped that the sale of Major Cooper's horses, which took place last week, does not signify that the Major is going out of the game, for there are all too few such as he racing in South Africa. A reserve, and not an excessive one, was placed on the two-year-old Desert Gold, who comes from a very

Successful Racing Family.

The reserve was not reached, so the Major has still one horse which may be the nucleus of another string. One of the greatest Colonial performers in recent years was named Desert Gold, and the duplication of the name might well have been avoided. However, if Major Cooper's colt emulates the deeds of the famous New Zealand mare in even a minor degree, he will be in luck's way.

* * *

Probably the cheapest lot at Major Cooper's sale was the one that brought the highest price: the 315 guineas given for the imported Beatrice II. This four-year-old filly may only just be coming to hand. She is very stoutly bred, being by Beau Bill by William the Third out of Tress by Trenton. The filly is

Bred to Stay.

Garrouse Bridge has been such a poor performer that he seemed well sold at 200 guineas. Mr. J. Russell, the new owner, has the means and the faculty for placing horses, so that the purchase may turn out remunerative. Friarstone Rose, not so attractively bred as the other imported filly, brought 145 guineas.

* * *

The East Londoners have for a long time past been battling against ill-luck with the horses trained for races on the

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BENONI RACES.
(ST. LEGER DAY)
This Saturday, March 3,
8 RACES 8
TIP TOP ENTRIES.
Catch the 11.15 Race Special from Park
First Race at 12.30 p.m. Last Race at 5.10 p.m.
T. HEWITT,
Secretary.
'Phone 135, Benoni.
,, 32 Racecourse.

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Rand. It is pleasing, then, to know the colours are having better fortune at the coast. Mr. C. W. Meyer had a regular field-day at Port Elizabeth on February 3. He

Annexed Four Races,

his winners being Knight of Spain, two, Angry Seas and Musk Mellon. The last-named beat four others, including What About and Homer, carrying the same livery, and these two were second and third. It is very seldom indeed that one owner can claim the first three in a race.

* * *

The big punters—and for that matter the little punters as well—"caught it in the neck" at Benoni last Saturday. After the first race, the two-year-old event, which resolved itself into a match between the pair that practically carried all the money, the layers had matters pretty well all their own way. Certainly a solidly-backed second favourite prevailed in the chief race, but this winner, Ringleader,

Was Not Supported

to nearly the same extent as Lady Daniel, who, though second, was beaten by nearly a length. The winner was getting 9lbs. from Weale's filly and forced the pace from the outset of the nine furlongs. This, of course, was the proper tactics to adopt with Ringleader, for, deficient in speed, his strong point is ability to stay on. Ringleader inherits some of the stoutness of form of his sire, Wilkins Micawber; a stoutness that prevailed upon the Irish judge to place that sire in front of the elegant Sarcelle in the show ring at Milner Park some few years back.

* * *

Prior to the defeat of Lady Daniel, the followers of Weale's stable had lost over Banter, the colt that runs in Mr. Geoffrey Joel's colours. This was in the mile-and-a-quarter race. Banter, seven days before, had run second to High Falconer over seven furlongs at the Park; form, having regard to the early doings of High Falconer in England, that pointed to the three-year-old son of Moscato being of a bit better class than his opponents in the second-class division at Benoni. Yet if the backers of Banter were rather

Confident About the Result,

the Jacques party fairly scouted defeat, pointing out that Jacques had won his last race, a mile race at that, was more seasoned than Banter, and had the big pull of 19lbs. in the weights. The two were supported almost to the exclusion of the other fourteen runners, and for every pound that went on Banter a pound seemed to be forthcoming for Jacques. The last-named did the better of the two, but he was beaten in a good finish by old Fable. The journey proved a bit too far for Banter. He was beaten before the distance, but struggled on to finish a poor third.

* * *

One associates the stock of William Rufus with his best son, Pamphlet—elephantine in proportions. William Rufus has, however, at least one undersized descendant—Fanny's Hero. This gelding has been a long time in coming to hand. Evidently he has now struck form, for he gave an attractive showing in beating Sona II. and the rest in the second division of the Pony and Galloway Handicap on Saturday, in which race the favourite, Sandshoe, cut a poor figure. In the top division of the race Beau Monde, regarded as a good thing, suffered the fate of other first-class candidates and knocked under to Aragon. But the most disastrous race of all for the punting brigade was the concluding event, the third division

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for the measurement class. For this Rossey, the top-weight, was looked upon in racing parlance as a "blinder." It was the get-out stakes, and

Money Was Poured in on Rossey

in the hope of at least curtailing losses. In the first stage of the race, which was over the straight course, misfortune overtook the odds-on chance. Rossey was drawn about the centre of a field which numbered twenty-five. Once away, the runners seemed to converge to the middle of the course, and in the crowding upon one another the colours of the favourite disappeared from view. Then a couple of riderless horses were observed, and it was at once realised that Rossey was one of the two that had come to grief. The other was Gold Flame. The race went to Corallie, whose starting price was returned at 7 to 1. Hering and Kennedy, the jockeys of Rossey and Gold Flame, were picked up in a dazed condition, and it was deemed advisable to remove the former to hospital. This is the second bad fall that Hering has had. On a straight course the chance of such an accident occurring should be very remote, and it can be surmised that a thorough enquiry will be instituted.

* * *

As remarked, the juvenile event on Saturday was virtually a match in which Norwood just got the better of Pierre. The two at even weights were giving poundage to the others, and if the running of the rest could be taken as a true reflext of their ability, the rank and file of the two-year-olds are not of much account.

* * *

Up to Saturday Glendronach, the 130 to 1 dividend payer at Benoni, had started some thirty times without earning anything, so must have cost Mr. F. H. Langerman a tidy sum. Some at least of this has now been recovered.

* * *

The racing this week-end is again at Benoni. It is the Eastern District Sporting Club's important day, with the St. Leger down for decision. The opposition to

ANTONIO

in the classic is so weak that the Derby winner should have an easy task to score. Other selections are as follow:

12.30.—Stewards' Handicap, 5 furlongs.
Betrothal 1, Happy Venture 2, Congress 3.

1.10.—Benoni Handicap, 9 furlongs.
Dandy Dick 1, Back Answer 2, Fable 3.

1.50.—Boksburg Handicap, 7 furlongs.
Beauty 1, Fille de Triomphe 2, Cheerful 3.

2.30.—Benoni Handicap, 1 mile.
Russell's selected 1, Lady Daniel 2, Help 3.

3.50.—Boksburg Handicap, 6 furlongs.
Countess Trenton 1, Ceremony 2, Cutlet 3.

4.30.—Benoni Handicap, 1 mile and a quarter.
Garrouse Bridge 1, Lotus 2, Babs II. 3.

5.10.—Boksburg Handicap, 5 furlongs.
Valmar 1, Cheerie 2, Espiegle 3.

Live so as to get the approbation of your other self, and success is yours. But pray that success will not come any faster than you are able to endure it.

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WEEK COMMENCING MONDAY, MARCH 5.

Tivoli, Cape Town.—Till March 5: Jack Pleasants, Broughton and Creedon, Hal Raie, Lloyd and Montrose, Mark Coney, Delroy and Delaney. Opening March 6: "Robinson Crusoe."

Empire, Johannesburg.—Fredson and Rejan, The Great Wieland, Anna Hana, Frank Powell, Haywood and Hay, Stephenson and Macbeth, Maxwell Carew, Dora Dare.

His Majesty's, Johannesburg.—The Yorke-and-Adams Company in "Welcome, Stranger!"

Orpheum, Johannesburg.—The Darros, Cornelius and Constance.

Standard, Johannesburg.—Closed.

Grand, Pretoria.—Ethel Hook and Company.

Criterion, Benoni.—The Flying Winskills, The Pall Malls.

Rinko, Maritzburg.—Charteris and Dickson, Zaza and Zozo.

Criterion, Durban.—Cornalla and Eddie, Audrey Knight, Harvey, Seymour and Williams.

Vaudette, Bloemfontein.—March 8, 9 and 10: Jack Barty.

If you have not reached the point where you perceive that two propositions exactly opposed to each other may both be true, you have yet something to learn.

OPEN-MOUTHED SLEEP.

French Doctor Says It May Cause Tuberculosis or Appendicitis.

DR. PIERRE ROBIN, head surgeon of the Children's Hospital of Paris, has found a new cause of appendicitis. He ascribes most cases to the fact that the patient, particularly if a child, sleeps with his mouth open, instead of breathing through the nose. This causes drooping of the tongue, which lets certain microbes into the body, developing tuberculosis in frail systems as well as chronic enteritis and appendicitis.

Dr. Robin has made a report to this effect to the Academy of Medicine, and says the remedy is simple, consisting in the frequent examination of children's noses to keep them clear of any possible growths.

NOBODY TOUCHED IT.

A sealed mail-bag that had fallen off a mail-truck lay in the middle of Park Row, beside the Municipal Building, New York, for nearly an hour one day recently, and none of the thousands who walked past touched it. Two or three policemen paused when they saw the bulging pouch, but went about their business. Two postmen on a lorry who were making the rounds of pillar-boxes went near enough to examine the seal on the bag, but left it in the street.

Finally a janitor in the Municipal Building got tired of seeing the pouch lying in the street and telephoned to the General Post Office and a messenger was sent to get it.

HIS MAJESTY'S: "WELCOME, STRANGER!"

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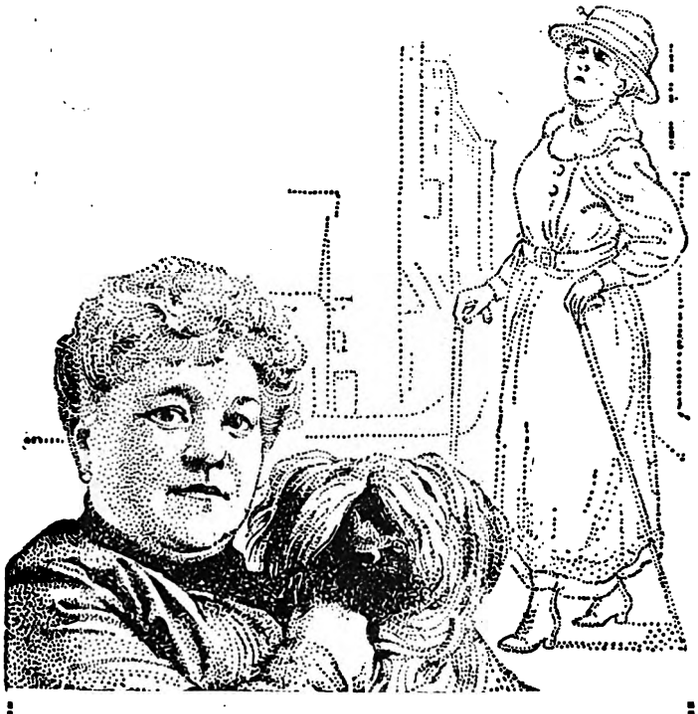
HAD TO GIVE UP ALL WORK.

PAINS IN THE BACK WERE TERRIBLE.



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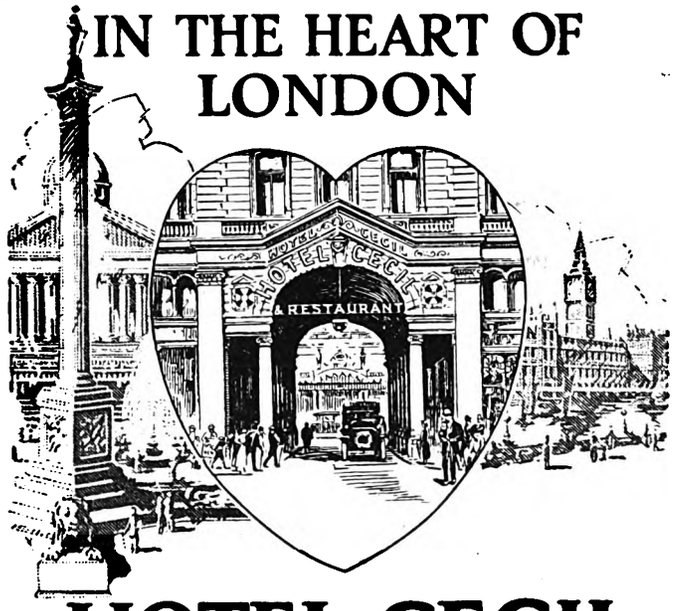

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The costliness of patent pumps, cosmetics and room rent wrecked the incipient screen careers of two little Philadelphia girls who ran away from home and travelled to New York to join the movies. Gladys Burg, aged 12, and Illia Pruitt, 14, were glad to surrender to the police and were cared for by the Children's Society pending the arrival of relatives.

The young misses had been thinking about the movies for some time, so when Gladys had amassed $18 they decided the time was opportune to start their screen careers. They arrived in New York at noon and passed the rest of the day at the Pennsylvania Station, after buying patent pumps that cost $1.98 a pair, silk stockings, sweaters, rouge, powders and a vanity case.

With only $9 they went to Greenwich Village and looked at a furnished room. It was $8, and they decided not to take it because they needed to eat until they signed more contracts. On the way back up town they passed the West Thirtieth Street station, which does not look like a police station, and enquired of a detective if it was not a club house.

"Sure," said the detective. "Come in."

The officer in charge soon knew that the girls did not belong to New York, and they confessed to him finally that they had run away. They did not care if he wanted to notify their parents, they said. They were pleased when the officer took charge of them.

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVI. No. 397.] SATURDAY, MARCH 10TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MISS IRENE VANBRUGH.

It can now be definitely announced that Miss Irene Vanbrugh's South African season will open at His Majesty's Theatre, Johannesburg, on Monday, March 26, with "Mr. Pim Passes By." Miss Vanbrugh, Mr. Dion Boucicault and the Company will reach Cape Town by the "Balmoral Castle" on March 19, and will travel to Johannesburg by the Imperial mail-train.

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LEICESTER SQUARE, February 8.

And Still the Peace Goes On.

The transitional period between winter and spring has brought with it an unusually disturbed state of affairs. After weeks of dallying the Turks (distinctly not wily this time) let us down at Lausanne; leaving a loophole, however, through which matters may yet be patched up. Their attitude seems that of a peevish, spoilt child whom adoring parents must coax into submission. Happenings in the Ruhr it is wiser to refrain from commenting upon, but the atmosphere there certainly does not add to the gaiety of nations, nor to that of the harassed householder, opening his paper after the matutinal meal to find every morning bringing its quota of "grave news," whilst those connected with continental export and import cast dismayed glances at the wobbling franc, lire and mark. Even poor old King Tutankh-Amen is not exempt from trouble: His great day of days, when he was to emerge to daylight again after three thousand years cimmerian darkness, has had perforce to be postponed "owing to the political situation" in Cairo, which prevents King Fuad and the principal "nobs" from being present at Lord Carnarvon's unsealing of the mummy-chamber. "Old King Tut," as he is much too familiarly referred to in the comic papers, has completely ousted Tishy and Beaver from their positions as the leading topical gags for music-halls and revue comedians. As for Ireland, the unravelling which everybody hoped would commence when the new Government there came into power seems as far off realisation as ever. It must be a nerve-racking experience to have to live in Dublin nowadays when, at any moment, one's house may be fired or bombed. This week the Pathé film offices there have been attacked (presumably as a reprisal for the film they issued showing the Government's methods to subdue the rebels) and practically destroyed. Lucky indeed are the fortunate folk able to indulge in a Riviera jaunt, whose doings are diligently chronicled in alluring snapshots by the daily press. Imagine participating in a battle of flowers down Whitehall way in a London February (daffodils at 3s. 6d. a bunch), or sipping vermouth under a green and orange awning stretched beneath the tamarisks and oleanders of Charing Cross Road!

Lady Di's "Bad Luck."

The Monte Carlo season is booming heavily this year but can hardly be said to have reached its *apogée* until Lady Diana Cooper and her set arrive there—she is now in town after a brisk few weeks of winter sport in Switzerland. On Tuesday she made another police-court appearance for the heinous offence of "obstructing traffic" in Bond Street by leaving her car unattended whilst shopping. "Just bad luck," she nonchalantly termed it when twitted with the fact that this was the fifth fine for the same crime.

Demolishing Victorian London.

Only a month or two ago I referred to the metamorphosis taking place in Regent Street and the grandiose and beautiful effects the new buildings give there. Since then many more of Nash's lovely but ramshackle old houses have succumbed to the horny-handed housebreakers' hostile hackings, including (portions of) Liberty's æsthetic emporium and the historical Café Verrey, so popular in Victorian and Edwardian days, when Swinburne, Stephen Phillips, Phil May, Lord Queensberry and the *tout Bohème* of that period were wont to foregather in the poky little ground-floor room. King Edward (when Prince of Wales) is said to have been a frequent visitor there, as well as to the restaurant upstairs. The Haymarket and Coventry Street are likewise littered up with Brobdingnagian hoardings. In the Haymarket they have started work on a luxurious new £20,000 cinema palace, on an island site—which entails the construction of a new street, immediately below and parallel with Jermyn Street. The Trocadero is spreading its roots from Shaftesbury Avenue solidly across to Coventry Street, linking up there with the original Corner House and swallowing entirely the *cul-de-sac*, Arundel Street. The new wings are almost completed, and when they are opened we shall, I imagine, possess the largest establishment in Europe given over entirely to the delectation of the connoisseur of food.

The Wireless Craze.

The wireless craze is spreading with a virulence equalling that of "Spanish 'flu." In the West End waiting patrons outside certain cinemas are regaled with concerts broadcast from Marconi House; a Holborn restaurant has installed a loud-speaker, enabling customers to enjoy stories, music and news from all parts, with lunch, dinner or tea; and the shops selling "receiving-sets" are quite unable to cope with the besieging crowds of people anxious to participate in the delights of concerts taking place here or in Birmingham, Newcastle and The Hague. For some weeks past I have noticed a throng of people three or four deep in, or outside, a couple of wireless dealers' shops.

Lady Duff-Gordon and Elinor Glyn.

Lady Duff-Gordon, originator of the craze for Russian boots as the *dernier chic* of the *mondaine's toilette* and creator of that renowned *couturier's* "Lucille," has relinquished her post with that firm and has been snapped up by a daily picture-paper, for which she conducts a very up-to-the-minute page of advice to correspondents on modes and their manifold mysteries. Undoubtedly a democratic move, giving Mrs. Workman, of Walworth, and Ida 'Iggins, of Islington, the chance of expert counsel in the matter of their choice of radiant spring garments, which formerly could only be enjoyed by their more affluent sisters of Belgravia and Mayfair. Lady Duff-Gordon's sister, Elinor Glyn, has completed another of her unique novels, awarding it the promising title "Six Days." One wonders if it will create as much comment as her other calendrically-named romance, "Three Weeks."

A Ball and a Baby.

Last night's Chelsea Arts Ball at the Albert Hall was a huge success. Students, not only from Chelsea, but most of those who inhabit the Fitzroy Square and Camden Town colonies, and the younger sparks from the Slade School, were present in the full panoply of the impressionist, futurist, cubist and other "ist" costumes, on which months of preparation had been lavished. The main idea was to give an "Arctic Revel," to which end the organ was made up to represent a huge iceberg; parties of revellers dressed as Eskimos, penguins, bears, explorers and other *fauna* and *flora* of the realm of the midnight sun; and special lighting effects gave an *aurora borealis* flood of colour to the whole scene. A shower of millions of genuine paper marks from Germany was used as a novel "snowstorm," but a far more artistic one was made later with huge quantities of balloons

(Continued on page 10.)

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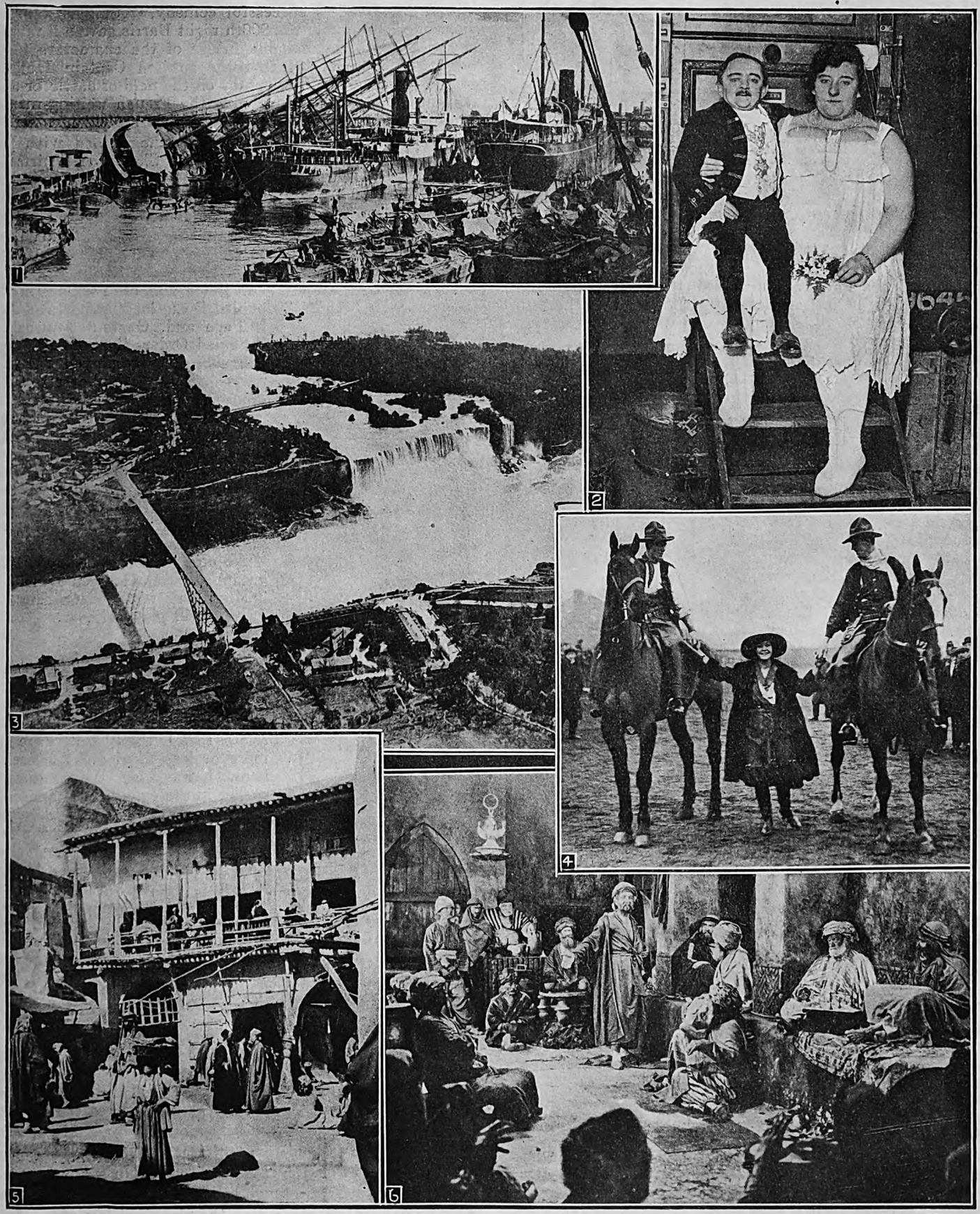
NEWS AND VIEWS FROM OTHER LANDS.



THINGS QUAINT, CURIOUS AND INTERESTING RECORDED BY CAMERA.

1. s.s. *Greleden,* British steamer, holds up s.v. *Lempkenhafen,* German sailing-ship, at Calcutta. The sailing vessel capsized during the cleaning of her ballast-tanks, and would have sunk but for the steamer alongside. **2.** Robert Gondin, 3-feet midget, and his 23-stone bride, Ruby Trixy. The couple belong to a "World's Fair" show and were recently married. **3.** Niagara Falls seen from the air—a recent photograph. **4.** Two members of a Cowboy Troupe race at Sheffield (England) to decide which shall marry Miss Hill—who is shown starting the race. **5.** *Not* a stage-scene, but the real thing: An Arab coffee-shop at Mosul, the town to which the Turks refuse to give up their claim. **6.** This, on the other hand, is a tavern-scene from a film version of Omar Khayyam now being shown in New York.

Topical Press photos.

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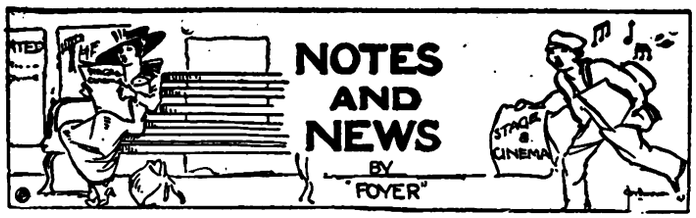

Miss Sybil Carlisle.

Miss Sybil Carlisle, who, as announced on this page last week, was born near Grahamstown and is to pay her first visit to South Africa, since she left it as a small girl, with Miss Irene Vanbrugh's Company (now on the way), made her first appearance on the stage, under the management of Norman Forbes (Sir Johnston Forbes-Robertson's brother), as Emily Pettibone in "All the Comforts of Home." She next appeared at the Criterion Theatre, London, as Bella in Gilbert's comedietta, "Haste to the Wedding." Her acting attracted the attention of the late Augustine Daly, the famous American manager (who gave his name to Daly's Theatre, London), who engaged her for a season in New York, where she played Olivia in "Twelfth Night," Margery in "Love on Crutches," Lucetta in "Two Gentlemen of Verona," Oberon in "A Midsummer Night's Dream," and other parts. Two years later she paid her second visit to New York, and was seen in "A Brace of Partridges." At the Haymarket she played Julia in "The Rivals," and then toured with Cyril Maude as Lady Sneerwell in "The School for Scandal." At the Duke of York's, with Miss Irene Vanbrugh and the late H. B. Irving, she played Lady Catherine Lasenby in the original production of Barrie's "The Admirable Crichton"; she also played in this play during a third visit to the United States, when she was associated with Mr. William Gillette. She has been to America six times in all, and has appeared in Canada as well as in the States. She has appeared as Mrs. Darling in several of the London revivals of "Peter Pan," and some of her other parts include: Rose Maylie in "Oliver Twist," Laura Fraser in "The Truth," Princess Gabrielle in "The Duke's Motto," Madame Lucie Lachesnais in "Pomander Walk," Margaret Morrison in "Barbara Grows Up," Miss Lechmere in "Esther Castways," Mrs. Margaret Brinton in "Years of Discretion," Irene Maitland in "A Pair of Silk Stockings," Lady Broughton in "General Post," Lady Marden in "Mr. Pim Passes By" (which will be her first part in South Africa), and Lady Sara Aldine in "The Young Person in Pink."

HAYWOOD AND HAY,

"Artistic Entertainers," who are now appearing at the Johannesburg Empire during their second visit to South Africa.

Mr. C. M. Hallard.

Mr. C. M. Hallard (whose photograph was reproduced on the opposite page last week), another member of Miss Vanbrugh's Company, is already well-known to many South African theatre-goers, but only through his work on the screen, notably in the recent Ideal production, "A Pauper Millionaire," in which he played the "featured" part. Mr. Hallard was born in Edinburgh, and trained for the law. He is an Old Bensonian. He made his first appearance on the London stage at the Globe Theatre, with Benson, as Nicholas in "The Taming of the Shrew." He then spent five years in the late Sir (then Mr.) Herbert Tree's Company at the Haymarket, and played all sorts of parts, one of his favourites being Gécko, Svengali's follower, in "Trilby." Another favourite was Captain Halliwell in "The Little Minister." "I remember," relates Mr. Hallard concerning Sir J. M. Barrie's successful comedy, "that at a supper held in celebration of the 200th night Barrie gave a humorous description of the probable future of the characters in the play. He prophesied that the spirited Captain Halliwell would either die for his country on the field of battle or drink himself to death after marrying the French waiting-maid at Rintoul Castle!" With the late Sir John Hare Mr. Hallard played Valma in "The Gay Lord Quex," and with Fred Terry and Julia Neilson he played Sir Roger Fairfax in "Sweet Nell of Old Drury." With Marie Tempest he played Captain Harry Cecil in "The Freedom of Suzanne." He has been five times to America, and toured all the principal cities of the United States, with Mr. John Drew, as Filmer Jesson in "His House in Order." In 1909 he succeeded Sir Gerald du Maurier as John Shand in "What Every Woman Knows" at the Duke of York's Theatre, London. In 1913 he "doubled" the leading parts of John le Page and Gaston Fournal in "Sealed Orders" at Drury Lane, and subsequently played the same parts at the Manhattan Opera House, New York. When A. E. Anson left the cast of the London production of "Romance" in 1916 to bring his own company to South Africa, Mr. Hallard succeeded him as Cornelius Van Tuyl. He then returned to Drury Lane to play Don Esteban and General Lanzana in "The Best of Luck." At the Duke of York's in February, 1921, he appeared as Georges Durand in "Miss Nell o' New Orleans," a part he will play here.

Before Queen Victoria.

During his first engagement with Tree, Mr. Hallard appeared before Queen Victoria at Balmoral in "The Red Lamp." He relates: "I think we were all more or less flurried. At least, I know I was, so when shaving earlier in the evening I managed to cut myself rather badly. Hard lines, acting before Royalty with a lump of cotton-wool on my chin! That was uncomfortable enough and a shock to my feelings, but nothing in comparison to what followed. Afterwards, when I was presented to Her Majesty, I suddenly felt the cotton-wool slipping, and had to try and make graceful bows while holding the confounded thing on with my hand!"

A Novel Publicity Stunt.

Mr. Hallard tells one more story: "I had a very pleasant tour with Mr. Lewis Waller in 'A Woman of no Importance'—also under Tree's management. The Saturday before we opened at Newcastle a very amusing hoax was perpetrated, which proved a capital advertisement for us. About three o'clock in the afternoon, to the consternation of many people on the High Level Bridge, a woman seemed to leap from the parapet and plunge headlong into the Tyne. Some men who were pulling across the river quickly rescued the body, and handed it over to the police, who, accompanied by the crowd, had rushed down to a neighbouring wharf. To everybody's astonishment, the supposed suicide turned out to be a well-constructed dummy figure. On turning it over, a label was discovered with the inscription 'A Woman of No Importance.' Loud laughter greeted the joke, which, as I say, proved an admirable advertisement for the play."

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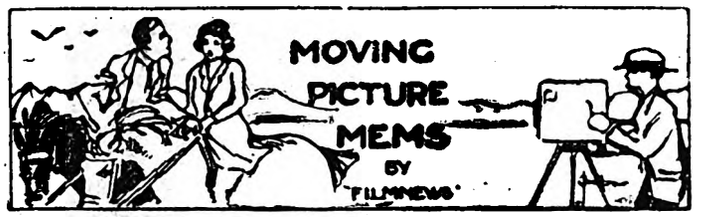

This Week's Colour-Plate: Agnes Ayres.

Agnes Ayres was born in Carbondale, Illinois, and educated at Chicago. She had no stage experience before entering motion-pictures, and began her career as an "extra" girl at the old Essanay studio in Chicago. Her first big engagement was with the O. Henry pictures produced by Vitagraph. She appeared in twenty-five versions of these stories, and became known as "The O. Henry Girl." Following this engagement, she joined Paramount, and played leading *rôles* in many successful productions. "Held by the Enemy" was her first picture, and then Cecil B. de Mille cast her in the leading *rôle* of his production "Forbidden Fruit." In this picture she won a decided personal triumph. "The Love Special" and "Too Much Speed" with Wallace Reid followed, and then in the all-star cast of "The Affairs of Anatol" she played an important *rôle* with much skill. She also appeared in "Cappy Ricks" with Thomas Meighan, and in "The Sheik" with Rudolph Valentino, before she was elevated to be a Paramount star. Her first starring vehicle was "The Lane That Had No Turning." "Bought and Paid For," "The Ordeal," and "Borderland" followed this. Her next production will be "A Daughter of Luxury," and Paramount has made elaborate plans to make this an outstanding picture of the coming year. She will also appear in "Clarence," a William de Mille production, in the near future. Miss Ayres is five feet four-and-a-half inches tall. She weighs about 115 pounds, and has golden hair and blue eyes. Her favourite sports are riding and golf, and her favourite hobby is rose culture. She loves flowers of all kinds, but especially roses, and she has some rare specimens in her garden in Hollywood, California.

ANNA HANA,
The well-known character comedienne, who is now on her fourth visit to South Africa and is at present appearing at the Johannesburg Empire.

"Orphans of the Storm."

"Orphans of the Storm," the production with which D. W. Griffith followed "Way Down East," and which is generally looked upon as being even a greater film than its immediate predecessor, will have its first public screening in South Africa at the Johannesburg Bijou on Monday, March 26.

The Story.

Henriette Girard (Lillian Gish) and her foster-sister Louise (Dorothy Gish) are orphaned during the Great Plague and lose the protection of the couple that had adopted them. The same epidemic has blinded Louise, and her sister sets out with her to Paris to find a physician who may restore her sight. *En route*, the beauty of Henriette attracts the heartless Marquis de Presle. Repulsed by the girl, he sets a henchman to abduct her. Alone in Paris at nightfall, the two girls are set upon by a gang of hirelings. Henriette is carried off, and the blind girl left to wander piteously by the treacherous river-side. Louise is picked up by a crippled knife-grinder, Pierre Frochard, and taken home to his mother, La Frochard, a hag who supports her favourite son, Jacques, in idleness by begging. Instead of succouring Louise, the woman enslaves her and capitalises her infirmity by forcing her to sing in the streets for alms. Henriette, in a swoon, is brougt into the midst of a mad carnival of aristocrats at Bel Air with the sensual Marquis de Presle as host. The innocent girl's alarm is taunted, until the sympathetic attention of a young nobleman, de Vaudrey, is attracted. A good impulse causes him to rescue her at the point of the sword, and to place her in lodgings in the house of Danton, a leader of the people. From that refuge Henriette begins a pathetic search for her lost sister. In the meantime, de Vaudrey resists the plans of his uncle, de Linières, to marry him to an heiress, because already he has fallen in love with Henriette. Another person who falls in love with Henriette is Danton, but his is a hopeless love. Henriette has given her heart to de Vaudrey. The Countess de Linières, wife of the prefect, visits Henriette at her lodgings to see what sort of girl the young man has chosen, and is favourably impressed. However, the countess has a heart-secret of her own—she is strangely interested in the lost sister Louise the instant she learns from Henriette that Louise was a foundling picked up on the steps of Notre Dame. The countess had been married before, to a commoner, and her proud relatives slew him and took from her their infant and placed it on the streets to perish. At this moment a voice of song is heard on the street, and Louise is discovered. The countess, who now knows it is her daughter, swoons, and Henriette, on the very point of rushing to reveal herself to Louise, is arrested by a company of police sent by the Count. Henriette, frantic, is led away to prison, while Louise, with echoes of her sister's cries in her ears, is dragged away by La Frochard again to the thieves' cellar. Just at this time, the down-trodden populace of France blazes out into fierce revolution and mows down the soldiery of the lords. Danton is a leader, and so is Robespierre, of another type. Robespierre has been made an enemy of Danton by Henriette unwittingly, and they are rivals in influence besides. He nurtures a spite against Henriette. Amid the mad delirium of the Carmagnole danced in the street by the liberated people, Henriette walks forth free from prison, as the Bastille falls, to seek her sister. Louise is traced to the cellar, but she is not there. In a quarrel over ill-treatment of her, Pierre has slain Jacques and fled with her. Wishing to see Henriette, de Vaudrey disguises himself and returns to Paris, risking his head as an aristocrat. He comes before a tribunal presided over by a vindictive agitator, Jacques Forget-Not, who bears him a grudge; Henriette, a prisoner, too, because arrested with him. Jacques condemns both to the guillotine, Robespierre evilly consenting. Louise is in the court-room audience by chance, and mutual recognition comes too late. Henriette is dragged away. Danton comes to the tribunal, learns of the sentence upon Henriette, and by the speech of his career gets a popular veto of the death sentence. At the head of mounted guards he rides in the most thrilling race of the screen to save Henriette and her lover, and succeeds. In the shadow of the guillotine the two orphans are reunited.

BIJOU, MARCH 26: "ORPHANS OF THE STORM."

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Eisteddfodau.

Whatever may be said concerning the actual value of Eisteddfod meetings, it cannot be denied that these competitions create an added interest in musical activity and are directly responsible for a good deal of amateur effort that can result only in the advancement of music. Just at present South Africa seems to be well catered for in the matter of musical competitions. The Natal Society for the Advancement of Music arranges an annual competitive meeting. The Witwatersrand Cambrian Society in Johannesburg is responsible for the local Eisteddfod competitions, and has continued to organise these musical festivals year after year, despite handicaps and every conceivable difficulty, and despite also a by-no-means inconsiderable expenditure of money. The local meetings have long been regarded as an important annual event in the list of our musical activities, and the success of past meetings has been sufficient to justify the strong optimism and enthusiasm of the local Cambrians. East London has just concluded a locally-arranged Eisteddfod meeting, the dates of which coincided with the year-end holiday season.

The Cape Town Syllabus.

I have just received the detailed syllabus of the South African Eisteddfod to be held in Cape Town during May. This festival is promoted by the City Corporation in conjunction with the Cape Peninsula Publicity Association and the Cape Cambrian Society. In addition to the advantage of Municipal auspices, the Cape Town syllabus reveals many attractions that are not found in the scheme of any other Eisteddfod. To begin with, three valuable bursaries are offered for competition. These are for Pianoforte playing, value £25, and two other similar prizes to be awarded to competitors showing the greatest promise and talent, and a further bursary is given by the Trinity College of Music, London. An examination of the music selected shows that the Cape Town organisers are able to go very much further than the Eisteddfod committees in other centres. For instance, no less than nine sections are given to pianoforte playing, the various classes being: Under 12 years of age, under 15 years, under 18 years and under 22 years, the standard of the last-named section being indicated by Beethoven's Sonata Op. 27, No. 1, the last two movements. The open piano competition for professionals or amateurs has Rachmaninoff's G-minor Prelude for the test. There are two sight-reading competitions, one devoted to accompaniment and transposition, and a section for improvisation and a final piano duet competition. Six sections complete the violin-playing tests. The age limits are similar to those for the piano, the open competition for professionals or amateurs demanding a performance of the Tartini-Kreisler Variations. Three 'cello tests are set, the open test piece being the Saint-Saëns *Allegro-Appassionata*. One test is set for viola and double bass, and the syllabus includes also a competition for every wind instrument. Four sections cover the organ-playing competitions, and a valuable section is that devoted to Chamber music. Provision is made for two tests in Sonatas for violin and piano, competitors to be under and over seventeen years of age; there are two sections for trio playing—violin, 'cello and piano, the higher standard being represented by Schumann's *Phantasiestücke*, Op. 88, Nos. 1, 2, and 3. A Reissiger number will meet the requirements of the lower test. An open contest allows competitors to make their own choice of music, provided that the work is an original one for the combination; an arrangement will not be accepted. Mendelssohn's Quartet in E-flat major, Op. 12, first movement, is the test piece in the string quartet competition, and Händel's Suite of Five Pieces is selected for the competition in the school-orchestra section.

The Vocal Tests.

The syllabus provides for eleven choral contests, these including: Mixed choirs (not more than forty voices); mixed choirs (not more than thirty voices—unaccompanied); male chorus (30 voices); male chorus, test to be sung in Dutch; and female chorus (not more than 30 voices). The tests are by Brahms, Corder, Elgar, Bantock, Fletcher, Cornelius, Chas. Wood, German, Jekyll, Verdi and Sullivan. Four school-choir tests are included, one church choir, and two solo quartets. Four vocal duets are provided, and twenty-eight sections for vocal solo. The various tests in the vocal competitions reveal a remarkable variety of selection and represent a comprehensive scheme to cater for the requirements of every class of singer. In this respect the Cape Town organisers have gone much further than any other similar body in the country, and if any sort of standard is maintained the South African Eisteddfod may be regarded as the premier competitive festival of the Union.

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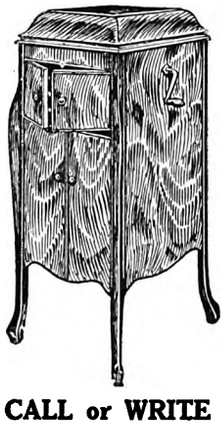

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Miss Audrey Goldstein.

At her second pianoforte recital, which will be given at Miss Harrison's Conservatoire on Wednesday evening, March 14, Miss Audrey Goldstein will play a programme devoted entirely to the works of Chopin. She will include Three Mazurkas, the E-major *Nocturne*, Five Studies, the A-flat *Polonaise* and the B-flat minor Sonata. Her playing at the first recital prompts the opinion that the programme selected will find the young artist well equipped in every department. Particular interest will attach to her playing of the Funeral March Sonata, a big test of both technique and interpretation.

Miss Isobel McLaren.

An opportunity will be afforded Rand concert-goers on Wednesday, March 21, to welcome back Miss Isobel McLaren, the popular Johannesburg singer who recently returned from England for a few months' stay in South Africa. This concert will be given in the Johannesburg Town Hall and seats may be booked at Mackay Bros, from Saturday, March 10.

Other Concerts.

Arrangements are being rapidly completed in connection with Signor Danza's farewell concert. The concert promises to be an event of widespread interest.

An unusually attractive programme will be presented by the Johannesburg Musical Society at the next monthly concert. Miss Ethel Vissick will be the solo pianist.

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

Meet Mr. Isidore Solomon, the "Welcome Stranger" Who Carried All Before Him.

IT would be a mistake for any playgoer to treat "Welcome, Stranger!" (staged for the first time in South Africa at His Majesty's Theatre last Friday evening) as a suitable subject for serious criticism. It is a pleasant entertainment—and a "vehicle" for the exploitation of the capabilities of the player of probably the "fattest" Jewish part since Shylock. A synopsis of the plot has been given in these columns. The basic idea is thoroughly sound, but it is developed on farcical lines; whereas the author, Aaron Hoffman, demands alike of actors and audience that they accept his treatment of the subject as pure comedy—or rather, in the technical jargon of the motion-picture trade, as "comedy-drama." Isidore Solomon was recognised for a Jew the instant he took off his coat and muffler; but his renegade relative, Ichabod Whitson, whose real name was Isaac Woolfson, had succeeded for years in passing himself off on the inhabitants of Valley Falls as a rigid anti-Semite, and had even, apparently, risen to be Mayor of the town on the strength of that prejudice. The important incident of burning down the barn by means of a "short-circuit," with its attendant by-play of the lapsed and renewed-at-the-last-moment fire policy, is amusing—particularly to electricians and insurance agents. In Manchester (Conn., Va., Mass. or N.H., but not "Eng.") gossip made things so hot for Mary Gray that she had to leave the town; but a brief visit to the place by Gideon Tyler is sufficient to convince him of her complete innocence. Into these minor discrepancies one should not enquire too closely. They are much outweighed by the joy of meeting Isidore Solomon. Although it might not be strictly accurate to say of Isidore: "Behold an Israelite in whom is no guile," he was a very likeable and engaging fellow. More than that, he was a man of magic, for, with an initial outlay of 150 dollars, he was able, in the space of one year, to transform Valley Falls from a country village into a city of skyscrapers and (supreme achievement) so to arrange the seasons that New Year's Eve, the anniversary of his arrival in a snow-blizzard, occurred (seemingly) on a balmy night in June.

Mr. Nicholas Adams's performance of this wonderful personality is as fine an example of Hebrew comedy character-acting as Johannesburg has ever seen, or is ever likely to see; and it is also cleverly contrasted with his Mawruss Perlmutter. Mr. Adams makes Isidore the one outstandingly credible member of the cast. Isidore lives and moves and has being in the midst of people in whose actuality I, personally, found it somewhat difficult to believe. Good all the time, he is at his best in the third act (the best act of the four), when he is shrewd, simple, cunning, childish, grave, humorous, benevolent, stern, kind, ruthless, servile, domineering, pathetic, determined, irresponsible and didactic (the play persistently preaches the propaganda of racial tolerance), one at a time and all together. He handles each situation, as it arises, in a masterly manner, and completely dominates the stage. Mr. Adams seems as pleased to play the part as the audience is to watch him play it, and if his performance contains a flaw it lies in this hint of satisfaction in his own work that is sometimes, though almost imperceptibly, wafted across the footlights.

As Clem Beemis, the downtrodden inventor whose despised scheme for harnessing the Falls is, with the assistance of Isidore, the making of Valley Falls, Mr. Augustus Yorke hardly has the chances that came his way as Abe Potash in "Partners Again;" nevertheless he contrives to present a memorably telling and artistic rendering of the part.

Of the supporting cast the most convincing characters are Gideon Tyler, the banker (Mr. Dick Cruikshanks); Ned Tyler, the banker's son (Mr. Jack Livesey); Eb. Hooker, the lawyer (Mr. Bernard Merefield); Mary Clarke (or Mary Gray), the banker's son's sweetheart (Miss Eileen Lovett-Janison, who was earnest and charming if occasionally inaudible); Esther Solomon, Isidore's flapper daughter (Miss Lena Jooste—"And Nora she's so clever"); and David Frankel, a Jewish commercial traveller (Mr. J. Lurie). Fortune has not been kind to Mr. Frank Woolfe in either of the Company's plays, and for my part I simply decline to believe in so crude a "villain" as Ichabod Whitson. The part is not actor-proof; it is proof against acting.

Except for the seasonal vagary of the last act already referred to the play is remarkably well staged and mounted—particularly in Act III—and introduces some novel electric "stunts." Captain F. Maxwell-Stewart is the producer and Mr. L. R. Docker the scenic artist.

On the night of my visit "Welcome, Stranger!" was rapturously received by a large audience of both creeds.

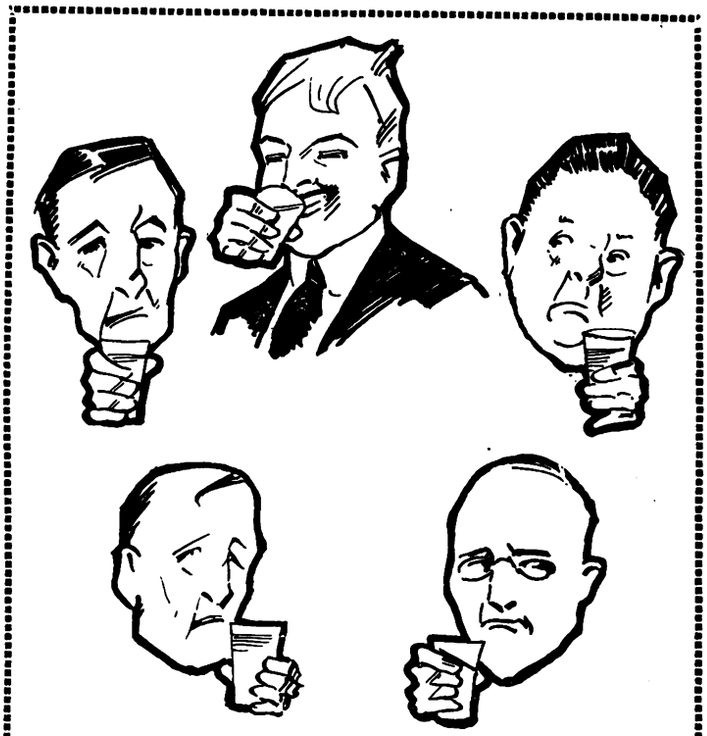
Carlyon.

EMPIRE PALACE.

A VERY even and well-balanced programme is being presented this week at the Empire. There is a novel new dancing turn by Alec. Fredson and Mlle. Rejan, which is varied by a couple of songs, a story or two, and some whistling. Anna Hana, the star of the bill, has changed her list of songs, and makes a special hit with a smart character-sketch of the Cockney Coster-girl celebrating a birthday. Her wonderful gowns make a special appeal to the feminine portion of the audience, and she is featuring the latest jazz-song, "If Winter Comes," for her first number.

Ann Stephenson and Allan Macbeth, in their impressions of everyday people in everyday happenings, provide heaps of humour in three new sketches, first in impersonations of the London fishmonger and his talkative customer, then in "Seeing His Godson," and finally in "A Glimpse of Home," with the necessary touch of gloom so beloved of vaudeville houses in a brief scene in the waiting-room of a hospital. Working without special scenery and make-up,

(*Continued on page 12.*)



SOUTH AFRICA'S EASIEST RIDDLE—

WHICH IS

CASTLE BEER?

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FAVOURITES OF THE SILVER SCREEN.

Miss Agnes Ayres.

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MAIL WEEK IN LONDON.

(*Continued from Page 2.*)

of all colours and shapes. About midnight there was an enthusiastic round of cheering when the news of the birth of the Lascelles baby was announced. That that event would meet with universal satisfaction and sympathy was a foregone conclusion, but the expressions of pleasure to-day on all sides are unusually cordial.

Noel Coward's Second Play.

Of the new plays recently produced I think " The Young Idea," at the Savoy, is easily the most entertaining, though I doubt whether audiences elsewhere will acclaim it so wholeheartedly as did the crowded one at the *première* here. It has a something which seems peculiarly suited to Londoners, but which, I think, would be lost in transplantation. The theme—a young brother-and-sister couple endeavouring to bring about a reconciliation between their divorced parents—has a spice of novelty which, however, is almost discounted by the broadly farcical methods adopted in righting the wrongs. It is Mr. Noel Coward's second play, and such a decided advance on the first that there seems every hope of him becoming a worthy successor to Sutro, Henry Arthur Jones or Somerset Maughan—with the usual provisos, of course. As he is only twenty-four, he has ample time for his apprenticeship. In this play the dialogue is at times almost Shavian in its comedy effect and biting satire. The author and Ann Trevor played the brother and sister with all the amusing and playful skittishness possible, the parents being entrusted to Kate Cutler and Herbert Marshall, who both did splendid work. The following are some telling lines from the play: " I fail to see the point of driving you to your lover's arms, dear, when you trot there so nicely yourself "; " I love dancing with him. His hands are like wet hot-water bottles "; " I wonder if you realise what a grand passion really means?. . . it's wanting a thing really badly—until you get it."

Sybil Thorndike in Comedy.

" Advertising April " at the Criterion is a rollicking and delicious satire on film-stars' publicity methods in which Sybil Thorndike simply revels (which is not to be wondered at after her long spell of classical-play groans and horrors). As in " The Young Idea," there are some very funny epigrams sprinkled throughout the dialogue. Here are a couple: " I can't a'bear them Socialists—all for free bread in the mornings, free fights in the afternoon and free love at night "; " Trust in God and, for the love of Clarkson, keep your powder dry."

The Vanbrugh Visit.

Irene Vanbrugh and Dion Boucicault are busily making final arrangements for their South African visit. They are to sail on March 3, and the only chance we shall have of seeing Miss Vanbrugh before that will be in Barrie's " Half-an-Hour," wherein she will play her original part at a matinée on February 26 at His Majesty's in aid of King George's Pension Fund for Actors and Actresses. You are to be envied your opportunities of seeing our greatest comedy actress in some of the best characters she has had of recent years.

"Paddy" Filmed.

" Paddy the Next Best Thing " has been filmed at last—and in England, too. It is now being shown to crowded houses at the Scala. Mae Marsh is the most delightful Paddy imaginable; in fact, most of the critics think it the best part she ever had. She is the personification of tomboyish gaiety, besides being very appealing in the more serious scenes. George K. Arthur (who played the screen " Kipps ") is in the cast. Like a good many other British film-players, he has now been enticed to the U.S.A., so this may possibly be the last British production we shall see him in. I am told that the South African rights of this picture have been purchased, so that you should soon have an opportunity of judging it for yourselves.

PAUL PRY.

WEEK-ENDS AWHEEL.

2. ROCKLANDS AND NORTHDENE.

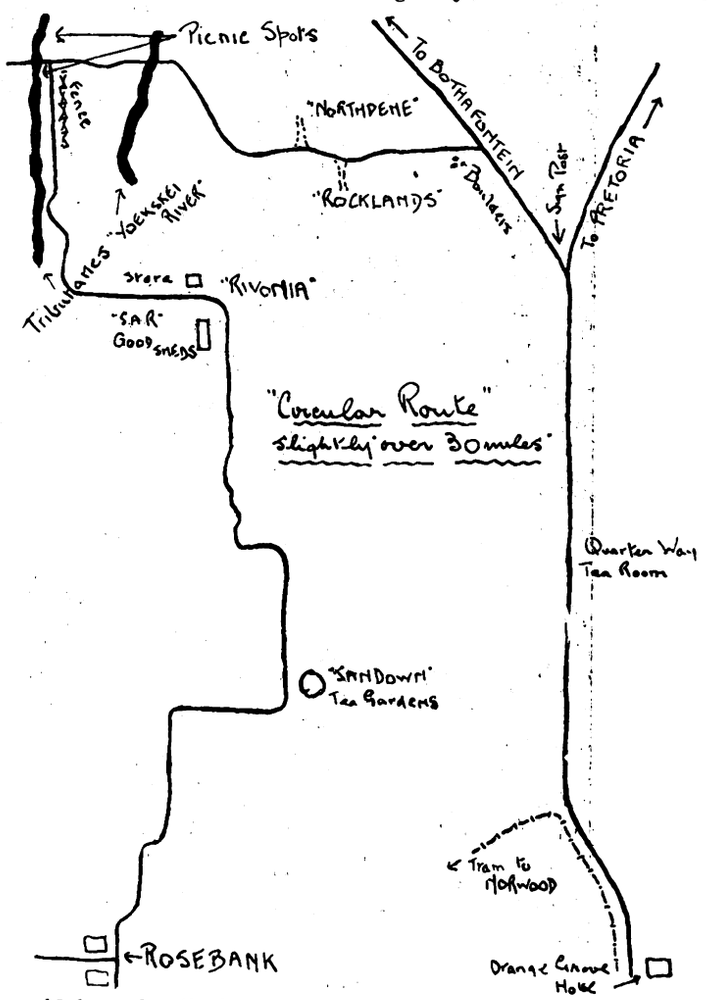
By " THE RAMBLER."

AFTER " six days' hard " in a City office it is good on Sundays to vamoose from the vicinity of the tall buildings. On the open *veld* there is fresh air, not to mention peace and quiet—except, of course, for the noise your own 'bus makes and the cheerful chirping of Nature's feathered whatshisnames. Here is room to turn round without knocking over the red ink.

So our little week-end party assembled at the usual and seasonable hour of 9.30, ready for the day's outing. " But where are we bound for to-day? " " Oh, just a medium run, off the Pretoria Road." It didn't sound very exciting—but it was agreeably surprising. An enjoyable trip.

Put your foot on the " self-commencer," a toot on the klaxon, declutch, pull your gear handle into position, release your clutch—and you're off!

Now, when I said we were going " off " the Pretoria Road I did not mean " off " into a ditch, as I have seen some cars do on this famed highway; I meant that we



would branch off along another track. So get safely on to the Pretoria Road first. I take it it would be a waste of time and space to explain how to do that, but if anybody really wants to know the way—ask a Policeman.

Just at present the Pretoria Road is somewhat like the curate's egg. Parts of it are excellent, my lord. Other parts are badly corrugated. But, at the worst, it is not a road that even the most timid of motorists could fear. The prospect is a pleasing one. You pass the townships of Waverley and Wynberg, and, dotted along the road, with unmistakable notice-boards, you come across Tea Rooms—Tea Kiosks—Tea Pagodas—Tea Gardens—each appearing, from its own description of its attractions, to be better than the others; but, from what I know of them, they are all

(*Continued on Page 28.*)

EXIDE BATTERY SERVICE STATION, CORNER OF MARSHALL AND HARRISON STREETS,

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JOHANNESBURG, Tuesday afternoon.

THE demand of the mine mechanics for an additional thirty per cent. on their weekly wages of £6 had but little effect on the market, members taking the view that, owing to the considerable amount of unemployment among the working classes generally, this section would be unlikely to press the claim. In the same paper one reads the evidence given by Mines Inspector Marquard that " the miners are doing their best to please the bosses because of the enormous amount of unemployment about." The Gold Producers' Committee does not recognise the Amalgamated Engineers, as that Union has not accepted the terms put forward by the Chamber; therefore, the Conciliation machinery does not apply, and the men have invoked the Transvaal Act of 1909. One never quite knows what a Board of Enquiry will do! The men contend that the cost of living is 32 per cent. higher than in 1914, which " the man in the street " will agree is probably nearer the mark than the 17 per cent. calculated by the Union Statistical Department, on the basis of food, fuel, light and rent. But that little item " sundries " is as annoying to the family man as a mosquito using its (should it not rather be *her*?) proboscis to attack your ditto at about 4 a.m., after you have been disturbed by the early-morning earthquake!

Brakpans continue an active feature, but, after sales at 65s. before the official opening, were done at 64s. 3d. on High 'Change. Geduldes also improved to 62s. In the smaller shares, Coronations have been prominent with sales up to 6s. 6d. Work has been resumed at the Wilgepoort property in the Heidelberg district, and a good deal of interest is being displayed in London in the shares. Consolidated Diamonds have improved to 24s., while Anglo-Americans at 25s. 6d. are better, allowing for the dividend of 1s. 6d. paid last week. Little business has been transacted in Transvaal Silvers, which are probably not dear somewhere round the buyers' price of 15s. 3d. Transvaal Gold Mining Estates sustained a nasty loss owing to the floods, but the shares are quite steady at 9s. 3d.

Crown Diamonds take the popular fancy, and have advanced gradually up to 6s. 4d. this morning, and Frank Smiths are a few pence higher at 4s. 4d. West Ends are 23s. 9d. The capital is being increased to £100,000 by the issue of 40,000 shares (of 5s. each) offered to shareholders, one for ten, at 22s. 6d.; of these, 36,000 have been guaranteed in consideration of an option on the remaining 4,000 shares at par. The guarantors (the S.A. Townships) thus stand to make a profit, as between the issue price to shareholders and that at which they buy them, of £3,500 for a total guarantee liability of £40,500. Not so bad a turn in these dull times! Elands sprang gracefully to 45s. Elsewhere, Pretoria Cements are harder at 43s. 6d.

The gold market is pretty " sticky." Mine managers can't do very much in a month which manages to cram in four week-ends, added to which gold is down eighteen-pence to 87s. 6d. gross and to exactly par, 85s., net. All the same, Government Areas and Modder, the former maintaining its lead by a short head, made nearly a quarter of a million between them. Of course, the bigger the plant, the more severe the effect of short running time. Poor old E.R.P.M. made a loss of £5,300, and New Unified, whose closure is impending, sank to £500 profit. Village made little more than half the profit secured in each of the two previous months. Conversely to the case of the camel, it is the last few thousand tons which make the profit!

" Are you copperbottoming those kettles? "
" No, I'm aluminiuming 'em, Mum."

IN THE BRIGHT LIGHTS.

(Continued from Page 8.)

they succeed in amusing and interesting everyone, and provide a really excellent turn.

The joyous jingle of Frank Powell and his never-ending supply of stories have made a hit with Empirites, and his postman and railway-porter songs serve as pegs which he decorates with all sorts of jokes, both in verse and prose. It is a cheery offering, and deserves the applause that follows. Wieland, the dexterous humourist, is going strong, and his plate-spinning stunt completes a well-received number of tricks, during which he gets on the best of terms with his audience.

Late in the programme, but well worth waiting for, Haywood and Hay present songs and dancing that rely on genuine merit and tip-top dressing for their success. Maxwell Carew, in dame studies and impersonations of society ladies, completes the bill, which as usual is begun by *The African Mirror*, with topical matter at home and afield, and closed with *The Gaumont Graphic*, picturing overseas events of interest.

FALCONER.

" ROUND IN 50."

The authors of " Round in 50," which will be produced at the Johannesburg Empire on March 19, have modernised Jules Verne's story " Round the World in Eighty Days." Phileas Fogg, senior (straight from Verne's book), is disgusted with his spendthrift son, Phil, who squanders his substance in night-clubs, and informs him that unless he goes round the world in fifty days (no aeroplanes to be used) he will be disinherited. Passepartout, the senior Fogg's valet, has left a son, Harold, behind him, and Harold accompanies Phil on his hurried trip. The first Passepartout left the gas alight and had to pay an eighty days' bill for it when the tour was over, but Harold leaves a taxi-cab ticking up twopences and has an enormous bill presented to him on his return to London. Complications are created by a bank robbery, of which Phil is wrongly accused by two detectives, who follow him round the world. There is also a lady journalist, Jill, in love with Phil, as well as a telephone girl, Penelope, in love with Harold. The revue is in seventeen scenes, and among the places visited are Boulogne, Brindisi, Hong Kong, San Francisco and New York.

THE LATEST SCOTCH JOKE.

A Scotchman opened his purse and a moth flew out.

The best preparation for good work to-morrow is to do good work to-day; the best preparation for life in the hereafter is to live now.

IT WILL PUT YOU RIGHT.

Horlick's Malted Milk is an ideal Food Drink for improving thin blood or anaemic conditions. It builds up starved nerves, and, as a result will assist nature to put you right when you have become run down

HORLICK'S MALTED MILK.

OF ALL STORES IN SOUTH AFRICA.

Send 4d in Stamps for Sample Tin.
Box 1010 Cape Town.

EMPIRE, MARCH 19: " ROUND IN 50."

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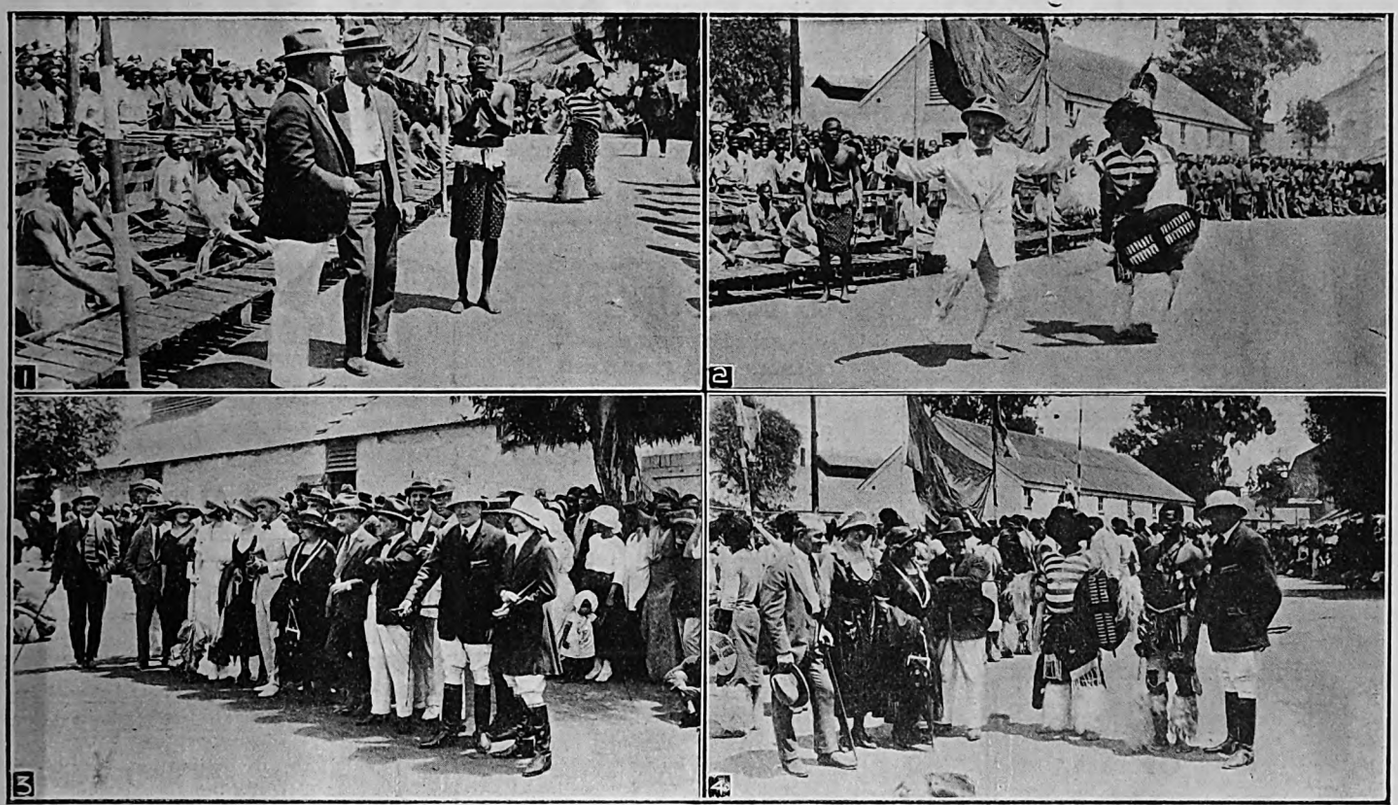
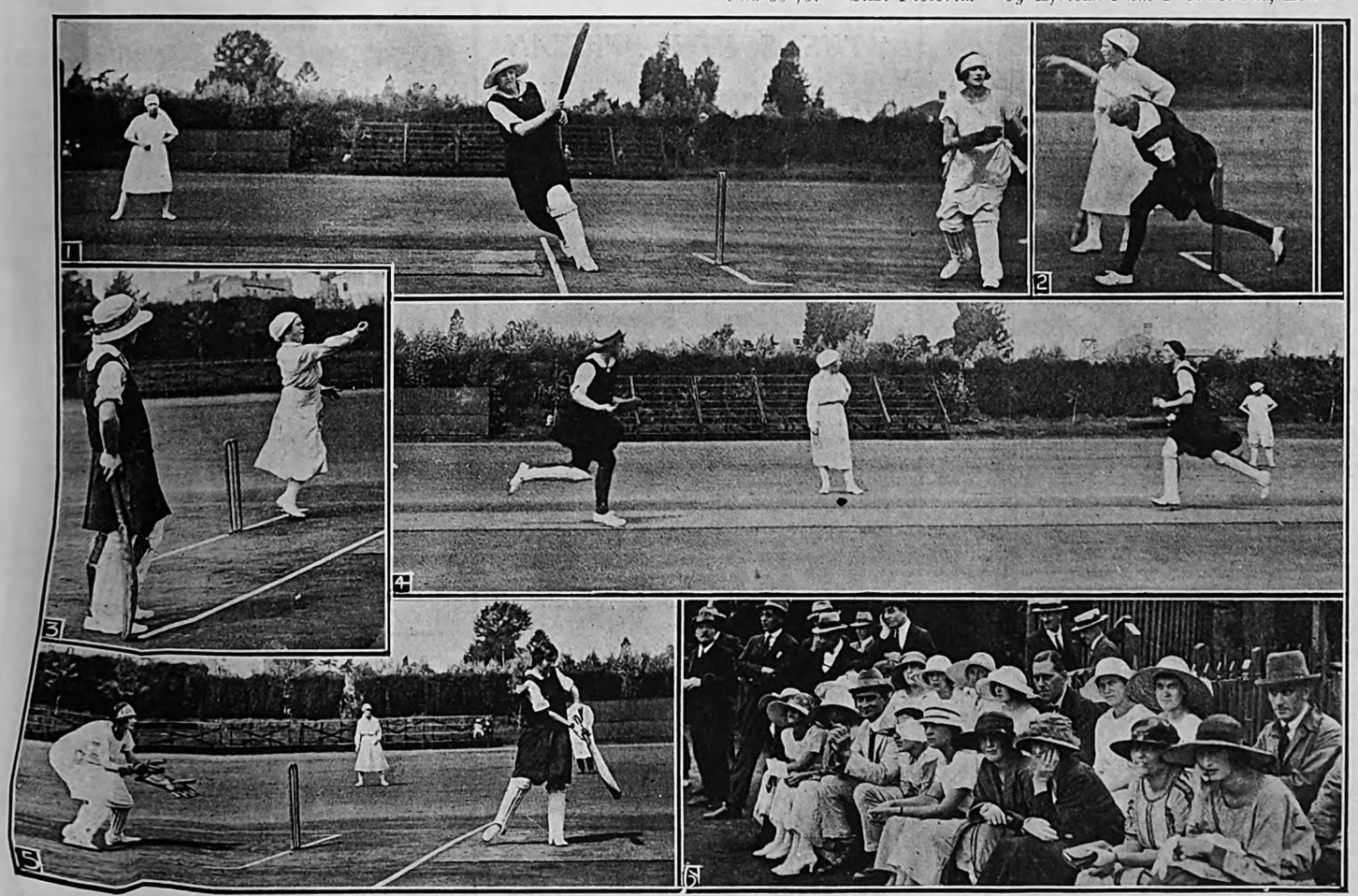
MINE NATIVES' DANCE; LADIES AT CRICKET.



AUGUSTUS YORKE AND NICHOLAS ADAMS AND THEIR COMPANY ENTERTAINED AT THE VILLAGE DEEP MINE LAST SUNDAY.

1. Messrs. Yorke (nearer camera) and Adams, "Partners Again," are "Welcome Strangers" at a strange spectacle. **2.** Frank Powell, of the Empire vaudeville company, displays a praiseworthy spirit of emulation. **3.** The Company watching the dancing. **4.** "Lost in admiration."

Photos for "S.A. Pictorial" by African Film Productions, Ltd.



JOHANNESBURG TELEPHONE EXCHANGE BEATS HEAD OFFICE STAFF OF AFRICAN THEATRES BY 14 RUNS ON THE FIRST INNINGS.

At the Johannesburg Wanderers' last Saturday afternoon the Theatres and Telephone Exchange girls played a return match in aid of the Theatrical Cot Fund. Our photos show: **1.** Miss D. Willis, who made top score of the day (29), turning one to the boundary for the Theatres. **2.** Miss D. Battye, the Theatres' over-arm bowler. **3.** Miss E. Goldrick bowling for the Telephones. **4.** Two of the Theatres team running between the wickets. **5.** Miss D. Sims, the Theatres' captain, batting. **6.** Some of the spectators.

Photos for "S.A. Pictorial."

OF INTEREST TO LADIES

IT IS NO JOB TO FIND JOBS

The Dawn OF True Value

will be found fully exemplified at our Stores.
The gratifying success attending our 1922 efforts to gain the confidence of discriminating shoppers spurs us on to greater things during 1923.

Watch our announcements in the daily papers.

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Wonder Stores,
10, Castle Street,
2 doors from Adderley Street,
AND
44, Waterkant St.
Corner of Bree Street.

JOBS

CAPE TOWN, DURBAN and JOHANNESBURG.

Phone 1362 .. .. Cape Town

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Mr. J. J. MULLER .. COURT HAIR DRESSER .. PERMANENT HAIR WAVER

(Late First Assistant to *Maison Eugène*, New Bond and Grafton Streets. London).

16, SHORTMARKET STREET .. (Opposite National Bank) .. CAPE TOWN

Box 91 Fordsburg. 'Phone 97 Mayfair.

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——CENTRAL BAKERY,——

63, LILIAN ROAD, FORDSBURG.

High-Class Bakers, Confectioners :: and Biscuit Manufacturers. ::

Purveyors of the celebrated Dutch Rusks. In 5lb. boxes, 5/- per packet.

Most modern Bakery and machinery in use. Van deliveries daily throughout Johannesburg and Suburbs

WEDDING, BIRTHDAY AND CHRISTENING CAKES A SPECIALITY.

'Phone and country orders receive prompt attention

Distinguished Fashions

In Ladies' Millinery, Tailor-made Costumes . . . . Latest Fashions in Summer and Winter Dresses shipped by every mail.

FRANK'S

Who keep up with the times.

JOUBERT ST., between Market & President Streets JOHANNESBURG (next to Brimson & Rough).

THE UP-TO-DATE WOMAN IS A REGULAR READER OF "*THE SOUTH AFRICAN PICTORIAL.*"

Where Confectionery is of the highest selection, & Imported Chocolates are of the highest quality & variety

Try Our Grills
Grilled by a qualified chef.

We Stock the Very Best Pastries and Cakes.

OXFORD CAFE Corner of MAIN & ELOFF STS
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Trams Pass the Door.

The Modern Parisian School of Dressmaking, Cutting and Millinery
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Joubert Street, Johannesburg
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Ladies taught by the most Practical and Latest Methods to cut and make their own Costumes, Dresses and Hats.

Pupils are taught through the medium of any of the following languages: English, French, Spanish, Italian and Portuguese.

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THE PREMIER CORSET HOUSE

Corsets, Medical, made to Order. Outsizes a Speciality. Bathing Costumes, Caps and Shoes. A very high selection of Hand-Made Lingerie.

HIS MAJESTY'S THEATRE
JOHANNESBURG.
MARCH 26th
Irene Vanbrugh.

For the Neat Woman

To have her nails properly manicured.
To have her hair waved and dressed to her own style.

Miss PASSMORE
Has studied face treatments by the latest Electric Methods.

Connaught Buildings, opposite New Jewish Guild Buildings,
Bree Street, off Jeppe Street, Johannesburg.

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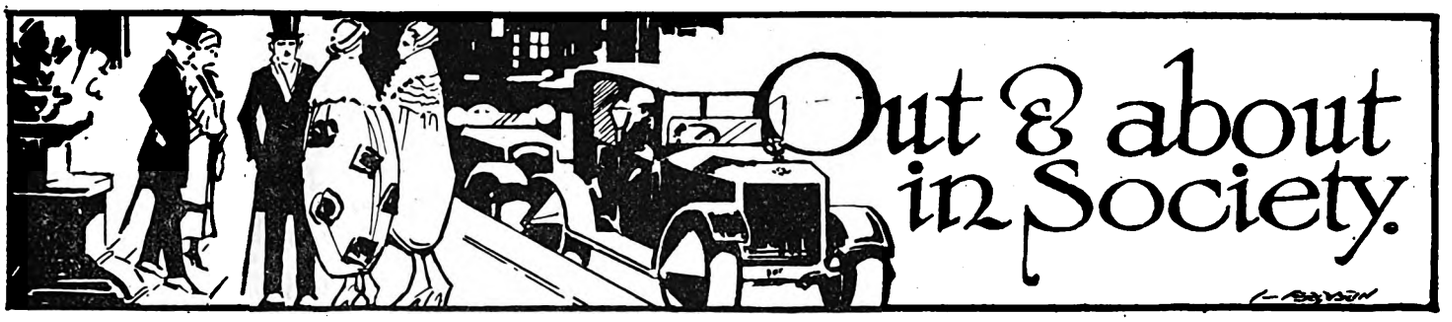

[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* The South African Pictorial, *P.O. Box 1574, Johannesburg.*]

Winter Comes — No "If."

There has been a nip of winter in the air this week and already the shops are showing *le dernier cri* in wonderful winter clothes, in furs, in *chic* little hats, in the hundred-and-one odds and ends that go to make up the well-dressed woman. And many of us welcome Madame La Mode in winter mood. A flapper, we grant you, can go clad in a few yards of organdis and a length of silk stocking, but we, of maturer age, in this new season of dress sanity that taboos a grandmother dressing like her grandchild, we feel that winter has many compensations and an atmosphere of the said furs somewhat becomes us. Wherefore we rejoice! It has been a time of new theatrical shows, of dancing first and last, with a few *fêtes* thrown in. The South African Association of Teachers of Dancing was formed at the Berkeley Rooms, when there was a very representative gathering of teachers, called together by Madame Ravodna and Miss Madge Mann, who were elected to the committee together with the Misses Violet Kirby, Dorothy Forrest, Pearl Adler, and Ivy Conmee. The head-quarters of the Association will be at the Berkeley Rooms.

Helen Webb Entertained.

Speaking at the very delightful tea-party given to Miss Helen Webb at the Lounge on Thursday by the Teachers of Dancing, the guest of honour said she was wholly in sympathy with the forming of the Association and hoped it would have a great success. She felt that most teachers had the same groundwork and from there branched out, their work being stamped with their own personality, but it was the branching out without any groundwork that teachers objected to, and quite rightly. Miss De Berry, in a very charming speech, welcomed Miss Webb, who is in private life Mrs. Marsh, and said how delighted they were to see her and her pupils. They all felt they could learn a great deal from her trip and there was no doubt it had imbued them with new ideas and had made them all the keener after seeing her work. Miss Webb, who wore a handsome gown of grey *crêpe-de-chine* trimmed with red and a straw hat wreathed in flowers, was very touched with her reception. Miss Madge Mann was gowned in golden brown and hat *en suite*, and Miss De Berry wore a striped silk in shades of gold and brown and a straw hat lined with brown. Mrs. Saloman came in white with a cornflower-blue hat. Mrs. Smith acted as hon. secretary for the party, for although not a teacher she is very interested in the art, having a daughter who is very keen. The Misses Olive and Zoë Mossop assisted her in looking after the guests, who were soon comfortably seated at the small rose-covered tables with their pretty vases of flowers. Among the gathering present were Mrs. Shaw, Miss Inger Boberg and Miss Bernice Easton (who constitute the orchestra Miss Webb has brought with her), the Misses Benson, Reiners, Smallman, Luyt, Dick, Mouatt, Palmer, Dymond, Kruger, Noaks, Rohr and Norval (pupils of Miss Webb and Miss Pearl Adler, whose new Club, the P.J.'s, makes its *début* on the 13th), Miss Betty Brooks, Miss Muriel Roberts, Miss Nimmo, Miss Selma Valentine, Mrs. Grant Smith, Mrs. Robertson, Mrs. McPherson, Miss Constance Purchas, Miss Alma Laschinger, Miss Given Wilson, Miss Poppins Saloman, Miss Milne and Mrs. Milne and Miss Browse. A very delightful party with a very delightful thought underlying it.

Helen Webb Entertains.

And what can one write of the art of Helen Webb? I was privileged to see the first *ballet*, "Art Proposes and Vogue Disposes," all the more wonderful from the fact that the artists had only just come off the train. Certainly no one would have guessed it—there was none of the weary waiting, the crudeness that are sometimes associated with amateur shows. First of all the backcloth was delightful, black and white windows looking into a garden with bunches of wisteria and a rainbow effect as roof. So much has been written already that I do not propose to go through the items one by one, though it is hard to show any preference in such an all-round good performance. However, even journalists have sometimes their preferences! I, personally, loved the dancing of Miss D. Rogers-Harrison, as the "Penwiper," as the "Vivacious Doll" (her "Tarantelle" here was a dream of grace), and as "Pierette." Then there was wee Delysia Griffiths, who gave all the best in her and faced life smilingly, entreating all to rejoice with her. As the "Ward" in an old-fashioned flower-sprigged gown with black mittens and blossom-wreathed hat, she was a joy, and behind the *danseuse* one had a glimpse of the real child as she held her doll in the way only a real child can. I think "Luck o'" the Cards" just expressed her in the dainty scene when the card pack came to life and stately queens, dignified kings and rougish knaves, with dainty aces in white tinsel gowns with black or red three-cornered hats, danced most intriguingly. Miss Elsie Palmer, a tricky little "Herald," was another favourite, and her work in "Love Dies" was really of exceptional quality. Then to crown all came "*La Boutique Fantasque*," with a word of genuine praise for Mrs. Saloman, the *directrice*, before we went home.

Carrying on the Good Work.

Would I had space to tell you all about the good work accomplished by the Hope Convalescent Home for Children and the St. Mary's Home, as it is called, who both had their annual meetings on the same date; but with the vision of a stern editor with a large blue pencil in the corner

Afternoon Tea
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of my eye I can only tell you briefly what is being done. At the Hope Home meeting, which was held at the Carlton Hotel, and where, *en passant*, one had the most delightful tea, the Hon. Hugh Wyndham was in the chair, supported by Mr. Frank Raleigh, the hon. treasurer, Mr. Max Honnet, Mr. Playfair and Mr. H. J. Lamb, chairman of the Hospital Board. Miss Florence McLeod, just back from England and looking very distinguished in black with wide sash belt embroidered in jet and a *chic* black velvet hat, as secretary was also present, and among the gathering I saw Mrs. Raleigh, Mrs. Neame, Mr. and Mrs. Wells, Mrs. A. J. Walton, Mr. and Mrs. Sugden, Mrs. Burt Andrews, Mrs. Butlin, Mrs. Healey (whose *fête* in aid of the Home was such a success), Mrs. Scandrett, Dr. Martin, Dr. Temple Mursell, Mrs. Holtby, Mrs. Landau, Mrs. Lawrie and Mrs. Jas. Davidson. Mrs. Beresford Jobling, the matron, was present and was complimented on the excellence of the work she had accomplished. Mr. Wyndham in his speech mentioned that a wider field lay before them than formerly, as when the Children's Hospital was opened the Hope Home would become the Convalescent Home attached to the Hospital. During 1922, 297 patients had been admitted to the Home, the number of patient days being 14,182. Special mention was made of the *fêtes* organised by Mrs. Percy Sherwell and Mrs. Healey, and Mr. Raleigh urged a big effort this year to assist the Home, over £1,000 being needed, apart from the Provincial Council grant and the donations of £500 from the mining houses. It was a long cry from the Carlton to the Home at Rosettenville, where a hundred happy youngsters are housed. Mr. Douglas Christopherson has long been greatly interested in the work of the Home, and has been aided by his wife and an excellent committee of workers, with Miss Ledger, the secretary, as a tower of strength. St. Mary's Home is very attractive. Standing well back in large grounds, the buildings are set round a quadrangle where old-fashioned lavender and bright-hued shrubs mingle with the ivy that trails to the foot of the Cross outside the Chapel. The keynote is simplicity. The walls are of red brick with oak rafters, and in a corner of a room sit two dolls on a chair and one, apparently an invalid, in a bed, the playthings of wee chubby hands. Why not, *mes amies*, take a day off and go to see what is being done in our town for the coming generation?

1820 Settlers' Ball.

Also in an excellent cause, Mrs. Scandrett presided over a meeting of ladies at the Carlton Hotel to arrange for the big ball in aid of the 1820 Settlers' Association, which is to be held on April 2 in the Carlton Hotel and which promises to be the event of the season. Among well-known women interested are Lady Phillips, Lady Andersson, Mrs. Elli Marks, Mrs. Clogg, Mrs. Allport and Mrs. Juta. Colonel Hoy gave a very fine *resumé* of the work done by the Association, and I was interested to learn that every settler is fixed up for a year's training with various farmers, after which most of them take a six months' course at the Agricultural College. After that they take up farms of their own.

Friday Night's Round.

On Friday night it was really difficult to know where to go first. At the Y.W.C.A. the National Council had their League of Nations social meeting, which was very well attended and where I saw Mrs. Bourne Dockerall, who left for Europe the same evening and who has always been greatly interested in all the good works of the town. Mrs. Scandrett in a charming speech wished her *bon voyage* and a safe return. Mrs. Goudvis gave a very eloquent address on the work of the League, and Miss Peggy Kleudgon and Mr. Brereton recited and sang with great success. Then I moved on to the Eton Hall, where the Rand Postal Services Club were holding a dance in honour of the two ladies' cricket teams, that of the Telephones and of the African Theatres, who were playing in aid of the Theatrical Cot on Saturday. The hall was a very brilliant sight, lots of pretty frocks were worn, and Messrs. Catterall, Nupen and Meintjes were fox-trotting gaily with their cricket pupils. Mr. Stewart, as chair of the social committee, looked after the comfort of all, and Mr. Mitchell, Captain

Macdonald-Browse and Mr. Bob Miller were among the guests. Miss Sims was very smart in grey *charmeuse* with floating panels of georgette in the same shade. Miss Oshry had on a handsome gold-tissue frock under peacock blue. Miss Gale wore blue taffetas, and Miss Battye a blue-and-mauve shot gown. Miss Dorothy Willis, a pretty "flapper," came in *vieux rose*, and Mrs. Rogers in pale blue silk under net with a gold waistband. Miss Goldrick wore black and white and Miss Mowbray all black. Miss M. Lawson came in blue silk and Miss Hopkins in jade green. Miss Wilson wore a *chic* lemon-coloured frock and Miss Reynders came in pink. Miss Levine wore green and Miss Brenning red velvet, and Miss Kirby was smart in salmon shade with lace.

Marist Brothers' Old Boys.

From there to the Berkeley Rooms, where the Marist Brothers' Old Boys' Association gave their first dance under the chairmanship of Mr. L. Japhet. It was a very smart affair, the room being filled with merry dancers. Brother Jerome came down to represent the school, and was a welcome visitor as he went from table to table chatting to the Old Boys. Mrs. Japhet wore an exquisite gown of white under black lace and was entertaining a party. Miss Billie Bell was greatly admired in an Early Victorian gown of blue velvet inset with white satin. Mrs. Cohen, a visitor from Hanover, wore pale blue edged with beads, and Miss M. Hiles came in black with a rose-and-blue sash. Mrs. Urquhart wore rose georgette with wide folds on the full skirt, and Mrs. Forman had on a *chic* black gown. Mrs. Solomon also wore black with Oriental corsage, and Mrs. Horwich had rose and oyster bugles on her smart frock. Miss Marcuson came in red silk under net of the same shade, and Mrs. M. Alexander wore a handsome black and gold brocade with corsage posy ending with long silk streamers. Madame Brito was in rose taffetas and Miss Pallis came in cream lace. Miss Stella Swartzberg was *chic* in blue satin, her belt being of gold

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and net, and Miss D. Cohen had on a gown of gold tissue and rose net. Among the sterner sex present were Messrs. J. and B. Mendelssohn, Mr. Max Rothkugel, Mr. J. D. Anderson (the hon. secretary), Messrs. Sass, Lawson, Pickett and Geddes (of the committee, who had the co-operation of Mesdames Japhet, Ziegler, Rothkugel and the Misses King), Mr. Sonnenfeld, Mr. M. Alexander, and many others.

At the S.A.P. Club.

Gay with flags was the South African Party Club (which came next on my list), where the Parktown West Branch of the Junior S.A.P. had their dance. *Entre nous*, it is getting impossible to cope with the functions this very live body of young people are organising, aided and abetted by Mr. T. F. Allen, their High Priest. Advocate H. E. Thompson is chairman of the Branch and had Messrs. Cecil Gain, W. Wilson, Juta, Derek Rolland and M. A. Thistleton as committee. Among the dancers were Miss Dorothy Wentzel, in rose and gold, Miss Albu in a *chic* black-and-rose tinsel frock, Advocate Smullian and his *fiancée* Miss Sylvia Stern, Miss Haak, Mr. Harold Wallers, Miss Gilfillan in pale pink, Miss Henley, Miss Gwen Stoker in an elegant rose-and-gold brocade gown with draped skirt, Miss Buchanan, Miss Daly, Miss Marjorie Grieg, and Miss Juta in black with white bead embroideries. Mr. and Mrs. Hosken were among the dancers, and also Mr. Lavenstein and Miss Appelyard.

MRS. T. F. ALLEN,
An ex-Mayoress of Johannesburg, who takes a keen interest in the Junior South African Party—a movement that is sponsored by her husband.
Photo by Levson.

The Carlton Souper Dansant.

Away to the Carlton Hotel for a "Potash and Perlmutter" cocktail, where the sign "House Full" should have been hung outside. With the greatest difficulty one threaded one's way between the tables in the Palm Court, talking to one here, to another there, all delighted with our friends Messrs. Yorke and Adams in "Welcome, Stranger!" Into the ballroom, where every table was taken and an atmosphere of gaiety filled the air, and one danced till the wee small hours and then asked for "some more," like Oliver Twist—though his impersonator, Miss Billie Desmond, was not present. Captain and Mrs. Sivewright were entertaining a party, Mrs. Sivewright in a *chic* jade green taffeta frock with lace yoke. Miss Fram, who was with them, wore a rose gown and was escorted by her brother, Dr. Fram. Miss Stuart Martin wore a pretty lemon-coloured gown and Miss Feetham came in jade green with scarlet leaves in her hair. Mrs. Egan wore fuchsia georgette draped softly, and Miss Ruddel came in gold lace over silk. Mrs. Blinman, just back from the Cape, wore an Early Victorian gown of blue taffetas, the *bouffant* skirt having wide pipings of taffeta ruched on. The sleeveless corsage was finished at the waist with a peacock's tail in blue with shining eyes of jet. Mrs. S. K. Miller wore a handsome gown of black jet and carried a wonderful green and black ostrich-feather fan. Miss Bradford came in black chiffon velvet with a smart pink silk sash finely beaded in black. Miss Fifi Otto's blue frock was draped and had touches of rose and gold on the Oriental sash. Mrs. Krause was very elegant in black and Mrs. Simpson was gowned in slate *crêpe-de-chine*. Messrs. G. Joel, Bonas, Miller, Thompson, Wallers, Dale Lace, and Marks were among the dancers, and I also saw Dr. Krause, Mr. Lawrence, Mr. Potter, Major van Zyl and Mr. and Mrs. Japhet. So ended Friday, and I am told, nay I know, there were several more dances!

With the Florida Scouts.

Have you ever heard the Cubs' howl? I am one of the initiated and could not help being thrilled at the circle of hot little faces and at the very, very earnest demeanour of the Florida Cubs. For it was to Florida we went on Saturday afternoon after seeing the Mayoress, Miss Allen, open the S.O.E. *Fête* in the Town Hall. Very elegant looked our first lady citizen in pearl grey *crêpe-de-chine* with a small hat wreathed with orange flowers, as she declared the *Fête* open. Roses were everywhere on the stalls, where a thousand-and-one articles tempted the buyer. Mr. Hosken, Past District Grand Master, spoke of the work of Mr. and Mrs. Hosken and said that the Home they had given would be opened at Rosebank on March 10, which is next Saturday. But I really must return to my Cubs. As I remarked before, it was to Florida we went, to "The Lawns," the beautiful residence of Mr. and Mrs. A. J. V. Lockie, Deputy Mayor and Mayoress of Roodepoort-Maraisburg. A shower of rain had just fallen, and the glistening drops on the green lawns, from which the house takes its name, gave a fairy touch to the scene. Rose bushes heavily laden with a sweet-smelling burden, vines with luscious grapes, hundreds of flowers of all kinds, and scented bushes, with giant trees in the background raising their lofty heads to the sky,

MRS. A. J. V. LOCKIE,
Deputy Mayoress of Roodepoort-Maraisburg. Mrs. Lockie kindly lent her house to the Florida Boy Scouts Committee for a garden-party last Saturday.

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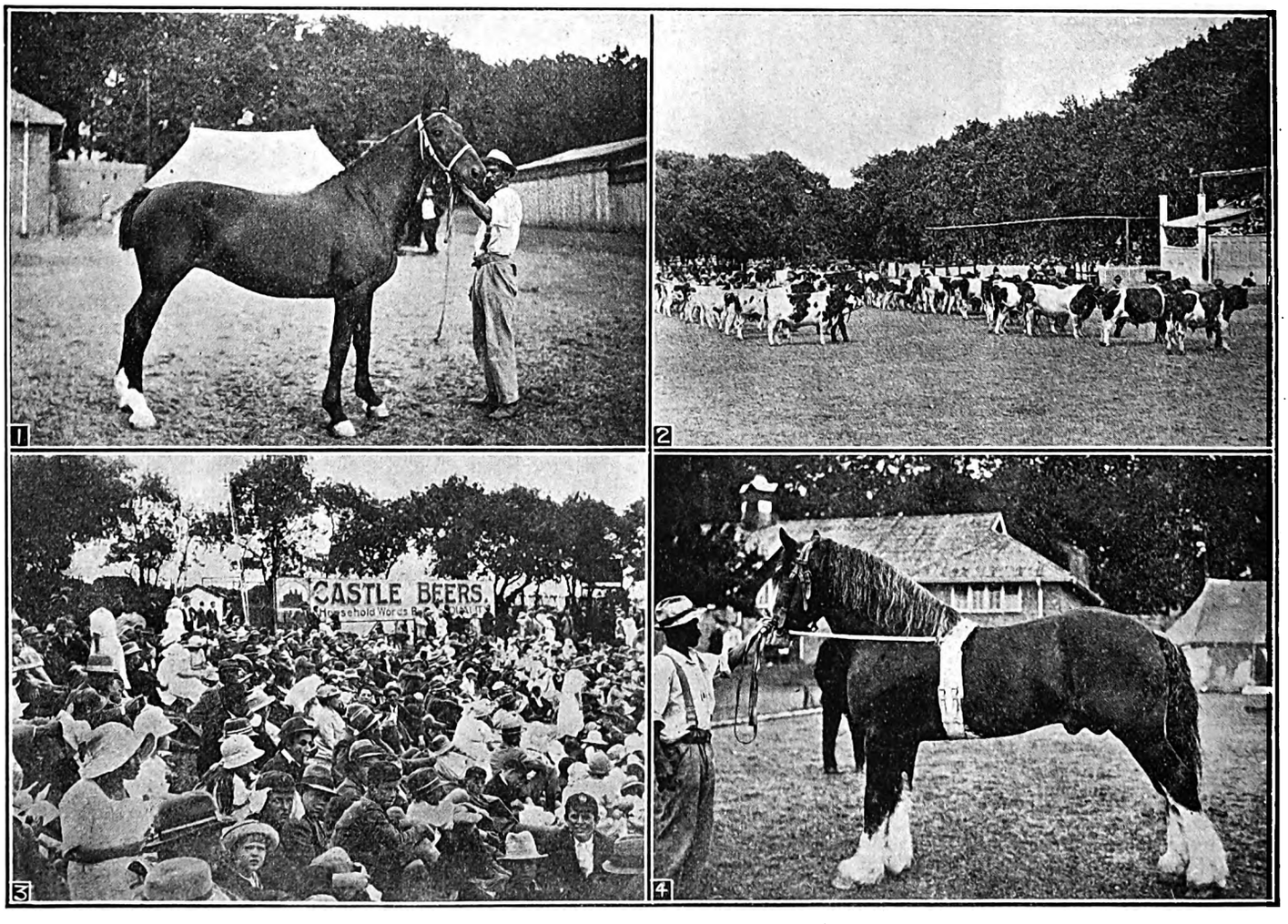
stretched down to the end of the grounds from the white ivy-covered house. It was a big day for the Florida Scouts when Mr. Frank Raleigh, President of the Scout Council, came to give them their hardly-won and much-coveted awards. Mr. S. C. Steil, as chairman of the Florida Scout Committee, welcomed Mr. Raleigh in a very stirring speech and thanked the ladies for the help they had given in collecting funds. There was a very interesting gathering of Scout officers present, including Mr. Marais, Secretary of the Scout Council, Mr. Webber, Commissioner for Cubs in the Transvaal, Mr. Hart, Commissioner for the West Rand, the Rev. Mr. Scudder and Messrs. Woodward and Young, Scoutmasters, Mr. Maxwell, Mr. Chennik and Mr. Pomeroy, the "civilian" hon. secretary for Florida. The Mayoress, Mrs. Twomey, gowned in mauve *crêpe-de-chine* with a cream hat, was present. Mrs. Lockie received her guests wearing a very smart pale grey *crêpe-de-chine* gown with silk laces of the same colour and a wide-brimmed grey crinoline hat. Mrs. Frank Raleigh was very elegant in a blue costume with pin-stripe of white and a *chic* blue hat with upstanding bows of blue taffetas. Miss Steil wore a pretty blue frock with trimming of darker blue beads and a black hat with osprey fronds. Mrs. Herslet was present with her troop of Girl Guides, and Miss May Strike, Assistant Cub Mistress, looked very smart in her uniform. Miss Cain, from Krugersdorp, who is an enthusiastic officer, was also among the guests. Strolling about the grounds or listening to the Roodepoort Scout Orchestra, I noticed Mrs. Seaman (whose son received several awards, including a 1st Class Badge and 1st All-round Cord and also the King's Scout Badge and 2nd Class All-round Cord), Mrs. Whilton, Mrs. Bradley, Mrs. and Miss Rugg, Mrs. Bates, Mrs. Pomeroy, in a navy blue coat and skirt and blue hat, Mrs. Orsmond, Mrs. Orford, Mrs. Courteney, Mrs. Thomas, Mrs. Woodward and Mrs. Strike. During the afternoon the Scouts gave displays of signalling and boxing which were very greatly enjoyed, and Mr. Raleigh inspected the various troops.

The South African Academy.

The South African Academy will hold their fourth annual Exhibition in the Selborne Hall from May 1 to May 17, and will confine themselves to works executed by South African artists or craftsmen. It is to be held under the auspices of the Association of Transvaal Architects, and Mr. M. K. Carpenter is the Hon. Secretary. His address is 67 Exploration Buildings.



THE WESTERN PROVINCE AGRICULTURAL SOCIETY'S 1923 SHOW AT ROSEBANK, CAPE TOWN.

1. First-prize Hackney mare, Eley. **2.** Parade of prize cattle in the judging-ring. **3.** Interested spectators round the parade-ground. **4.** First-prize Clydesdale, Baron.

Photos for "S.A. Pictorial" by W. Fisher.

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Wedding Bells.

There was a very interesting wedding on February 28 at the New Banqueting Hall of the Criterion Restaurant, when the Rev. M. L. Harris married Miss Kathleen White, only daughter of Mr. and Mrs. Morris White, to Mr. Charles Robert Davis, eldest son of Mr. and Mrs. Robert Davis. The canopy was held by Messrs. L. White, M. Davis, S. Harris and A. Kalusky, the parents of bride and bridegroom being the *unterführers*. Mr. J. H. Davis, brother of the bridegroom, acted as best man. The bride made a charming picture in an elegant gown of ivory *crêpe charmante* sewn with white matt beads. The corsage had the new cape effect, the wide bertha forming the sleeves, the ninon draping at the waist being caught with a large bead ornament. The train was composed of *crêpe* ninon with silver tassels at the end and a wide band of silver. A coronet of silver-leaves and orange-blossom was worn under the bridal veil. The Misses Julie Davis and Phœbe Stella Davis, who attended the bride, wore charming gowns of the palest mauve georgette over silk of a deeper shade, and *chic* black hats. Miss Jean Davis, another bridesmaid, wore a pretty frock of maize georgette. Miss Ida White as flower-girl also carried the bride's train and wore white silk and fillet lace. The reception which was held afterwards was very well attended, the young couple being extremely popular, and presentations were received from the Telephone Exchange, where the bride had been for some time, and from Messrs. Neilson and Maynard, the bridegroom's firm. Mrs. White received her guests in a handsome gown of black *crêpe marocain* embroidered in steel beads and a black hat with plumes.

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ANTONIO'S WALK-OVER.

Should the Benoni Classics be Run at Turffontein?

ACCIDENTS TOO FREQUENT.

By "ONLOOKER."

WITH both Lady Daniel and Banter scratched on the course, the last of the season's classic races, decided at Benoni last week, was the next thing to a walk-over for Antonio. The engagement had been retained for the Derby winner's stable companion, Tresida, so as to ensure, if necessary, a pace for the black colt. Such

Necessity Did Not Arise,

for the only one to come out to oppose Sir Abe Bailey's pair was Hornet's Hope. Not only was this filly of Allen's produced looking half fit; her handling was entrusted to a veritable novice apprentice rider. The Leger was a mere exercise gallop for Antonio, and it marked his sixth win off the reel.

* * *

This is the third year in succession that the winner of the Guineas and Derby has also won the Leger. And if the latest triple-crown hero cannot be rated as highly as his predecessors with the like distinction—these being

Colesberg and Dignitary

—Sir Abe Bailey's black son of Pietri can be set down as a genuine stayer. Antonio was very backward as a two-year-old, and his only success at that age was in his last outing of the season. Durazzo, a two-year-old racing at Durban, is an own brother to Antonio and is a winner.

* * *

A considerable number of candidates that on paper seemed to be well placed in the handicaps at Benoni did not put in an appearance. It was no doubt the fact that the chief handicap did not look likely to take much winning that induced Mr. Weale to forego picking up second money in the Leger with Lady Daniel and to saddle up the filly for this mile race. As it turned out, a somewhat unknown quantity in Prince Orb, a six-year-old receiving 12lbs., proved a little too good for Lady Daniel. When the betting opened it was very evident that Prince Orb, who is in the ownership of Mr. J. Gard, was very much expected, for there was a heap of money for the support of the imported horse, and he eventually

Started at Odds-On.

Lady Daniel was really the only one backed to beat Prince Orb. The two had the finish to themselves, the filly being beaten half a length. It was fortunate for Mr. Gard that Lady Daniel had a cut at his horse, otherwise Prince Orb would have won easily and quite an overestimate of his abilities would probably have resulted. As it is, the winner did nothing to brag about, and some of his backers were uneasy until the winning-post was reached. Weale's stable is having a run of bad luck. Prior to the defeat of Lady Daniel the connections supported Banter for the nine-furlongs handicap. He failed to gain a place, Desert Dawn winning in a close finish from the galloway Devoir. Banter is proving very expensive. It is evident he does not stay.

* * *

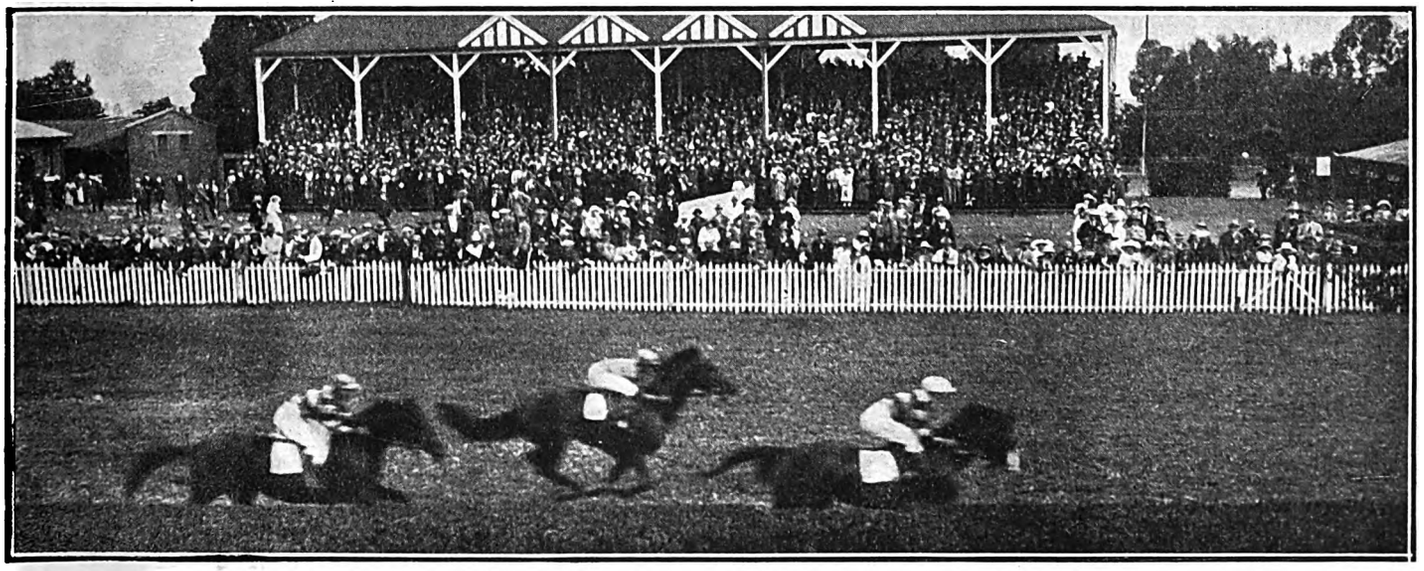
The two-year-old to enter the winning list by taking the juvenile event at Benoni was Kedgeree, and in doing so the filly—a sister of Surprise Sauce—made the opposition look very small. Later on the two-year-old's half-brother,

Old Appetiser,

won at six furlongs, and third in this race was Surprise Sauce. The dam of the three, named Catchup, who belongs to Mr. Hilton Barber, has been a wonderful winner producer. Catchup is a Pearl Diver mare.

* * *

When The Dalesman won over six furlongs at Auckland Park on February 17, he appeared to finish a very tired horse. But Mr. Stevenson's gelding won with the distance ten furlongs at Benoni. On both occasions The



THE RACE FOR THE ST. LEGER AT BENONI LAST SATURDAY.

The only three runners passing the Stand the first time. The ultimate winner, Sir Abe Bailey's Antonio (Strydom up), which started at the record price of 25 to 1 on, is running last. The same owner's Tresida (Manion up), which finished 2nd, is leading, with Mr. L. H. Allen's Hornet's Hope (Birman up) (finished 3rd and last) in between.

Photo for "S.A. Pictorial" by Abe Goldstein.

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Dalesman had the services of Strydom, and it is not too much to say the successes were due to jockeyship.

* * *

Accidents during the running of races are becoming increasingly frequent. That most of such accidents are due to incompetent riding leaves no room for doubt. Following on two riders parting company with their mounts in the last race at Benoni on February 24, three horses became riderless in The Dalesman's race last Saturday. While two of the riders escaped scathless, little McGrath, who has just finished his apprenticeship, had an arm so badly smashed that it must be a long time before he is able to ride again. At the enquiry into

The February Accident,

Hering, who rode the hot-pot Rossey, stated that his saddle was very loosely girthed, and that he was diffident about asking the Starter to delay the start until the girths were tightened. As a consequence, before a furlong of the race had been run the saddle slipped and he came to earth. The reticence of the jockey in not acquainting the Starter with his predicament was most reprehensible. If the jockey had so little regard for his own safety, and the safety of his fellow-jockeys, one would have thought he would have respect for the interests of his master.

* * *

Cardinal's Jess was much more usefully employed at Cape Town on Saturday than if she had been chasing Antonio in the Leger at Benoni. Mr. Langerman's filly was specially prepared for, and duly won, the

Kenilworth Champion Stakes.

This was a race confined to three-year-olds over the Derby course. The race could have been better named, seeing that winners had to put up penalties. Cardinal's Jess carried top-weight, and the fact that, starting at odds-on, she squandered the field, shows that the Cape three-year-olds are not of much account. Generally speaking, our three-year-olds are very mediocre.

* * *

The Eastern District Sporting Club probably "came out" over the Leger meeting. The Club is greatly to be commended for instituting classic races. All the same, the "classics" have, on the whole, been a drag on the Club. A Leger like the last one (like several previous ones, in fact) is

A Severe Tax

on the Benoni constitution. It is a tax that would not be felt if the race were run under the auspices of the Johannesburg Turf Club. There is little doubt that the premier club would readily assent to taking over the Leger. And there would be this advantage if the race were decided at Turffontein—owners would know long beforehand the date on which the classic would be run for. Run for at Benoni, the Leger is a movable feast.

* * *

The three sires at the head of the winning sires' list for the last English racing season were Lemberg, Hurry On and Spearmint. The progeny of the first-named won just on £33,000, the total against the name of Hurry On being less than £500 behind the leader, while the stock of Spearmint secured over £30,000. Polymelus, who headed

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BIJOU, MARCH 26: "ORPHANS OF THE STORM."

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the list for the two previous seasons, had no outstanding representative last year, and he came out comparatively low down in the table.

* * *

Having made arrangements for the placing of all the present inmates of his stable, Mr. G. S. Weale has booked to leave for England at the end of this month. Mr. R. E. Huston and the jockey, W. C. Holme, will probably accompany Mr. Weale. Not until he has had a look round will Mr. Weale decide in what part of England he will have his training quarters.

* * *

The nominations for the Johannesburg Autumn Handicap number 23. Unlooked-for names in the list are Contentment and Colesberg. Antonio, Duchess Trenton and Lady Daniel are the three-year-olds engaged.

* * *

Racing on the Rand this week is at Germiston. Selections:—

12.20.—Stewards' Handicap, 6 furlongs.
Pierre 1, Agapanthus 2, Pretty Pattern 3.

1.0.—Park Hill Handicap, 1¼ miles.
Straw Hat 1, Rowe's selected 2, Desert Palm 3.

1.50.—Rose Deep Handicap "C," 5 furlongs
Fille de Triomphe 1, Stately 2, Essay 3.

2.30.—Rose Deep Handicap, 6 furlongs.
Beauty 1, Aldebaran 2, Libera 3.

3.10.—Germiston Handicap, 1 mile.
Weale's selected 1, Emperor of Elba 2, Merry Jester 3.

3.50.—Rose Deep Handicap "A," 5 furlongs.
Murray's selected 1, Surprise Sauce 2, Cutlet 3.

4.30.—Park Hill Handicap "A," 1¼ miles.
Mr. Eustace 1, Primus 2, Dandy Dick 3.

5.10.—Rose Deep Handicap "D," 7 furlongs.
Noble Savage 1, Euterpe 2, Babs II. 3.

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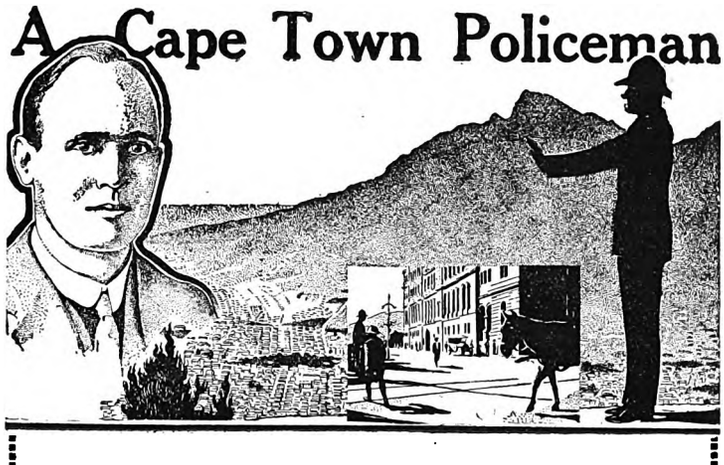

First Class Constable Walter S. Maplesdean, South African Police, Cape Town, writes:—

"For a number of years I have been a chronic sufferer from sciatica in its most acute forms. During the major portion of my Army service I have been an unhappy sufferer from these frequent attacks, which have also continued with my service in the Police Force. In fact, within the last four months they have been of almost a daily occurrence, each succeeding attack being worse than its predecessor, so much so that I had despaired of every finding any permanent relief. My work at the time of writing is that of a point duty policeman, having to stand in one position for three hours' duration regulating vehicular traffic. I looked forward with dread to take up my position at the junction of these two streets twice daily. I tried many remedies and old-fashioned homely recipes for this complaint, but the only relief I got was, at the best, only of a temporary nature. I am indebted to a fellow constable for bringing your pills to my notice. I tried a small bottle. With the taking of the first half-dozen pills there followed a distinct improvement in my condition. This has been maintained with the succeeding doses. It is no idle boast on my part to say now (and I have not quite finished the second small bottle) that I have stood four hours in one position, and do now daily take up my stand for three hours' duration without turning a hair.

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CLOSED.

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WED. & THUR., MARCH 14 & 15,
"MARRIED LIFE,"
5-Part Ideal Drama, featuring
Gerald McCarthy and Peggy Hathaway.

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"THE CAPTIVE GOD,"
5-Part Triangle Drama, featuring
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Robertson-Cole Drama in 6 Reels.

FRIDAY & SATURDAY, MARCH 16 & 17,
Gerald McCarthy and Peggy Hathaway in
"MARRIED LIFE,"
Ideal Drama in 5 Acts.

Next Week's Calls.

WEEK COMMENCING MONDAY, MARCH 12.

Tivoli, Cape Town.—"Robinson Crusoe."

Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—Broughton and Creedon, Cornalla and Eddie, Stuart Barnes, Jack Barty, Fredson and Rejan, The Great Wieland, Anna Hana, Frank Powell.

His Majesty's, Johannesburg.—The Yorke-and-Adams Company in "Welcome, Stranger!"

Standard, Johannesburg.—Closed.

Orpheum, Johannesburg.—Haywood and Hay, Dora Dare.

Grand, Pretoria.—The Pall Malls, Zaza and Zozo.

Criterion, Benoni.—Charlie Chaplin in "Shoulder Arms!"

Rinko, Maritzburg.—Audrey Knight, Stevenson and Macbeth.

Criterion, Durban.—Dorval and Dalcy, Jones and Raine, Lloyd and Montrose.

Vaudette, Bloemfontein.—March 12, 13 and 14: Charlie Chaplin and Jackie Coogan in "The Kid."

Apollo, Germiston.—March 12, 13 and 14: Charteris and Dickson, Cornelius and Constance.

Vaudette, Krugersdorp.—March 15, 16 and 17: Charteris and Dickson, Cornelius and Constance.

Grand, Port Elizabeth.—"The Four Horsemen of the Apocalypse."

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BIJOU, MARCH 26: "ORPHANS OF THE STORM."

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Lyrics by CLIFFORD HARRIS and others.

Music Composed, Selected and arranged by JAS. W. TATE and HERMAN FINCK.

Produced by F. MAXWELL-STEWART.

HIS MAJESTY'S, MARCH 26: IRENE VANBRUGH.

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MOTORING IN EGYPT.

WHILE the interest of students, writers and archæologists never wanes in all that concerns the Pyramids, popular attention has been attracted to these marvellous relics of a bye-gone civilisation by the recent wonderful discoveries in the land of the Pharaohs.

As indestructible monuments revealing the conquest over matter, as an example of human effort and a successful solution of problems which still puzzle the greatest minds, because of the atmosphere of mystery which surrounds them, these mausoleums of the Kings of ancient Egypt attract the visitor from afar.

MOTOR-CARS AT THE PYRAMIDS.

The pilgrimage was not always easy. A perilous sea journey aboard craft unprovided with comfort brought the traveller to Alexandria, where he undertook the journey up the unhealthy canal built by Mehemed Ali.

In a land where so much of the dim past still remains to us, the means of locomotion have been entirely transformed. Floating palaces now bring the visitor from overseas, and, instead of a land journey on mules or camels, the historian, the Egyptologist, or the idle sight-seer can travel rapidly, silently and safely, by motor-car, from Alexandria to the imperishable monuments of ancient Egyptian civilisation.

Of Interest to Motorists.

WEEK-ENDS AWHEEL.

(Continued from Page 10.)

precisely the same. However, if you want a cup of tea (and your radiator is not boiling), you can always "drop in," and the Kiosks and Pagodas will do the rest.

Well, we didn't want any tea, so we purred ahead, not too fast and not too slow, till about the 11½-mile mark, where you come to a fork-road. Here is a sign-post, one sign pointing to BOTHAFONTEIN and the other to PRETORIA, so you can't go wrong. Turn off to your left, along the Bothafontein road, and you travel on a rise for a distance of about 1·5 miles till you come to another fork-road. Whilst on the high level just referred to one gets a beauitful view of the surrounding country, for from practically the Johannesburg municipal boundary one's side-view has been hampered by the avenues of trees which border both sides of the road.

At the second fork-roads one is again guided by a notice board: ROCKLANDS and NORTHDENE. Take the road to the left, and a few hundred yards along, right at the side of the road, you cannot help noticing a few large outstanding boulders (see photo No. 2 on page 11) with a tree which appears to be growing through the stone—but in reality it is only growing close enough to it to keep the stone warm in winter and prevent it from getting pneumonia.

The road hereabouts is really good, and you soon start on a down-grade run through a most pleasing avenue of trees and bushes, growing irregularly and of different tints of green, which makes nature's picture all the more pleasant. This most appetising run continues for a matter of about two miles (passing the farm of "Rocklands" on your left and "Northdene" on your right), and at the bottom of this long free-wheel run (economy in petrol) you come to a drift, which is not a great obstacle. Go straight through and over a small rise, and a little further on you come to a fence and at the end of it a road turning off at right-angles to your left. The road you are now on, you can see, goes straight on down the hill to another drift. Go straight on to the drift, and pick out your own pic-nic spot.

We went through the drift and turned off to our right over the *veld*, or at least over a very bad road, and anchored our car within view of our outside homestead, which happened to be under a wild peach-tree, which, after bestowing upon us a few ripe wild peaches, served us with shade for the rest of the day. The whole trip is only a matter of 15 miles from our usual starting-point, the Yeoville Fire Station.

Of course, we did not forget our portable gramophone, and it gave us some delightful music, and also caused us further amusement; for some picannins came hovering around, and were quite unable to understand where the music came from; neither did my inadequate knowledge of the native language, though employed to the best of my ability, serve to enlighten them much on the subject.

Going home, you can retrack along the way you came, or else turn off at the road between the two drifts, which I refer to in a previous paragraph as turning off at right-angles (or see diagram). This road is not too good, but, taken easily, proves a very nice circular drive, taking you home *viâ* Rivonia, Sandown, and through Rosebank.

From where you turn off at Rocklands, there are many side-tracks branching off, but the main road is well defined. If you are taking the circular drive, you will come across a very sharp corner at about the 15·7-mile mark, and at about the 16-mile mark you will pass a store and the S.A.R. Rivonia Goods-shed. Here you turn to your right, and, following the main road, soon come across Sandown, and from thence there are numerous sign-boards directing you.

This is not a very difficult road to follow. The first time I explored it, I did so without the aid of any guide whatever. I knew it existed, and so ferretted out the right road, and now often use it as a very nice afternoon's circular run.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVI. No. 398.] SATURDAY, MARCH 17TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MISS ETHEL WELLESLEY.

Miss Ethel Wellesley is a member of Miss Irene Vanbrugh's Company. She will play Anne, her original part, in "Mr. Pim Passes By," at His Majesty's Theatre, Johannesburg, on March 26.

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ROUND THE WORLD — IN HOW MANY DAYS?

By THOREAU CRONYN.

[*The fact that "Round in 50," the revue in which the hero, nephew of Phileas Fogg of Jules Verne's novel "Round the World in Eighty Days," has to travel round the world in fifty days, is to be produced at the Johannesburg Empire on Monday night lends added interest to the following extracts from a considerably longer article by Thoreau Cronyn in "The New York Herald."*]

IF anyone ought to know how quickly man can put a girdle round the earth to-day it is John Henry Mears, of New York. He holds the record—35 days, 21 hours, 35 minutes and four-fifths of a second. He made it in 1913, and it still stands.

The following table shows the most notable world-girdling records from the earliest days of extended navigation up to the present time (including the fictional effort of Phileas Fogg in Jules Verne's novel "Round the World in Eighty Days"):

WORLD GIRDLING RECORDS.

	Years.	Days.	Hours.	Min.	Sec.	Date.
Magellan Expedition	3	—	—	—	—	1519-1522
Phileas Fogg	—	80	—	—	—	1872
Nellie Bly	—	72	6	11	14	1889-1890
George Francis Train	—	67	12	3	—	1890
Charles Fitzmorris	—	60	13	29	42 2-5	1901
Henry Frederick	—	54	7	20	—	1903
Col. Burnley-Campbell	—	40	19	30	—	1907
Andre Jaeger-Schmidt	—	39	19	42	37 4-5	1911
John Henry Mears	—	35	21	35	4-5	1913

Interviewed in New York the other day for *The New York Herald*, Mr. Mears said that nowadays, by aeroplane, it would take about 300 hours—or twelve and one-half days—to fly round the world. But he added that that would represent only the actual flying time. "The aviator would spend much more time than that on the ground between the hops. How much more nobody knows. The experts tell me that the whole trip could be made in about six months with good luck."

Asked how about the old route, with faster trains and steamships than when he made his trip ten years ago, Mr. Mears said: "To-day—this year—I couldn't begin to travel around the earth as expeditiously as I did in 1913. That isn't because I'm ten years older. Nobody could. The reason is that the Trans-Siberian Railroad is closed. Before the railroad was built the round-the-world record was fifty-four days. The railroad was the big factor in making modern records possible. Col. Burnley-Campbell was the first globe-trotter to take advantage of it. He got around in 1907 in forty days, nineteen hours and thirty minutes. Four years' later Andre Jaeger-Schmidt, Paris newspaper man, cut the time to thirty-nine days, nineteen hours, forty-two minutes, thirty-seven and four-fifths seconds; we must not forget these fractions. My job in 1913 was to beat Jaeger-Schmidt. I did it by nearly four days. All three of us used the Trans-Siberian, and I got from Paris to Harbin in twelve days and made the Yokohama boat, thanks to an engineer I bribed to make up lost time. But the railroad's out of business now—has been for a long time. The War and the revolutions did it. Parts of the track were torn up, and the rolling stock went to pieces. Just what shape it's in now we don't know, but it is certain that even if a traveller got permission from the Soviet Government to take a chance on the railroad journey it would take weeks to get across, and maybe months."

In view of this disheartening disclosure, it became necessary to ask Mr. Mears what route he would select if he were trying to break the cosmic speed laws.

"The old romantic route," said he. "Mediterranean, Suez, Indian Ocean, China, Japan——"

"Wait," cried the interviewer. "That was Phileas Fogg's route in 1872. It was Nellie Bly's route in 1889, when she, in fact, beat Fogg in fiction by more than seven days. Do you mean to say that we have gone back to those pre-historic days when trippers had to go around Asia because there was no way of crossing it?"

"Precisely," answered the remorseless Mr. Mears. "Because of new steamship routes, faster ships and trains and better connections you could gain on Phileas Fogg and Nellie Bly and George Francis Train and Charley Fitzmorris, who circled the globe in sixty and one-half days in 1901, and is now Chief of Police in Chicago; but, generally speaking, you'd have to follow their trail. And while you were about it it might be well to poke along and enjoy yourself, for the best you could do would not touch the best that was done when the Siberian railroad was running."

Feeling that civilisation had indeed gone to smash, the hand of time been set backward and a great international industry, globe-trotting for a record, reduced to ruin, the researcher crept away and made independent enquiry, which only served to confirm the pessimistic observations of John Henry Mears. He went first to the offices of Thomas Cook and Sons. There they have a finger on all the arteries of travel. Their passion is tours. It was somewhat difficult to convince the courteous gentleman at the desk that the hypothetical pilgrim would not have time for the Pyramids, the Sultan of Delhi, the Burmese dancing girls and other allurements on the road to Mandalay, but must hustle to the end of the earth and back in a fury of speed. When the conditions were made clear information was quickly gathered. Several routing specialists put their heads together, and what came of it was this:

"You could get from New York to London in six days," said a master of time-tables, "by the *Mauretania*, *Aquitania* or *Berengaria*. Then you could go to Paris and from Paris to Marseilles by the regular airplane service in, roughly, a day, bringing you to Marseilles in seven days. At Marseilles you would catch the P. and O. mail steamship, which covers the distance to Hong Kong, by way of Port

(*Continued on page 10.*)

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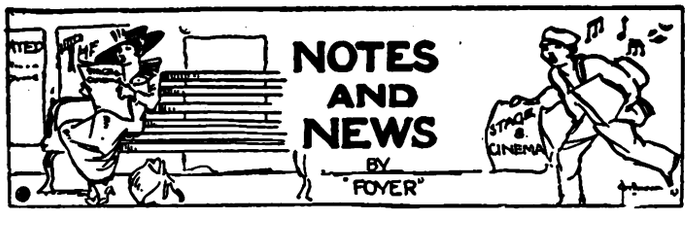

This Week's Front-Page: Miss Ethel Wellesley.

Miss Ethel Wellesley, a member of Miss Irene Vanbrugh's company, whose photograph is reproduced on the front page this week, was playing Rosi in "Lilac Time" at the Lyric Theatre, London, when she was engaged to accompany Miss Vanbrugh to South Africa. She was the original Anne in "Mr. Pim Passes By," and will (presumably) play the same part here. She was born in Hull, and will celebrate her birthday on the Friday after she arrives in Johannesburg. She first appeared on the stage at Brighton with Mr. Percy Hutchison in "Smith." Among the important parts she has played are Mrs. Redding in Barrie's playlet "Half-an-Hour" and Maude Fulton in Somerset Maughan's "Caroline," and her original "creations" include Betty in A. A. Milne's "Belinda," Anne in A. A. Milne's "Mr. Pim Passes By," and Melaine Cardarme in Laurence Eyre's "Mis' Nell of New Orleans" (also to be played here).

JESSIE BROUGHTON AND DENNIS CREEDON,

Who are appearing for one week only at the Johannesburg Empire in their Musical Entertainment.

Under the Sofa.

Miss Lena Halliday, of Miss Irene Vanbrugh's company, who will play Lady Marden in "Mr. Pim Passes By" and Lady Ridgeley in "His House in Order," relates for this page the story of a curious stage *contretemps* which luckily was not perceived by the audience. "I had to play a serious scene in a certain London theatre, and one night the stately, tall and rather stout manager, by some awful mistake, was left on the stage as the curtain began to rise. Instead of rushing off, he desperately bobbed under a big sofa which, however, only hid him from the audience, but not from us, and for one dreadful act we had to play with his legs very much in our way as we crossed behind the sofa. What was worse, when we had to sit on the sofa to play a long love scene we could feel his bulk underneath it! The audience noticed nothing, but as for the company—we laughed till we cried when at last the curtain came down! I should love to tell you the name of that manager, but simply dare not!" By an alphabetical coincidence, Miss Halliday's record in "Who's Who in the Theatre" immediately follows that of Mr. C. M. Hallard, another member of Miss Vanbrugh's company, whose career has previously been summarised on this page. Next week I shall give you some interesting details concerning the important parts played by Miss Halliday in West End productions.

Marie Tempest and a Chorus Girl.

The names, published in *The Stage*, of Miss Marie Tempest's West-End company for her production at the Duke of York's Theatre on February 14 of "Good Gracious, Annabelle!" include that of Miss Dorothy Hamilton. Miss Hamilton is the only member of the company (with the exception, of course, of Mr. Graham Browne, now Miss Tempest's husband) who was with Marie Tempest in South Africa, and her appearance in the London production of "Good Gracious, Annabelle!" would seem to indicate something in the nature of a romance of the stage; for Miss Hamilton was taken out of the chorus of a musical-comedy company and transferred to Miss Tempest's company at His Majesty's Theatre, Johannesburg, in November, 1918, because a young actress was wanted to play the *ingénue* part of Nellie Sellinger in "Mrs. Dot," and the management of the African Theatres, Ltd., considered Miss Hamilton capable of doing it. She was so successful that Miss Tempest offered her a permanent engagement with her touring company, and she accompanied the combination to India, the Far East and Australia. Before this Miss Hamilton had had no experience of comedy or dramatic work. She came to South Africa towards the end of 1916 as the member of a musical-comedy chorus, and up to the time that she joined Miss Tempest she had played small parts in musical productions and had occasionally understudied a principal. She was popularly known to her colleagues as "Ginger" Hamilton. By the way, it seems that "Good Gracious, Annabelle!" has not pleased the London critics, although Miss Tempest herself was received with an enthusiasm which (according to Sir Percival Phillips in the Johannesburg *Sunday Times*) "nearly lifted off the roof of the Duke of York's Theatre." It is interesting to recall that CARLYON wrote in THE PICTORIAL of September 7, 1918, when "Good Gracious, Annabelle!" was staged in Johannesburg, that "Miss Tempest animates the author's dead figure of Annabelle Leigh and makes it live."

"Bunty" for London.

Mr. Graham Moffat is negotiating for a London theatre for a revival of "Bunty Pulls the Strings" and "for the production of a new Scottish play on 'Bunty' lines. Miss Winifred Moffat, who played Bunty most successfully while on tour in South Africa," says *The Stage*, "hopes to play the part in London."

In "A Little Bit of Fluff."

Mr. Fernley Bisshopp, who was out here with the Gretta Yates—Stafford Dickens Company, and again with the Ruby Miller Company, is playing John Ayres in a revival of "A Little Bit of Fluff" at the Ambassadors Theatre, London. Miss Nan Marriott Watson, Miss Peggy Hyland, and Mr. Ernest Thesiger are in the cast.

To be Married at Beira.

A marriage has been arranged to take place at Beira, East Africa, on April 23, between Miss Doris J. Frend (Jay Meredith), late of the 1922 Musical-Comedy Company, and Mr. Cecil H. Seaviour, of London. Miss Frend was a leading member of the chorus, and was frequently cast for small parts. She was Flora, the eldest of the four daughters, in the original South African cast of "A Night Out" a year ago.

Actress's Death in Johannesburg.

The Stage records the death at Troyeville, Johannesburg, of Miss Maude May Murray (Mrs. Fowler Thatcher), who was on a visit to her sister, Mrs. M. Perridge. "She had been ailing since her last appearance in pantomime (1921-2) at the Wimbledon, and it was hoped she would benefit in health by the voyage and change of climate. She was an excellent musician, and at the age of 15 took duties for her father, who was an organist. She started her stage career in the chorus at the old Garrick, Whitechapel.

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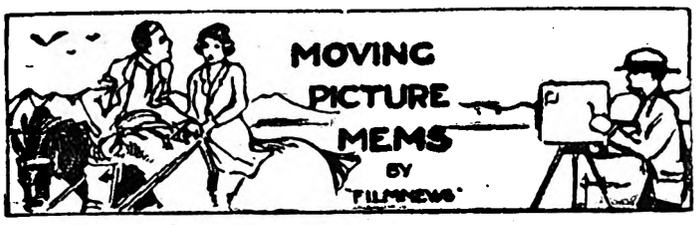

This Week's Colour-Plate: May McAvoy.

In the year 1901 May McAvoy was born in New York City. She was educated in the New York Public Schools and then sent to the State Normal School, where she was expected to train to become a teacher. However, May had a little friend who had discovered an *entrée* to the motion-picture studios around and in New York, and her glowing accounts of the fascinating life of a motion-picture "extra" tempted May to explore these secrets for herself before firmly making up her mind to become a school-teacher. She secured letters of introduction, and finally succeeded in obtaining the leading *rôle* in a film advertising a brand of sugar. Some of the producers saw this film and, realising that Miss McAvoy had a valuable screen personality, made access to the studios an easy matter for her. She was offered a *rôle* in "The Perfect Lady," a Goldwyn picture starring Madge Kennedy, and thus started her screen career. This was in the year 1918, when May was but seventeen years old. For three years she played a cycle of sisters, nurses and wives, all the time building up a reputation for herself and gaining valuable experience. She played with Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch," with Florence Reed in "The Woman Under Oath," and the "other wife" in J. Stuart Blackton's "My Husband's Other Wife." Following this, she appeared as a nurse with Alice Joyce in "The Sporting Duchess," and with Herbert Rawlinson in "Man and His Woman." She also played the lead opposite Lionel Barrymore in "The Devil's Garden" and "The Truth About Husbands." It was then Paramount offered her the *rôle* of Grizel in "Sentimental Tommy," which was immediately followed by stardom with Realart. Under their banner she appeared in the following pictures: "A Private Scandal," "Everything for Sale," "Morals," "A Virginia Courtship," "A Homespun Vamp" and "Through a Glass Window." The Realart stars were then acquired by Paramount, and she returned to the banner which had brought her unlimited fame as Grizel. Her first picture for Paramount was "The Top of New York," an original story admirably suited to this charming star, and she will next appear in "Clarence," a De Mille production. Miss McAvoy can claim only four feet eleven inches in height and she weighs but ninety-four pounds. Her hair is curly and dark and her eyes are blue. She is at present living in Hollywood, California, as all of her productions are now filmed at the Lasky Studio.

DOUGLAS FAIRBANKS, JUNIOR, AND HIS MOTHER. This photograph was taken in Paris after young Douglas had signed a contract to act with his father in America. The first Mrs. Fairbanks was Beth Evans.

Cast of "Orphans of the Storm."

The cast of "Orphans of the Storm," to be screened at the Johannesburg Bijou on March 26, is as follows: Henriette Girard, Lillian Gish; Louise, Dorothy Gish; Chevalier de Vaudrey, Joseph Schildkraut; Count de Linières, Frank Losee; Countess de Linières, Catherine Emmett; Mother Frochard, Lucille La Verne; Jacques Frochard, Sheldon Lewis; Marquis de Presle, Morgan Wallace; Pierre Frochard, Frank Puglia; Picard, Creighton Hale; Jacques Forget-Not, Leslie King; Danton, Monte Blue; Robespierre, Sidney Herbert; King Louis XVI., Leo Kolmeri; the Doctor, Adolphe Lestina; Sister Geneviève, Kate Bruce.

Pharaoh's and Cinema-Chairs.

The film correspondent of *The Stage* writes: "In a daily paper I caught sight of a picture of a snug 'bucket' seat, which at first glance looked like an advertisement by a furniture firm desirous of pushing new seating in cinemas. But I found it was a photograph of a chair taken from an Egyptian King's tomb dated 1,300 years B.C. Apparently the art of chair-making has not advanced much in 3,000 years."

"Rob Roy."

Few stories of romance and adventure have appealed more to public imagination, both now and in the past, than that of Rob Roy MacGregor, outlaw and Highland chief. Sir Walter Scott popularised his exploits in a novel that has been read by millions. The motion-picture tale of the famous Rob's adventures, to be shown at the Johannesburg Orpheum next week, is an original story based on incidents in his life. It was photographed in Scotland. The authoress has written a "Rob Roy" which is characteristic of the famous outlaw's life and character; it is a fine drama. MacGregor was for ever active, impetuous and audacious; so we have a picture that is all action, incident and surprise, with the romantic and domestic sides of Rob's nature skilfully illustrated in the wooing of Helen Campbell and his pride and affection for his children. The story deals in the main with the feud that arose between the Duke of Montrose and Rob Roy over Helen Campbell, the first phase of which was completed with the burning down of the MacGregor homestead and the proclaiming of Rob as an outlaw. It is a picturesque tale, picturesquely told.

Poets' Corner: Travel.

I should like to rise and go
Where the golden apples grow;—
Where below another sky
Parrot islands anchored lie,
And, watched by cockatoos and goats,
Lonely Crusoes building boats;—
Where in sunshine reaching out
Eastern cities, miles about,
Are with mosque and minaret
Among sandy gardens set,
And the rich goods from near and far
Hang for sale in the bazaar;—

. . . . . .

Where the knotty crocodile
Lies and blinks in the Nile,
And the red flamingo flies
Hunting fish before his eyes;—

. . . . . .

Where among the desert sands
Some deserted city stands;—

. . . . . .

And in a corner find the toys
Of the old Egyptian boys.

By Robert Louis Stevenson.

PHONES 1735/6, BOX 4775 (MANAGER, B. W. B. DOCKRALL).

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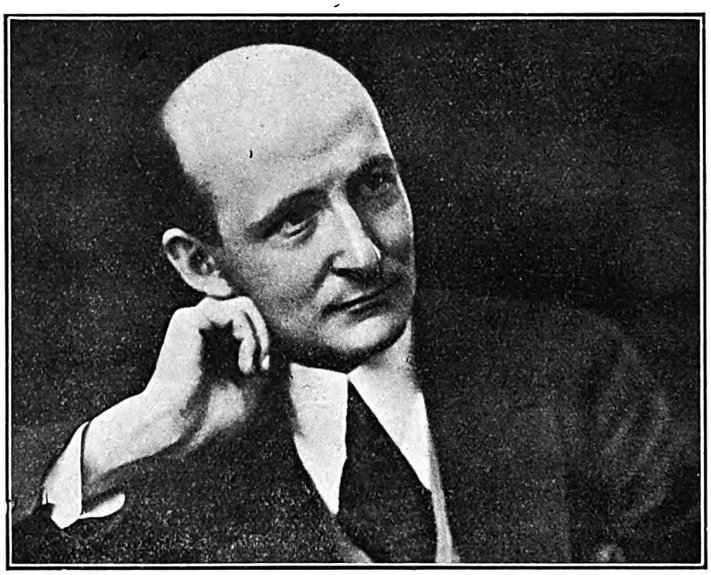
MUSIC AND MUSICIANS
BY "C.A.O.D."

Miss Hanid Alexander in Beethoven.

It is somewhat unfortunate that any detailed criticism of Miss Hanid Alexander's piano playing must necessarily resort to considerable qualification. There is no question of the adequacy of her physical equipment, and her keyboard technique is well up to the requirements of modern standards. It is in the finer and higher departments of interpretation that Miss Alexander's work reveals some weakness. There is nothing, for instance, in Beethoven's *Appassionata* Sonata that can disturb the mechanical side of this artist's ability, but, on the other hand, the underlying significance of the music seemed to escape her with consistent persistency. One of my colleagues has described the various performances by the generic term "brilliant," and I find myself unable to express the main characteristics of the lady's work in any other way. The rhythmic strength which we associate with Beethoven was often present in the performance of the Sonata, but there were occasions when the incidence of rhythm was lost in a string of passage playing. I refer mainly to the final part of the first section. Rhythmic life and vitality are essential factors here, and, while we had the latter, the former received less than its due attention. Miss Alexander's artistic outlook was further tested by the Theme and Variations, and here also there were moments in which the spirit of the music was sacrificed to the technical demands. Those repeated A-flats found the player unconcerned and unsympathetic, and consequently her reading of Beethoven left the impression of a performer who had still ample scope for the study of the Beethoven psychology.



SIGNOR LORENZO DANZA,

The popular Rand pianist, who is leaving shortly for England and Italy. A complimentary concert will be given to Signor Danza at the end of the month.

And in Chopin.

Miss Alexander was ill-advised in her selection of the Chopin *Nocturne*. The work reveals the composer in his most effeminately sentimental mood, and few performers that I know can emerge from the test of this piece without some impairment of their interpretative reputations. The lady stressed its most dangerous quality, and gave no hint of the dreamy beauty which the *Nocturne* might be made to convey. The fact, however, that Miss Alexander held one's attention during the first few pages of the F-minor *Ballade* is sufficient to prove that she is capable of an intellectual effort of a high order under the right kind of stimulus. She avoided any suggestion of monotony in the first part, and created an impression of deep insight into the spiritual quality of the music. Rhythmically, her work was not without blemish, but the general effect of her performance left the opinion that, though her work is as yet without any special distinction, her playing points to possibilities of a superior kind for the future. Miss Alexander's present standard can be measured more accurately by Liszt and Saint-Saëns than by either Chopin or Beethoven. She has splendid pianistic advantages—power and fleet fingers and a degree of intellectuality that is by no means common, but she has still to encourage the development of refinements of phrasing and rhythm, and the expressive power of tone contrast. These subtle weapons of interpretation are the basis of modern pianism when they are employed by a sensitive musical mind in conjunction with a due regard for the art of pianoforte tone-production.

Signor Danza.

Signor Danza assisted the recital-giver in the Liszt Concerto for two pianos. The frequency with which the services of this popular artist are resorted to is a sufficient reason for regretting the necessity for his impending departure from the Rand. It is pleasurable to note, therefore, that everything in connection with his farewell concert is proceeding with remarkable enthusiasm. The committee that has charge of the arrangements may be assured that its effort has the sympathy and hearty support of the whole of the Rand's musical community.

Cape Orchestra's Season.

It is announced that the committee assisting in the arrangements for the forthcoming visit of the Cape Town Orchestra has come to the conclusion that the Joubert Park Concerts should be given a trial, with an admission fee of sixpence per head. Annotated programmes for the Subscription Concerts will be on sale before the concert dates. It has also been arranged for the holders of tickets who are unable to send them (after using them on one night) to friends living at a distance, to leave them at the box-office, where these friends could claim them on the evening of the concert. H.R.H. Prince Arthur of Connaught has signified his intention of being present at the first Subscription Concert.

Miss Audrey Goldstein

A good deal of interest has been created in Miss Audrey Goldstein's recital this week owing to the specialised nature of her programme. No doubt the event will attract a good gathering of Chopin lovers, and the opinion may be hazarded in advance that much of the greater Chopin will find the clever young artist well able to deal with the varying and often exacting requirements.

Musical Society.

The forthcoming concert of the Johannesburg Musical Society promises to be an unusually interesting event. Miss Ethel Vissick will carry the major responsibility of the programme with a number of important piano solos.

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In The Bright Lights.

"ROUND IN FIFTY."

NEXT WEEK'S "MUSICAL ADVENTURE" AT THE JOHANNESBURG EMPIRE.

IT is emphatically declared that next Monday evening's new production at the Empire, "Round in 50," is not a revue; it is a "musical adventure." But what's in a name? This "adventure" is one which is likely to be attended with every success.

The hero is placed under a pledge to circumnavigate the globe in fifty days on pain of otherwise forfeiting a large inheritance. The motive is worked out in seventeen scenes, and the spectator is taken in turn to Boulogne, Brindisi, Hong Kong, San Francisco, New York, and so on. The hero is accompanied on his journey by his comic valet, by a lady journalist (in love with the hero), and by a lady telephone-operator (in love with the valet), and they are shadowed round the world by two comic detectives, who suspect them of complicity in a bank robbery. The piece provides for typical scenes being done in each country, and all of them are very spectacular and amusing.

An interesting article elsewhere in this issue tells of one fictional and several real world-girdling journeys. The fictional record is, of course, held by Phileas Fogg, the hero of Jules Verne's novel "Round the World in Eighty Days." The hero of "Round in 50" is Phil Fogg, junior, nephew of Jules Verne's hero, and his valet is Harold, son of Passepartout, the elder Fogg's man-servant.

HIS MAJESTY'S THEATRE.

PACKED full of wit and humour, sparkling with clever dialogue, and with a plot that is as modern as it is interesting, "Welcome, Stranger!" has made so big a success for itself as to need no further recommendation than it is getting from the crowded houses that have been passing on to all and sundry that it is a show to make certain of seeing.

Finely produced, well staged and—as to the principal parts—acted to perfection, the play equals its predecessors both in cleverness and laughter-making qualities. Mr. Nicholas Adams simply revels in all his opportunities for clever characterisation of the kindly Israelite, who chooses for his new home the town where there is no "Welcome" on the mat for Jews, and misses no opportunity of bringing out the fine points of all the dialogue, whether witty or pathetic. One would defy the most miserable of mortals to remain pessimistic while witnessing "Welcome, Stranger!"

Mr. Augustus Yorke makes a delightful and lovable figure of the old inventor, Clem Beemis, who finds in the Jewish storekeeper the belief and help needful to bring his plans to fruition. Mr. Dick Cruikshanks, Mr. Frank Woolfe, Mr. Bernard Merefield and Mr. C. Alexander give clever cameo studies of the narrow-minded citizens of Valley Falls, Mr. Jack Livesey plays briskly and pleasantly as one of the younger and less prejudiced townsfolk, and Miss Eileen Lovett-Janison, Miss Helen Mar, Miss Lena Jooste and Miss Esta Stein provide the feminine interest necessary, which is only a minor matter in the progress of this play. The remainder of the cast is adequate, and that the latest Jewish comedy is securing the appreciation it deserves is proved by full houses, numerous "curtains," and much merriment throughout the four acts.

FALCONER.

EMPIRE PALACE.

THIS week's programme at the Empire more than makes up in quality and comedy what it somewhat lacks in variety. The eight turns include three comedians, one comedienne, and two comic juggling acts. One of the comedians, Jack Barty, "The Burly Burlesque," appearing immediately before the interval, is the hit of the bill. Stuart Barnes (first week, second turn), "American Raconteur and Entertainer," runs him a close second, and Frank Powell (opening the second half in his third week) is established in popularity with his character-patter of the "red-nose" type. Anna Hana (third week, seventh turn) has improved her act by not being so "American" as when she was last here some years ago. She has also improved her art, and can "put over" a number in a manner that is occasionally reminiscent of Ada Reeve. The Great Wieland (third week, third turn) has a very pleasing stage-manner, and provides an amusing juggling act. Cornalla and Eddie (first week, eighth turn), "Comedy Acrobats," close the show with an exceedingly funny knockabout juggling and tumbling "dumb" act, a bit rough in the edges. Cornalla (or Eddie) is assisted by an excellent make-up that transforms him into a sort of human penguin. Jessie Broughton (vocalist and exceptionally able accompanist) and Dennis Broughton (violinist and vocalist) make their first appearance at the Empire in the "star" position, and demonstrate the importance of dress and good taste to a musical act of this type. Miss Broughton has an engaging personality and her partner a tenor voice that enabled him to secure an insistent encore for "Take a Pair of Sparkling Eyes." Alec Fredson and Mlle. Rejan (first week) open the programme in an acceptable manner with dancing, singing and stories. This is the last week of vaudeville at the Empire prior to the production of "Round in 50."

PARADINE.

"SATURDAY NIGHT" ON MONDAY.

Next week, commencing on Monday night, the Johannesburg Bijou will show the Paramount "special-feature" film, "Saturday Night," written by Jeanie Macpherson and produced by Cecil B. De Mille. The picture has an all-star cast, including Leatrice Joy, Conrad Nagel, Edith Roberts, and Theodore Roberts. The story tells of a New York heiress who elopes with her father's *chauffeur* and of a young

(Continued on Page 12.)

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ROUND THE WORLD IN HOW MANY DAYS?

(*Continued from Page 2.*)

Said, the Suez Canal, Colombo, Penang and Singapore, in twenty-nine days. That is positively the quickest way of reaching the Orient. Airplane service can be disregarded, for, although projected in several places, it does not now exist. From Hong Kong you could go by a Canadian Pacific steamship to Vancouver, but would save time by taking a local steamship from Hong Kong to Shanghai (two days) and going partly overland to Yokohama by way of Pekin, Tientsin and the Fusan Shimonoseki ferry (three days). Out of Yokohama you'd get one of the Canadian Pacific ships—*Empress of Russia, of Asia, of Canada* or *of Australia*—and reach Vancouver in nine days. From Vancouver, by way of Seattle and one of the American railroads of the northern route, you could complete your journey to New York in four days.

"The total," said Cook's rapid calculator, "is fifty-four days. That cannot be improved upon, and, of course, we are assuming that all the trains and boats are on time and that perfect connections are made everywhere."

That is a pretty big assumption, as further study proved. No transportation agency was found which would guarantee a fifty-four days' circuit. The International Mercantile Marine's estimate—without guarantee—was fifty-eight days and sixteen hours, without allowance for connection waits. This itinerary would take the tourist from New York to Cherbourg in five days, six hours and thirteen minutes, the *Majectic's* record time; from Cherbourg to Paris and Paris to Marseilles by 'plane, ten hours; from Marseilles to Hong Kong by P. and O. or Nippon Yusen Kaisha steamship, twenty-nine days; from Hong Kong to Vancouver by Canadian Pacific steamship, twenty days, and from Vancouver to New York, four days. By chartering an airplane the American continent might be crossed in much less time, but arithmetical consideration of such few aerial alternatives as are offered is futile, for they will not permit you to bring down that record of John Henry Mears any way you figure it. Mears can take his ease for some time to come, for when they silenced the Trans-Siberian Express the Russians nullified every effort to beat the champion on paper or the hoof. The Bolsheviki were working for Mears.

So, abandoning the combination land and water and air routes as hopeless, the aspirant for globe-embracing honours must speculate as to the possibilities of an all-aerial voyage, either by 'plane or dirigible. Here he will find a boundless field for guessing and a measure of assertiveness which diminishes in direct proportion to the familiarity of the airman with his subject, and to his candour. At one extreme is the winsome soul who expects to "circle" the earth in twenty-four hours by simply ascending above the zone of gravitation and, while he hovers motionless, letting the ball revolve beneath him. At the other is the pessimist who stresses the hazards and ignores the luck of aviation, and calculates that a year should be allowed for the journey by airplane.

[At this stage of his article Mr. Cronyn devotes several columns to past, and possible future, attempts to fly round the world by aeroplane.—Ed. S.A.P.]

Some of the experts believe that the first aircraft to find its way around the earth will be a dirigible balloon, because, while it cannot compare with the airplane in speed, it can carry much more fuel and has a greater factor of safety, especially important in the long water jumps. Germany showed what it could do with a dirigible by sending one on a 4,500-mile journey in wartime. It was to have gone to German East Africa, but upon learning that the country had surrendered it boomed back to Berlin.

World touring for the record seems to have been neglected from the time of Magellan until Phileas Fogg, a notorious homebody, casually wagered £20,000 with his fellow whist-players in the Reform Club, London, that he could do it in eighty days. He started that very evening. In inventing his hero Jules Verne set for him a schedule that it was thought could literally be accomplished by a traveller using the existing facilities.

Critical readers insisted that Fogg would have lost his bet because he could not have made connections at vital points. But most of the world has been content to let Verne fix things to suit himself. By supplying Phileas with the faithful servant Passepartout, having him followed by the implacable detective Fox and plunging him into adventures when geography went stale—such as the diversion to elephant travel in India and the rescue of the Parsee princess, Mrs. Aouda—Verne injected into this adventure more excitement than any of Fogg's successors have encountered. And for the supreme thrill—what a finish! The whist players of the Reform Club, watches in hand—

"At the fortieth second, nothing. At the fiftieth still nothing! At the fifty-fifth there was a roaring like that of thunder outside, shouts, hurrahs and even curses kept up in one prolonged roll.

"The players rose.

"At the fifty-seventh second the door of the saloon opened, and the pendulum had not beat the sixtieth second when Phileas Fogg appeared, followed by an excited crowd, who had forced an entrance into the club, and in his calm voice he said:

"Gentlemen, here I am."

If the newest generation has not read "Around the World in Eighty Days" we beseech it to rush out and buy the same.

Nellie Bly, the newspaper woman who toured the world in seventy-two and one-quarter days in the winter of 1889-90, was notified by her editor four days in advance that she was expected to start from New York on November 14, 1889, and beat Jules Verne. Her baggage was a small gripsack. She went to London by the steamship *Auguste Victoria* and rail from Southampton, and thereafter trailed Mr. Fogg, but did not attempt to cross India by rail as he had done. She was well ahead of her schedule until she reached the United States again. Deep snow blocked the Southern Pacific. Detouring to the southern route, she boarded a special train which the paper, *The World*, had arranged for, and galloped 2,566 miles, in sixty-nine and one-half hours.

The editor had told her to be back in the office by January 27, 1890. She was there on January 25. John Brisben Walker, editor of *The Cosmopolitan Magazine*, sent another young woman, Elizabeth Bisland, to go around the world in the other direction and beat Nellie Bly, but she did not succeed.

Nelne Bly's real name was Elizabeth Cockrane. After she became a celebrity she married Robert Seaman. Upon his death he left her a prosperous manufacturing business, but she lost it through a series of misfortunes. She died last year.

The only schoolboy among the record-holding globe-skimmers was Charles Fitzmorris, of Chicago. He was one of several contestants in a race managed by the Hearst newspapers in 1901. The Trans-Siberian railroad was open as far as Irkutsk, and it enabled Charley to travel from Moscow to Irkutsk, 3,400 miles, in nine days. Thereafter he had to crawl down the Amur River for 1,175 miles, 375 miles of it in a rowboat, to Khabarovsk, where he got a train to Vladivostok and so caught a boat to Japan. His time from Chicago to Chicago was 60 days, 13 hours, 29 minutes, 42 2-5 seconds. He lowered Nellie Bly's record by nearly twelve days and won the race, but two years later Henry Frederick, by making fuller use of the Siberian route, took the belt away from Fitzmorris.

Col. Burnley-Campbell pared nearly six days off Frederick's record in 1907, and in 1911 Andre Jaeger-Schmidt made the first world tour in less than forty days. Jaeger-Schmidt spent $1,426. John Henry Mears thought that he could do the trick not only more quickly but more cheaply than the French newspaper man. *The Evening Sun*, agreeing, backed the attempt.

To many persons the most extraordinary fact in the Mears performance was the cost—only $836.41. Transportation cost $662.28, meals on trains $46.83, tips $127.75.

(*Continued on Page 28.*)

BIJOU, MARCH 26: "ORPHANS OF THE STORM."

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JOHANNESBURG, Tuesday afternoon.

THERE was quite a big market yesterday, which is certainly exceptional for Johannesburg on Monday, when "that tired feeling" usually prevails, until the stimulus of London opening cables is forthcoming. But to-day things are decidedly quieter. In the activity of the past few days, the shares of the Anglo-American group have been most prominent. Brakpan Mines in particular were done yesterday up to 69s. 9d. after High Change, a further rise of 5s. 6d. on the week. But they were offered this morning at 67s. 9d. *ex* London, a drop of a florin from yesterday's top marking. Anglo-Americans yesterday topped 27s., an improvement of 2s. 9d. on the week, but are now back to 26s. 6d.; while Springs, which were 50s. 6d., were back a shilling. West Springs have been a big market up to 20s. 3d. A week ago they were under 17s. on the decision to proceed with the erection of reduction plant. The appreciation in "Americans" is, on this occasion, attributable to its gold shares, as Consolidated Diamonds are unchanged at 23s. 6d.

Coronation Syndicates have been dealt in in large quantities up to 8s. 1½d., and are one of the few things which did not weaken this morning. This is nearly a couple of shillings rise in a week, a very nice profit on a "base" of 6s. The options are 3s. 4d., an improvement of about a shilling. There is a very strong crowd in London behind the movement. Crown Diamonds have had a run up from 6s. to as good as 7s. 6d. yesterday, but the odd pence have come off this morning. West End Diamonds, though fluctuating, have improved to 26s. I hear the stones have realised about 65s. a carat. Zaaiplaats have advanced a few pence to 3s. on an opportune announcement of better values.

With the exception of Brakpans, it will be noticed that the market is chiefly in "small" shares, where large profits are possible on a modest turnover. Shares of the better class are being distinctly left alone. Government Areas, Modders, Modder B's, and Crown Mines have varied but fractionally, while Geduld have advanced only a shilling. Certain of the more venturesome have sold some of their heavy shares in order to switch over to lines possessing more attractiveness at the moment. For example, you could have bought 500 West Springs for 100 Modders and made five times three shillings. But it would take a very good market indeed to put up Modders 15s. a share. New States have been up to 40s. 3d., but I have not met a soul who thinks them intrinsically worth anything like it. The market in these shares is a very restricted one, and the controllers of the stock can easily maintain the price at a high level. Modder Easts have improved to 8s. 9d. on reports of better values.

IN THE BRIGHT LIGHTS.

(*Continued from Page 8.*)

millionaire who marries his washerwoman's daughter. The thrills include the running down of a motor-car on a railway trestle-bridge by an express train while the *chauffeur* hangs by one hand from beneath the bridge and holds the heiress in his other arm (the most terrifying experience she has ever encountered, according to Leatrice Joy); a tenement-house fire; a "Jazz swimming-pool" with Society men and women in bathing-costumes dancing in the water; and an elaborate Hallowe'en Ball.

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EMPIRE, MARCH 19: "ROUND IN 50."

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THE NAVY LEAGUE AT EAST LONDON.

OUTSIDE THE TOWN HALL, EAST LONDON: NAVY LEAGUE WORKERS WITH THE MAYOR OF EAST LONDON, MR. J. J. NEALE (Centre).

Photo by Jeannes' Studio.

SCOUTS, CUBS AND BROWNIES AT FLORIDA.

SNAPSHOTS AT "THE LAWNS," FLORIDA, THE RESIDENCE OF MR. AND MRS. A. J. V. LOCKIE, DEPUTY MAYOR AND MAYORESS OF ROODEPOORT-MARAISBURG.

1. Two of the Scouts boxing. **2.** Some of the spectators and Girl Guides. **3.** Cubs watching the boxing. **4.** Mr. Frank Raleigh, President of the Transvaal Boy Scouts' Association.

"S.A. Pictorial" photos.

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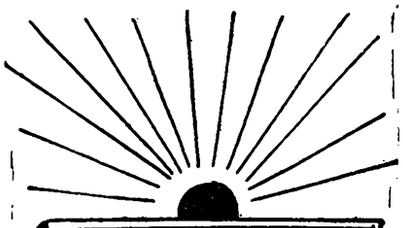
OF INTEREST TO LADIES

IT IS NO JOB TO FIND JOBS



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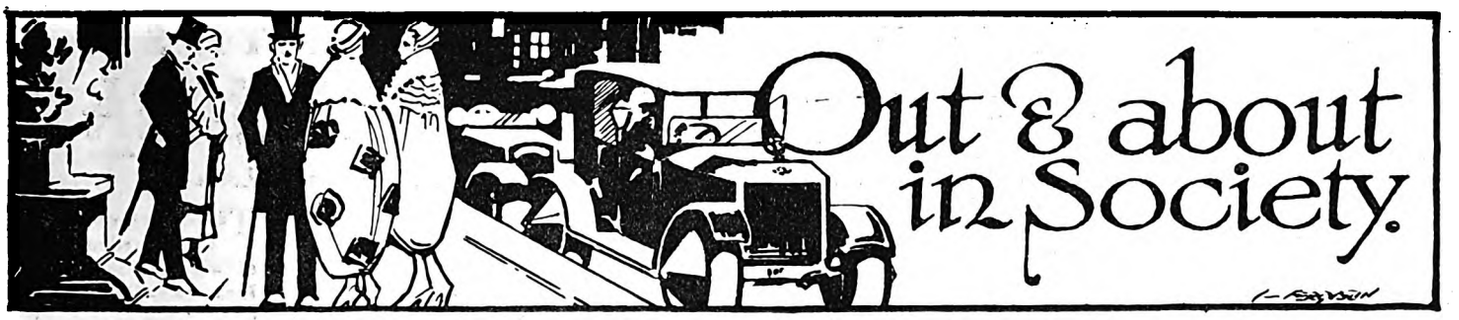


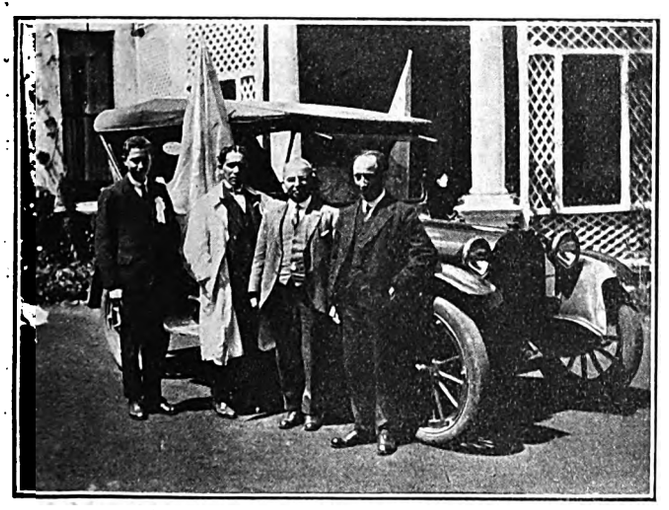
[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

Fashion's Decrees.

I was speaking of monograms being the very latest idea from Paris, but this week we have news of another vagary of Madame La Mode—a line or two of a love sonnet embroidered on the corsage of a frock. This would not be very effective if you desired to perpetuate your lover's memory only to find that you had changed your youthful affections and, naturally in consequence, could not wear the gown again! I have noticed several dresses lately that have the bouquet *fantasie* so much worn on the Continent; streamers of narrow ribbons in various colours hang from it to the hem of the skirt. Of course *the* latest is a corsage posy of porcelain flowers worn at the belt. Skirts are still short for outdoor wear, but the dressy gown must touch the instep; the age of the ultra-short frock is, of course, long past. One *modiste* told me that they are all waiting for the Spring shows to see whether Paris will decree the Second Empire styles. To-day you have two silhouettes, the straight line and the *bouffant* silhouette, while draped gowns, the drapery tightly drawn round the hips, are very much worn. A glorified harem fashion, *mes amies*.

The Jewish Guild Ball.

And speaking of gowns, the Jewish Guild gave a ball in the Town Hall last week that must have almost constituted a record as far as numbers went. Being a somewhat punctual person, I arrived at the time stated on my invitation, and found a crowd waiting to get in that almost extended to the other side of the road. It was the first and only time in my life that I felt like Royalty, when, one of the committee spying me from the steps, a lane was opened and I was rescued at the top by Mr. Levitas, the hon. secretary, of whom special mention should be made of the way in which he carried out his duties and contributed largely to the wonderful success. It is always a pleasing thing to hear of folk working in harmony, and I was told that, owing to the Guild having to occupy small quarters waiting for their building to be erected, they have very little room and that the Y.M.C.A. kindly came forward and offered them the use of their rooms for rehearsals of the Dramatic Section. I also heard that it is the intention of the Musical Section to put on a concert of Jewish artists in the Y.M.C.A. Hall in aid of their funds. Such kindly feeling makes the world go round. However, I left Mr. Levitas and myself standing just inside the Town Hall and missing the fun. From the platform the hall was a riot of colours, the excellent band of Mr. Edgar Adeler was just playing "The Kitten on the Keys" on two pianos, a very well-received novelty, and one saw a whirling mass of fancy dresses and pretty frocks around the bandstand. Pierrots flirted with Welsh girls; the 'Ricksha man had a friendly argument with the Prehistoric Gentleman, fearsome in scarlet wig; a pretty little Dolly Varden, wife of Friend Fisher of the Bijou, was among the dancers; and a Snowball, a Powder-Puff and folk in costumes reminiscent of "The Peep-Show" jazz band all contributed to the general effect. There was a very attractive stall on the platform, where cigarettes were sold by Miss Marcuson and Miss Behrman. Miss Ada Solomon convened the Carnival stall, and at the Sweet and Flower stall the conveners were Mrs. Rose, Miss Lax and Miss Kervasky, and everyone had lots and lots of helpers. Mr. M. H. Kam as chairman of the committee was also the energetic M.C., and his committee were the Misses Bersohn, E. Brittain, J. Lax, J. and A. Solomon, Messrs. J. Bloch, L. A. Shoul, and H. Steinberg, with Mr. B. A. Levitas, hon. secretary, and Mr. P. Crane, hon. treasurer, backing him up, greatly to the comfort of the guests. The judging, undertaken by Mrs. Bertha Goudvis, Mrs. Max Rothkugel (S.A. PICTORIAL) and Mr. I. M. Goodman, the secretary of the Guild, was a very difficult matter; there were not so many fancy costumes, but the quality was so excellent. Finally the awards were made to: Jewish Biblical: "Pharaoh's Daughter," Miss A. Ashberg; "Chosid," Mr. M. Grevler; Oriental: Mrs. Nochemovitz and Mrs. Sam



SHEKEL DAY IN JOHANNESBURG: THE COMMITTEE. Last Sunday was "Shekel Day" in Johannesburg, when every Jew was expected to contribute at least half-a-crown to the Fund. In this way several thousand pounds were raised. Those in the photograph are (left to right): Mr. Sapire (Secretary of the Shekel Committee), Mr. M. S. Aaron (Chief Shekel Commissioner), Mr. M. Abrahams (Chairman of the Zionist Federation), and Mr. Levison (Principal of Hillel College).

Photo by H. Goldstone.

BIJOU, MARCH 26: "ORPHANS OF THE STORM."

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Abelheim; South African: "Van Riebeek," Mr. Massyn, "Kaffir," Mr. Mendelssohn; Most Original: "Cape to Cairo," Mr. and Miss Narr; Best Dressed: "Golden Pheasant," Mrs. R. Simon; Special prizes: "Prehistoric Man," Mr. Jenks, "Polish Dancer," Miss A. Marsden, "Snowball," Miss S. Mendelssohn, "Powder-Puff," Miss Langstein, "Dutch Girl," Miss B. Cohen, "Twins," Miss A. Mendelssohn and Mr. Walsh, and "Wedding Cake," Miss Fine. Messrs. Potash and Perlmutter (Messrs. Yorke and Adams) gave away the prizes.

The Dresses.

Then I must tell you of the merriest possible little supper-party when the theatrical folk arrived and where eloquent speeches were made by Mr. I. M. Goodman, Mr. Yorke and Mr. Adams, where Maxwell Carew, the "perfect lady," obliged with a song, and Anna Hana told us all just how much she liked South Africa. Mrs. I. Heymann, wife of the President of the Jewish Guild, who spoke in reply to the drinking of their health, wore a handsome gown of black *moracaine* with a plastron of jet and corals. Mrs. Gordon had on a pearl-grey gown, and was chaperoning her daughter, Lulu, who wore a very pretty black frock with a ceinture of silver leaves. Mrs. Goudvis came in a lace gown with gold *chemisette*, and Mrs. Landau, wife of the Chief Rabbi, had on black with embroideries of blue and primrose. Mrs. A. Cohn was very elegant in black, the draped skirt being finished off with a fold at one side lined with blue and making a short train. The Deputy Mayor, Councillor M. J. Harris, was present with the Mayoress. Mrs. Yorke wore a black gown, and Mrs. Adams wore black lace over white embroidered in blue lovers'-knots. Miss Lena Malk came in rose, and Miss Pencharz wore yellow taffeta in Early Victorian mode. Miss Becky Lurie had on a pretty gown, and Miss S. Joel wore a black jetted frock over blue. Miss Anette Joel had on a pale blue and silver gown, and Miss P. Rosenzweig came in green. Miss Kroomer, who was with her father, Councillor Kroomer, was in fancy dress as a Wasp, and Miss Eva Goldstein was much admired in rose georgette. Miss Arkin came in white with silver laces, and Mrs. Esakof wore an elegant gold tissue gown. Miss Mitchell was gowned as an Egyptian, and Miss Silverman came in a gown of black georgette and jet with original horseshoe design round the hem. Of course, there were hundreds of gowns there worthy of notice, but what would you, *mes amies*, when space is short? Did I tell you that there were 1,250 people there? So much should be forgiven of the poor reporters.

"Iolanthe."

Preparations for "Iolanthe" go apace, and the National Service Fund and the District Nursing Association should benefit very largely by the performances. Among well-known women who are interested are: Lady Phyllis Ponsonby, Lady Kotzé, Mesdames Norman Anstey, Sims, Finlayson, Cooper-Key, Burt Andrews, Farquharson, Moss Alexander, Pomfret, Bysshe, Waterson, E. E. Anderson,

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S.A.R. Football Club's Dance.

I hear all the young lady footballers who rendered such yeoman service in the cause of charity last season are anxious to start practice again The S.A.R. Association Football Club held their first dance in the Recreation Hall on Friday evening, which was very well patronised by the members of the club and their friends. I saw there Messrs. Perring and Ramsay and numerous players from other clubs all thoroughly enjoying themselves. Miss Williams came in jade-green with bead embroidery and hem-stitching on her gown. Miss Cameron was in white georgette with deep frills on her skirt, and Miss Saul wore yellow silk stockinette with crochet work of the same shade. These were the lady members of the committee, their male colleagues being Mr. A. Sheriffs, the chairman, and Messrs. Bernard Kelvin, Frew, MacAdam, White, Daly and Allen, with Mr. J. Sinclair as D.C. Mr. and Mrs. Frampton did the catering in their usual style, and among those present was Mr. E. J. Barnett, O.B.E.

With the Sons of England.

Then I hied me to the Selborne Hall, where the Sons of England, King George V. Lodge (Norwood), had their dance in aid of the building of their hall at Orange Grove. Mr. J. R. Armstrong-Kelly is the President, and was the centre of admiration on account of his beautiful red-and-white rosette, *le dernier cri* from Paris. He was supported by a strong committee, with Mr. Endracht-Smith as secretary. Red and white roses were the order of the evening, and, looking down from the gallery on the beautiful white-walled hall, with its panelled mirrors and rose curtains, one felt that decorations are really not needed and that a dignified austerity suits our municipal building the best. Major Halsted was present wearing a very handsome order, and everyone was dancing, young and old alike, and having the best of good times. Somehow the Sons of England have a very warm spot in the hearts of all the gentler sex, to judge from the success that always attends their functions. Mrs. Armstrong-Kelly was present wearing a gown of black taffetas with a posy of cerise flowers. Mrs. Smith came in black-and-white, and Mrs. Shimwell, who was chaperoning her two daughters, wore black *charmeuse* with oriental trimming on the *chemisette* of the draped corsage. Miss Shimwell wore a russet silk stockinette with gold embroidery, and her sister Doreen blue *charmeuse* with long side panels. Miss M. Battensby had on rose georgette, and Mrs. Fussell came in yellow taffetas. Mrs. Jack Findlay wore black with black-and-white laces, and Mrs. Peaton came in black silk embroidered with long fringes. Mrs. Ogalvie wore royal-blue *charmeuse*, and Miss Treadwell blue silk with opal lace panels. Her mother wore a black georgette frock with white embroidery. Miss Spiers was very attractive in rose taffetas, and Miss Kincaid was very well gowned.

MRS. ANTHONY,
Chair of the Witwatersrand Council of the Women's South African Party.

Opening the Cottage Home.

The next afternoon the S.O.E. officially opened the first Cottage Home in South Africa, a description of which appeared in my notes a few weeks back. It was a glorious afternoon, and the lovely garden was looking its best when the munificent gift of Mr. and Mrs. Hobkirk was handed over to the Grand Executive Council of the Society. The Mayoress, wearing a very pretty gown of pale grey embroidered in blue tracery and a small orange velvet hat, was accompanied by the Mayor, Councillor Forsyth Allan, who made a very witty speech. A certain gloom was cast over the proceedings by the news which had just been received of the death of Mrs. E. Hosken, wife of the chairman of the Executive, to whom everyone's sympathy was extended. Mrs. Hobkirk received wearing a *chic* grey silk gown with steel bead trimming and a smart hat. Among those present were Major Halsted, the Rev. A. A. and Mrs. Kidwell, the Rev. Mr. Roberts, Mr. and Mrs. Joe Marshall, Mrs. Gwilliam, Mrs. Ralph Robson, Mrs. Scott, Mr. and Mrs. Batting, Mr. and Mrs. Bidwell, the Rev. O. Laurie Skey, Mr. A. E. Howarth, Mr. and Mrs.

MRS. J. A. HOBKIRK,
Wife of the Grand President of the Sons of England.

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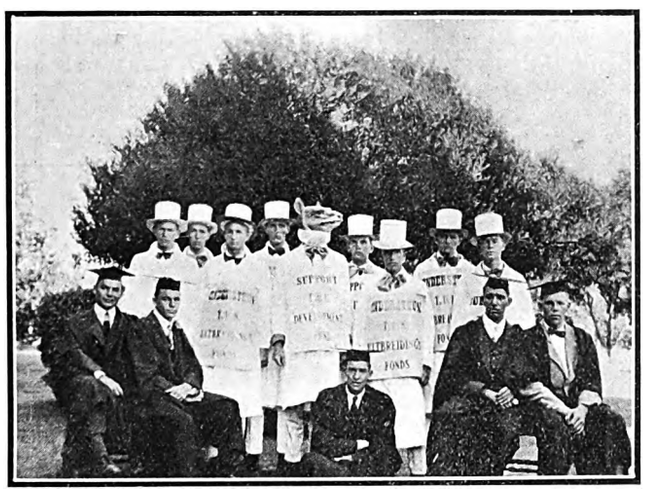
Initiating the Freshers.

The Freshers of the Rand University had a very tough time last week when they were initiated into the mysteries of 'Varsity life. The Klu Klux Klan looked very solemn, and



A COLLEGE "RAG" WITH AN OBJECT.
Pretoria T.U.C. Students as they appeared when they interviewed Mrs. Smuts and the executive of the Women's South African Party at Pretoria to secure their support for the University Development Fund campaign.

performed their duties without fear or favour; and I hear that now the fashion of black shoe laces instead of ties and of green rosettes will disappear. The women students took their turn on Wednesday, when they were also received into the fold, their distinguishing feature being one black and one white stocking.

What to Cook.

In these days of small incomes harassed housewives are very often at a loss what to cook. Every one of us has seen the very attractive motor-car that has been parading the streets for many days on behalf of the Gold Reef Brand South African Pineapple. In this connection the company have issued a well-got-up cookery book, and as South Africa is essentially a "fruit" country I feel I shall be helping housewives by giving them a couple of recipes which I have tried myself and find very satisfactory:

Crown Cake.—½ lb. breadcrumbs, ½ lb. flour, ½ lb. sugar, ½ lb. butter, ½ lb. grated pineapple, ¼ lb. almonds, 4 eggs, 1 teaspoon baking-powder. Method: Cream butter and sugar, add yolks of 4 eggs, add flour and teaspoon baking-powder and breadcrumbs. Now add pineapple and whites of 4 eggs well whisked, place in a buttered mould, and bake for 30 to 40 minutes. When the cake has been in 10 minutes very gently place whole almonds on top to form a rough roof.

Pineapple Omelet.—Ingredients: 3 eggs, ½ oz. sugar, about ½ teacup drained grated pineapple, about ¾ oz. butter. Method: Beat the eggs in a basin, add the sugar, and melt the butter in an omelet tin. Stir in the eggs till the mixture is setting. When firm put in the previously heated pineapple in the centre, fold in the ends immediately, brown slightly on one side, and turn out on a hot dish. Sprinkle over a little castor sugar and serve at once.

"THE JOURNAL OF JANITORS."

Paris has just seen the creation of still another newspaper. The Union of Janitors at a recent meeting decided that their organisation should have its own organ, in which they might express their difficulties and desires. Thus the *Journal of Janitors* was born.

The first issue was circulated all over Paris and left at the door of every apartment in buildings where union janitors are employed. The paper reminds flat dwellers that politeness is due to janitors at all times, and gives a list of various regulations which they must observe.

Included among the suggestions for the janitors themselves are some concerning the handling of mail. They are told that they must not go into the courtyard and shout to tenants on the fifth floor that mail has arrived for them. Instead, it says, the mail should be taken to the respective flats three times a day in well-regulated houses.

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Your teeth are coated with a viscous film. You can feel it now. It clings to teeth, gets between the teeth and stays there. That film absorbs stains, then it forms dingy coats. Tartar is based on film.

No ordinary tooth paste can effectively combat film. So, under old methods, beautiful teeth were less often seen than to-day. And tooth troubles became almost universal.

Film is now regarded as a potential source of most tooth troubles. It holds food substance which ferments and forms acids. It holds the acids in contact with the teeth—the acids may cause decay. Nothing is more important to teeth than combating the film daily.

Two ways found

Dental science, after long research, found two film combatants. One acts to curdle film, one to remove it, and without any harmful scouring.

Able authorities proved these methods effective. Then dentists everywhere began to advise them. Now careful people of some fifty nations employ them, largely by dental advice.

A new type tooth paste was created, based on modern research. The name is Pepsodent. These two great film combatants were embodied in it.

Not film alone

But Pepsodent does more than fight film. It multiplies the alkalinity of the saliva. That is there to neutralize mouth acids which may cause tooth decay.

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It thus gives manifold effect to Nature's great tooth-protecting agents. The result, the world over, is a fast-coming new dental era.

Tell your child

You want your children to endeavour to avoid the troubles that you may have suffered. Then tell them of Pepsodent, show them its effects. Dentists now urge that children use it from the time the first tooth appears.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

That test will be a revelation. It will convince you that you and yours need this new-day method. Cut out the coupon now.

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AUTUMN HANDICAP.

A First Glance: Why Dignitary Seems the Pick.

ENGLISH RACING SEASON.

By "ONLOOKER."

THE disappointing runners at recent local meetings have been Lady Daniel and Primus. The former, starting favourite for the chief event at Germiston on Saturday, proved quite unable to concede the required 11 lbs. to Emperor of Elba. This marked

The Third Time in Three Weeks

on which Lady Daniel has gained the unremunerative second place. There is little doubt the filly was on this last occasion feeling the effects of the strenuous work she has had of late. At all events, many shrewd people left out Lady Daniel at Germiston and backed the fresher and more seasoned Emperor of Elba.

* * *

It was old Fable, with a pull of two and a half stone, that at Germiston stood between Primus and victory. Though he does not show it, Primus has been a particularly hard-worked horse, and, although he apparently thrives on constant gallops, the chances are the colt would be all the better for a little relaxation. When at Germiston Primus drew up to Fable entering

The Last Furlong

of the mile-and-a-quarter most of us looked for his success. But it was not to be. Fable hung on and had plenty to spare passing the post. Unless Ryan's old gelding is a lot better than supposed, Primus cannot have much of a show in the big Autumn race. In his outings this season Primus has been five times second; and he was a runner-up four times in his first season and three times as a three-year-old.

* * *

The two-year-olds are being gradually sorted out. There can be little doubt the Germiston winner Princess Alice is one of the best of them. She had a big field to get through but won handsomely in the end. Princess Alice, one of the best grown of the youngsters, is yet unfurnished and should keep on improving. The chief sprint event on Saturday went to one just promoted to the class, Mr. Weale's Espiegle. Second and third were

The Joint Favourites

Buddles and Cutlet. Strydom, who rode the last-named, alleged interference by the first and second. That there had been a scrummage not far from the winning-post was plainly observed. The enquiry was a lengthy one. The race was run over the straight course and riders are not supposed to shift from the positions they have drawn. It consequently took some explaining away how it was that Espiegle finished inside of Buddles, who had drawn No. 2. The Stewards, however, were satisfied not to disturb the judge's verdict.

* * *

"Follow the money" is perhaps good policy when the money is for a candidate of approved merit. Did Liberte fill the bill as to the requisite merit to justify the laying on of the odds in the fillies' race at Germiston? Hardly. Liberte had won two races at Turffontein. These, however, were in Galloway company, and last Saturday she was second top-weight in

A Second-Class Horse Race.

Liberte gave a good showing to gain third place, but a dark one in Bridgeport, an imported one of the same age as Liberte, and carying 19 lbs. less weight, carried too many guns for the opposition. Bridgeport is Durban-owned and has only run a few times in the country. The colt had good English credentials and is likely to be heard of again.

* * *

The weights allotted for the Johannesburg

Autumn Handicap,

to be decided on the last day of the month, were declared last week. The winner of the Christmas Handicap, Intrepid, is not engaged, yet it will be of interest to set down the imposts carried by those that took part in Intrepid's race and can again meet in the big race this month, the distance this time being the same as in December:

Dignitary, in December 9st. 5lb., now 9st. 3lb.
Flush of Dawn, in December 8st. 10lb., now 8st. 6lb.
Fabaris (3rd), in December 8st. 5lb., now 8st. 8lb.
Nigger Minstrel, in December 7st. 10lb., now 7st. 9lb.
Collet (2nd), in December 7st. 7lb., now 8st. 6lb.
Cesarevitch (4th), in December 7st. 3lb., now 7st. 5lb.
Idle Story, in December 6st. 8lb., now 6st. 3lb.
Merry Jester, in December 6st., now 6st. 5lb.

* * *

When Dignitary won his Handicap, which was at Eastertime last year, he carried 8st. 4lb., or practically his weight-for-age apportionment. For the forthcoming race the crack colt has been rated the same as he was last Autumn, for in March 9st. 3lb. is the weight-for-age assessment for a four-year-old. Dignitary has been dropped a couple of pounds from the impost put up in the Summer Handicap. Most people will be content to

Ignore His Showing

on that occasion. He was the "reserve" horse of the two carrying the "purple shot" colours in that race. The hopes of the stable were centred on that gay deceiver Syrian Prince; and though the glamour as to the invincibility of the grey had quite worn off before the decisive day, it was then too late to constitute Dignitary the first string. At first glance Dignitary seems to the writer the pick of the Autumn Handicap.

* * *

The 3lb. extra over what he carried in the Summer Handicap places Fabaris second top-weight and represents the weight-for-age improvement which Mr. Murray's colt is believed to have made. The table shows that Collet has

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" caught it " for acting as runner-up to Intrepid. At the same time it is now tacitly agreed that Collet won her Durban Handicap with something in hand, and, taking a line through the subsequent running of Cesarevitch (third in the Durban Handicap), Mr. Gard's mare could hardly be allotted less than she has received. All the same

Bondsman, the Runner-up at Durban,

can now meet Collet on 15lb. better terms, and this should about turn the tables in his favour. And it has to be remembered that Bondsman is a more recent winner than Collet. The handicappers have never been hard on Flush of Dawn. The impost she is set to carry this month is but 4lb. over the weight under which she won her Handicap. Still, Collet having been saved to a much greater extent than Flush of Dawn is probably now better than the great little one over a Handicap course at evens—they have each 8st. 6lb. Contentment, 7st. 12lb., can safely be left out of calculations.

* * *

Sir Abe Bailey's trio, Bondsman, 7st. 12lb., Nigger Minstrel 7st. 9lb., and Antonio 7st. 6lb., follow one another in the list. Nigger Minstrel carried the colours in preference to Bondsman in the Summer Handicap, but the latter was not himself at the time and is now probably ahead of the Black Garter horse at 3lb. For

A Triple-Crown Hero

Antonio seems nicely placed, and though he may not be quite sharp enough for a ten-furlongs' journey he should be equal to beating the others of his age. One despairs of seeing Primus, 6st. 4lb., win a race, and yet he looks to hold safe all below him in weight in this Autumn Handicap. The ones not accepted for on March 9 were: Colesberg, 8st. 5lb., and Emperor of Elba, 6st.

* * *

The mile Easter Handicap at the Johannesburg Pony and Galloway meeting next week promises to be an interesting race. In winning the last Galloway mile Unrivalled had very little to spare, and as she now has to carry top weight the chances are she will find one or two too good for her; for albeit Mr. Passmore's mare has not to make much extra allowance to the ones that finished second and third to her last month, yet the scale favours

Moya and Matinee,

the place-getters referred to, and these two should finish in front of their former conqueror. Devoir was hampered in running when Unrivalled won and now receives weight from, instead of having to give weight to, the latter. Many must have a higher opinion of Devoir than formerly after seeing the colt just beaten in the second-class horse race at Benoni on Leger day. Potgieter's four-year-old certainly had only 6st. 8lb. on his back, but Desert Dawn, a good filly, had only 4lb. more than that. I am inclined to think that whatever beats Devoir will win.

* * *

The regular flat racing season in England opens at Lincoln on Monday. The Lincolnshire Handicap is run for on the Wednesday, and, the venue changed, the Grand National will be decided on the Friday. At one time or another most of us have heard it said, " The man who bets

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BIJOU, MARCH 26: " ORPHANS OF THE STORM."

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is a fool." This is much too sweeping an assertion. There are any number of wise betting men. But the wise betting man, unless he has some special inside knowledge, eschews wagering on the Lincoln, inasmuch as there is no public guide to the form of the contestants. The form of the previous season

After the Winter Spell

may be all upside out. The wise betting man in the Old Country is wary of risking his money on the opening events of a season; and, this being so, those far distant from where the racing takes place should be wary in a greater degree. The Grand National, of course, comes at the tail-end of the jumping season and form of a sort can be brought to bear in estimating chances. When, however, it is considered that it is only on rare occasions that even a fourth of the runners complete the course, it stands to reason the Aintree contest is only a betting proposition for those who can well afford to lose.

* * *

Kronslott, winner of the Johannesburg Autumn Handicap in 1921, won a six-furlongs race at Cape Town on Saturday. He only pulled through by a short head from Town Crier and Lawn Ruadh, both of whom were conceding weight. Kronslott did not win a race last season. Another Cape Town winner was Musketeer Dan, who under 9st. 9lb. early accounted for the Juvenile Handicap. Musketeer Dan has now won four races off the reel.

* * *

Great things were expected of Carbine when he was exported from Australia to do stud duty in England; and in the eyes of many Colonials "Old Jack" fulfilled his destiny when a son of his won the Epsom Derby in 1906 Truth to say, Carbine, with the chances he had at Welbeck, was

Not Such a Success

as was looked for. That is, he was not an immediate success. At length, however, he sired a colt of outstanding merit in Spearmint, who captured the Blue Riband. And this particular son can be rated as being a more successful sire than Carbine himself. The keeping of the Musket line well to the fore owes much to Spearmint.

* * *

This Saturday (St. Patrick's Day) the racing on the Rand is at Auckland Park. The entries were not so numerous as usual, so there is promise that fields will not be unwieldy. Selections:

12.30 p.m.—Nursery Handicap, 5 furlongs.
Polygold 1, Gloriana 2, Bowler 3.

1.10 p.m.—Brixton Handicap, 7 furlongs.
Fille de Triomphe 1, Signal Light 2, Great Crusade 3.

1.50 p.m.—Brixton Handicap, 1 mile.
Hebe 1, Tippermuir 2, The Dalesman 3.

2.30 p.m.—Brixton Handicap, 9 furlongs.
Garrouse Bridge 1, Tresida 2, Brigitta 3.

3.15 p.m.—Auckland Park Handicap (A), 6 furlongs.
Buddles 1, Roche 2, Sporting Ally 3.

3.55 p.m.—Auckland Park Handicap (B), 7 furlongs.
Mr. Eustace 1, Fondling 2, Back Answer 3.

4.40 p.m.—Brixton Handicap, 1¼ miles.
Richelieu 1, Ringleader 2, Dandy Dick 3.

5.25 p.m.—Auckland Park Handicap (C), 6 furlongs.
Humpteen 1, Desdan 2, Gladsome 3.

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HIS MAJESTY'S, MARCH 26: IRENE VANBRUGH.

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Norma Talmadge in
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Next Week's Calls.

WEEK COMMENCING MONDAY, MARCH 19.

Tivoli, Cape Town.—Till March 19: "Robinson Crusoe." Opening March 20: Cornelius and Constance, Charteris and Dixon, Maxwell Carew, The Flying Winskills, Stuart Barnes, A. C. Astor, Ivy and Dorice Lee.

Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—"Round in 50."

His Majesty's, Johannesburg.—The Yorke-and-Adams Company in "Welcome, Stranger!"

Standard, Johannesburg.—Closed.

Orpheum, Johannesburg.—Stephenson and Macbeth, Jack Barty.

Grand, Pretoria.—Cornalla and Eddie, Dora Dare.

Rinko, Maritzburg.—Dorval and Dalcy Jones and Raine.

Criterion, Durban.—Larry Kemble and Morton, Daisy Griff, Leah Victoria.

Grand, Bloemfontein.—Anna Hana, The Great Wieland, Fredson and Rejan, Brougton and Creedon, Frank Powell, Haywood and Hay, Zaza and Zozo, Harvey, Seymour and Williams.

With some folk economy is the going without things they want in order to save money to buy things they do not need.

"HOWLERS."

Among some delightful schoolboy mistakes recorded in *The University Correspondent* are:

A grass widow is the wife of a dead vegetarian.

Tertium quid is a legal term meaning 6s. 8d.

Psyche was a black boxer who fought Carpentier.

A circle is a round straight line with a hole in the middle.

Bacchus first taught the Greeks to get drunk, and Raleigh named tobacco after him in honour of the Virgin Queen.

Amusing extracts from essays by elementary school children in London are published.

Writing on the subject "If I were King," one child said: "I would sit on the throne and shout at the servants if they were not doing their work and would give them the sack!"

Another wrote: "The Great Fire of London was due to a lighted cigarette falling in a tin of petrol in a garage."

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BIJOU, MARCH 26: "ORPHANS OF THE STORM."

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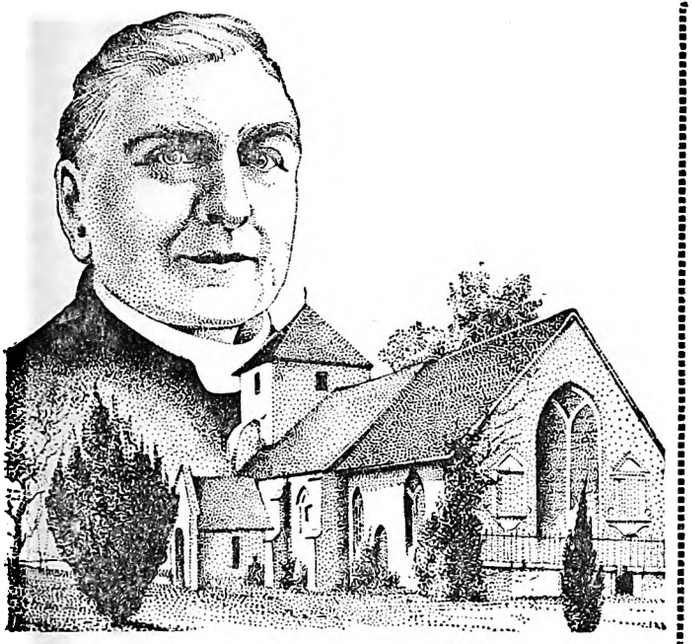

The Rev. J. H. BURN, B.D., F.R.S.E., Author of "A Manual of Consolation from the Saints and Fathers," "Day Book from the Saints and Fathers," "Children's Answers," etc., writes:—

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ROUND THE WORLD IN HOW MANY DAYS?

(*Continued from Page 10.*)

Of course the steamship tickets included meals, and the larger part of the time was spent on ships. Official entertainment in various cities reduced the bill for provender. Mears beat Jaeger-Schmidt's performance by 3 days, 22 hours, 7 minutes and 37 seconds.

It is interesting to note that *The Evening Sun* said editorially after welcoming Mears at its door:

"The record Mr. Mears has made will come crashing down at no distant future as trains and boats with ever-increasing speed cut down the distance that once made the world strangers."

But in the following year the War started and the speed competition stopped. Now there is buzzing in the air, where lies the rivalry of the future.

Reflecting upon it all, we note that no other globe-trotter, from Magellan to Mears, won, after all the trials of the chase, such a trophy as fell to Phileas Fogg. We have to go back to him:

"What had he gained by leaving home?" wrote Verne on the last sheet. "What had he brought back from his journey? Nothing, do you say? Nothing, perhaps, but a charming woman who—improbable as it may appear—made him the happiest of men.

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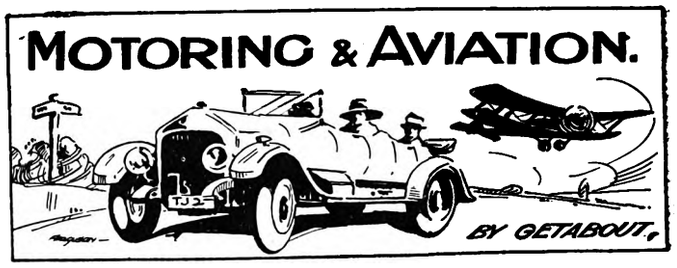

The Big Show.

The motor display at the Witwatersrand Agricultural Show this year will be a record one from the point of view of the number of cars exhibited. All the bays on Motor Street have been taken, including those that have recently been erected. It is safe to say that the vast majority of townspeople who visit the Show go to see the motor display, and take the greatest interest in it. Even the farmer finds it necessary to spend a good proportion of his time—and sometimes money—in Motor Street. All the 1923 models will be on view, and the automotive industry has more value for money to present than ever before.

The Touring Season.

Sunny South Africa has acted up to schedule during the last few days, although so variable is our weather that it may be raining soon after this has gone to press. Driving in the early morning, one feels just the faintest tang of approaching winter—a message of the arrival of that champagne mountain-air beloved by some people and becursed by others. But there is a charm about winter driving in the Transvaal. It may be cold when you start out first thing in the morning, but the brilliant sunshine puts life into one, and later in the day the air is just cool enough to be refreshing. Winter is the best time for touring in this part of South Africa, for one is sure that the roads will be dry and, however bad, passable. Many of the roads that held one up in summer present in winter excellent surfaces where good time can be made.

The Motor-'Bus War.

During the last few months the motor-'bus has firmly established itself in Johannesburg. The residents of the southern suburbs look upon their 'bus service as part of the order of things, and other ratepayers are demanding motor transport. The Municipality is certainly "up against it." It cannot very well run 'buses except as feeders, for they will compete with the trams. It is either a question of practically scrapping the tram system and reverting to 'buses—a scheme that presents many difficulties—or of improving the present tram service. New tracks are being constructed, and better service has been given on several routes lately. All this and the recent reduction in fares may be directly attributed to the competition of the motor-'buses. The Municipality has evidently realised the seriousness of the position.

Johannesburg-Pretoria Service.

The Johannesburg-Pretoria inter-urban 'bus service is now in daily operation. The vehicle in use is a White, with a locally-built body, which is exceptionally good and deserves special mention. Full advantage has been taken of the long, low *chassis* to build a most comfortable body capable of transporting from twenty-five to thirty passengers in real motor-car luxury Bad as the Pretoria Road is, one cannot feel the corrugations in the 'bus—a tribute to the excellent suspension. The time taken for the trip is about an hour and a half, which is good going for thirty-six miles.

The Great Race.

Motor-cyclists are looking forward to the great event of the year—the Durban-Johannesburg motor-cycle race. This will take place on May 31, and the arrangements are already well in hand. The Administrators of the Transvaal and Natal have given permission for the race to be held. Last year there were about fifty competitors.

EXIDE BATTERY SERVICE STATION, CORNER OF MARSHALL AND HARRISON STREETS.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVI. No. 399.] SATURDAY, MARCH 24TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MISS JANET ECCLES.

Miss Janet Eccles is a member of Miss Irene Vanbrugh's Company, and will play Dinah, one of a pair of young lovers, in "Mr. Pim Passes By" at His Majesty's Theatre, Johannesburg, on Monday night.

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MISS IRENE VANBRUGH.

By E. T. RAYMOND.*

IN talking of artists I am always haunted by the memory of that chapter in "The Voyage to Laputa" in which Gulliver describes how, on descending to the Kingdom of the Dead, he saw a venerable blind man at the head of a vast throng of ashamed and dejected ghosts. "That," said the guide (I am not quoting literally), "is Homer." "And those?" asked Gulliver. "Those are a few of the commentators on Homer; there is not room for more than a few. You see how their heads are bowed; they are thinking of the nonsense they wrote about him when they were on earth."

Not wishing to be thus shamed before the rare and radiant shade that may represent Miss Irene Vanbrugh hereafter, I shall not attempt an "estimate" or "appreciation" of her genius. A great actress is to be welcomed as we welcome a fine May morning; one enjoys—and one does not patronise. A laborious civilisation must no doubt take note of her most obvious measurements, just as the clerks at the Meteorological Office classify and tabulate the finest day that ever made poet and stockbroker feel immortal; but no sensible non-technical person takes much interest in the diagram of curves. Of the greatness of Irene Vanbrugh there can, one supposes, be no longer any question. Her popularity, or perhaps it would be more accurate to say the quality of her popularity, is in itself sufficient proof. It used to be the fashion to hold that whatever is popular must be bad. It would be truer to say that nothing is quite the best, in the broadest and fullest sense, that is not popular. Of course, the masses put up with much that would revolt a more cultivated taste, and positively dislike much that appeals to the sophisticated. Salted almonds at twopence a pound would probably have no great sale at Hoxton. But there is no sane person living in these islands who would not prefer a fat and well-cooked capon to an ancient and skinny hen badly prepared. It is much the same with other things. That a book is sold in cheap editions by tens of thousands does not prove that it is a good book; the fact simply argues some kind of widespread hunger for books. That a book is well thought of by a limited and cultivated class, though neglected altogether by the multitude, does argue a certain merit, but not the highest kind; it may be the literary equivalent of the Bombay duck or the edible bird's nest. But when any work of art appeals equally to intelligent people of every class we may be perfectly certain that it is great art. The greatest art is always as obvious as the sea, and as immeasurable.

Miss Irene Vanbrugh's art has this universal appeal. It satisfies the most fastidious, but it is hard to imagine the coarsest audience not yielding to its spell. Yet it is curious to consider that an actress of such compelling charm had for long a hard struggle for more than local and professional recognition. Her story is not one of the fairy tales of the stage; her career has been built up, stone upon stone, like a solid Gothic cathedral, and not conjured into being, by some silly Press password, like an extravagant Aladdin's palace that may as easily disappear by a reversal of the incantation. The daughter of an Exeter clergyman, a friend of that curious mixture of the conventional and the whimsical, Lewis Carroll, she got through her sister an engagement with Miss Sarah Thorne, whose company was known in the 'eighties from end to end of England as a dependable provider of sterling theatrical fare, chiefly in the way of good old-fashioned melodrama, by no means a bad thing of its kind. Her pay was one pound a week; her work was pretty well anything the managerial fates allotted her.

The managerial fates were not very discriminating. If there is any part in which the mature Irene Vanbrugh excels it is one which gives her the chance of bringing out the full charm of the "nice" Englishwoman of good social position. She is often spoken of as the most Frenchified of our actresses, and it is true that her method and attitude are more akin to the French than the English tradition. We talk about seeing Miss Lillah Macarthy in so-and-so, and the phrase precisely expresses the fact. That distinguished actress is always Miss Lillah Macarthy, and you don't forget it. But we are speaking inexactly when we talk about seeing Miss Vanbrugh in a character; what we see is the character as played by Miss Vanbrugh. The general effect of her, however, is transcendantly English, alike in her reticences and in her hints of great depths of emotional opulence. The French actress leaves little to the imagination; after you had seen Sarah Bernhardt you felt, as the phrase goes, that that was all there was to her; all her cards were played. Irene Vanbrugh always leaves a sense of much in reserve. She puts you in the comfortable mood of the Hanoverian royalty of good appetite to whom a hospitable Liverpool mayor once said, as the august personage paused for a moment with poised fork, "Eat away, your royal highness, there's plenty more in the kitchen." You feel that, while she seems to be doing the inevitable thing, it really is not inevitable at all; if she had thought fit the thing would be quite different and yet just as perfect. That is the case with any true creation; if, for example, it had pleased the President of the Immortals to make water solidify at boiling point and vapourise at zero it would have been a topsy-turvy world to our notions, but one feels that it would still have been a real world and not a mere chaos.

That is one of the notable gifts of Miss Vanbrugh—the power of suggestion which enables her to bring out all the emotional possibilities of the Englishwoman, while preserving that human (as distinguished from feminine) dignity which puzzles so many foreigners; the thing is not easy to express, but perhaps my meaning may be best understood when I say that the Englishwoman is a woman always, but not constantly a female. Another of her gifts is the ability to wear clothes as only a few Englishwomen, and practically no other women, can. Paris provides the dresses, but they can only be worn to perfection by a few people on the English side of the Channel; and among those few is Miss Vanbrugh. Neither gift was allowed a chance in her early career. Her share was chiefly ugly parts—not women but the failures and eccentricities of the sex; she had often to wear perfectly horrid dresses, wear spectacles, make up as the tiresome chaperone, the comic nurse, the unpleasant or fatuous maiden aunt, the heavy mother, and so forth. It was all a little disappointing to a vivid girl of little over twenty, with a full consciousness of her powers, a ravenous sense of beauty, and a keen desire to please by her higher faculties.

But the discipline was valuable, and Miss Vanbrugh's infinite variety of to-day derives from the hard but salutary experience of the local town halls and corn exchanges. Her first real chance came with her association with J. L. Toole in a tour of the provinces and Australasia. Returning to England, she played with him in the early Barrie farce, "Walker, London," and thereafter her progress was assured. But there were still many years of hard and somewhat discouraging work before her genius could fully assert itself. The luck of the old Sarah Thorne days yet dogged

(Continued on page 12.)

* In *The Outlook*.

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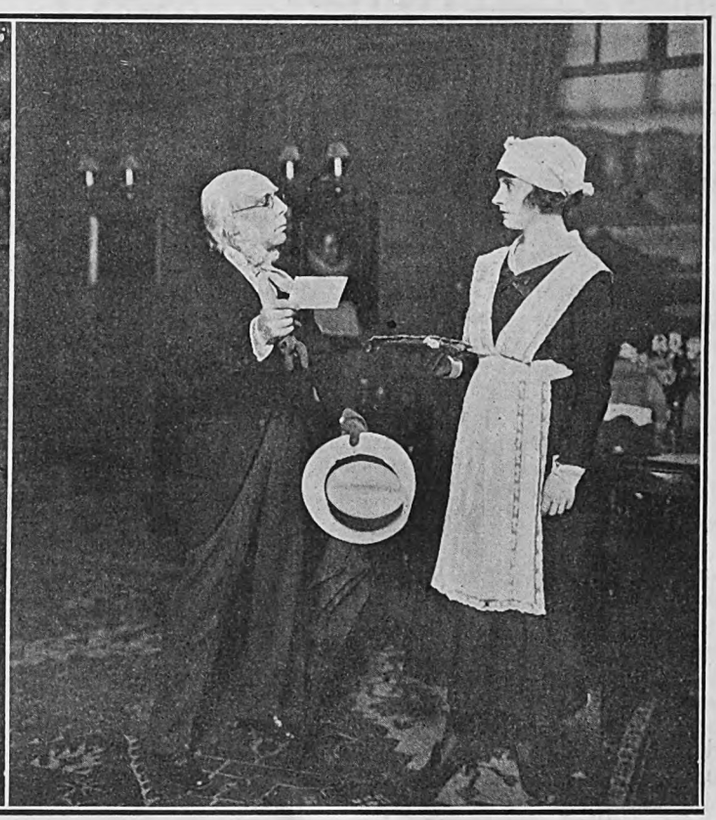
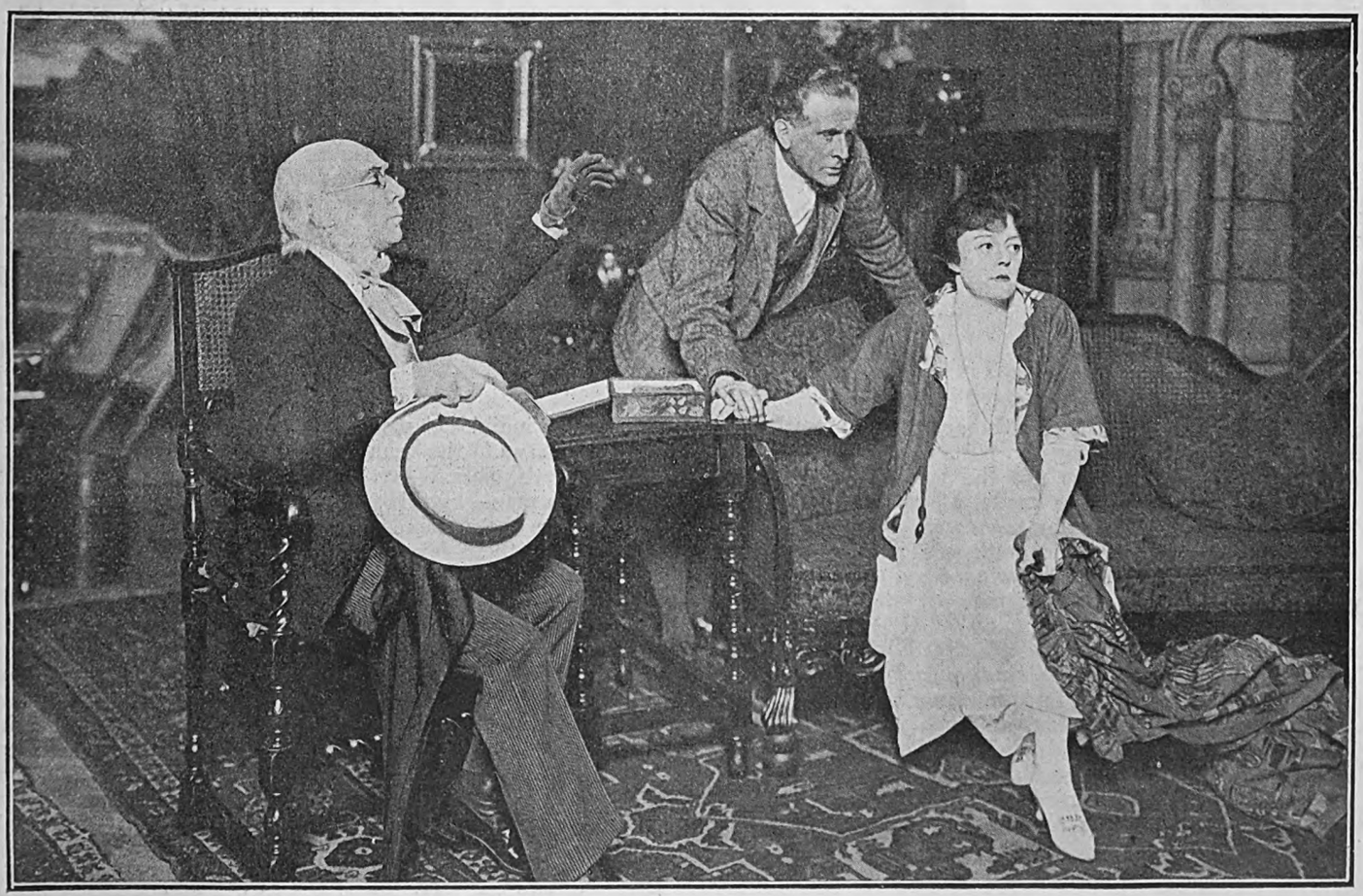
SCENES FROM "MR. PIM PASSES BY."

MISS IRENE VANBRUGH AS OLIVIA MARDEN,
With Dinah, the niece of her husband, George Marden, J.P., and Brian Strange, in love with Dinah.



MR. PIM ARRIVES.
Mr. Dion Boucicault as Carraway Pim and Miss Ethel Wellesley as Anne.



MR. PIM TELLS OLIVIA MARDEN THAT HER FIRST HUSBAND, WHOM SHE HAD BELIEVED TO BE DEAD, IS STILL ALIVE.
Mr. Pim (Mr. Dion Boucicault), George Marden, J.P., and Olivia Marden (Miss Irene Vanbrugh). The play will be staged at His Majesty's Theatre, Johannesburg, on Monday night, with Miss Vanbrugh and Mr. Boucicault in their original parts.

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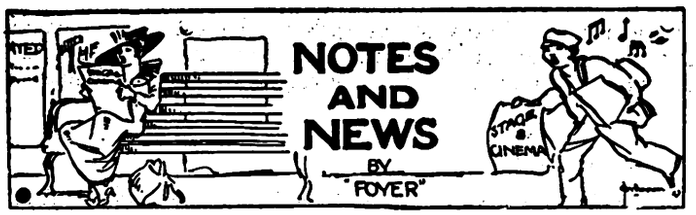

"Mr. Pim Passes By": The Cast.

On Monday night at His Majesty's Theatre, Johannesburg, Miss Irene Vanbrugh, Mr. Dion Boucicault, and their West-End Company will make their first appearance in South Africa in Mr. A. A. Milne's three-act comedy, "Mr. Pim Passes By," in which Miss Vanbrugh and Mr. Boucicault will play their original parts. The following is the full cast: George Marden, J.P., Mr. C. M. Hallard; Olivia (his wife), Miss Irene Vanbrugh; Dinah (his niece), Miss Janet Eccles; Lady Marden (his aunt), Miss Lena Halliday; Brian Strange, Mr. Martin Walker; Carraway Pim, Mr. Dion Boucicault; Anne, Miss Ethel Wellesley. The play takes place in the morning and afternoon of the same day in the morning room at Marden Lodge, Buckinghamshire. Briefly summarised, the story is that Olivia is happily married to her second husband, believing her first husband to be dead, when Mr. Pim, a quaint old character, arrives from Australia and throws a bombshell into the household by telling her that her first husband is still alive and that he (Mr. Pim) has seen him recently. It would not be fair to "give away" beforehand the ensuing complications and subsequent *dénouement*.

"Five Birds in a Cage."

"Mr. Pim Passes By" will be preceded by "Five Birds in a Cage," a play in one act by C. E. Jennings, with the following cast: Susan (Duchess of Wiltshire), Miss Sybil Carlisle; Leonard (Lord Porth), Mr. Garrett Hollick; Nellie (a milliner's assistant), Miss Helen Walker; Bert (a workman), Mr. Frank Latimer. The playlet takes place in a London tube lift.

MISS LENA HALLIDAY,
Of Miss Irene Vanbrugh's Company, who will play Lady Marden in "Mr. Pim Passes By" at His Majesty's Theatre, Johannesburg, on Monday night.

Miss Vanbrugh's Dresses.

The London correspondent of The S.A. Pictorial writes: "Miss Irene Vanbrugh is nothing if not thorough in the work she undertakes to do, and dressing the parts she will be playing in South Africa suitably was not the least of her 'jobs' prior to her departure. She made a special journey to Paris, with Madame Handley-Seymour, to choose her dresses and hats, so that her audiences in South Africa will have the satisfaction of knowing they are seeing the very latest things in the world of fashion, when she makes her appearance. She visited many of the most famous 'houses' in Paris, amongst others: Lanvin, Chanel, Molyneux, Agnès, Caroline Réboux and Suzy—and saw everywhere the newest thing in spring models, of all kinds, but all in the strictest secrecy, and behind closed doors. For these things are as yet hidden from the general public, and it was only on hearing Miss Vanbrugh's name and seeing by whom she was accompanied that the heads of these famous houses were willing to show, and take orders for, their new creations."

Miss Lena Halliday.

Miss Lena Halliday, of Miss Irene Vanbrugh's Company, whose photograph is reproduced on this page, made her first appearance on the stage in the English provinces, fulfilling engagements with Harry Paulton, William Haviland, and A. B. Tapping. She made her first appearance on the London stage at the Criterion, when she was engaged by Mr. Arthur Bourchier and the late Sir Charles Wyndham to succeed Mrs. Calvert as Mrs. Jannaway in "Mamma." At the same theatre she appeared in succession as Miss Curtoys in "Wheels Within Wheels," and as the Marchioness of Leckenby in "The Undercurrent." She next joined Mrs. Langtry and played the Duchesse d'Aumont in "Mademoiselle Mars" and Lady Worldham in "Worldham, M.P.," and then toured with Mrs. Langtry in the United States. She was with Miss Vanbrugh and Miss Sybil Carlisle (and the late H. B. Irving) in the original production of "The Admirable Crichton" at the Duke of York's, and with Miss Marie Tempest in the original production of "The Marriage of Kitty." She was the original Eliza MacGregor in "Mrs. Dot," and the original Mrs. Futvoye in "The Brass Bottle." In 1912 she paid her second visit to America to play Helen Pemberton in "The Blindness of Virtue," and her third visit was made the following year, when she accompanied Mr. Cyril Maude on his Canadian and American tour. At the Ambassadors' in August, 1919, she played Emily Jones in "Green Pastures and Piccadilly"; at the St. Martin's in February, 1920, Mrs. Draycott in "Just Like Judy"; at the Shaftesbury in April, 1920, Lady Gregor in "The Little Whopper"; at the Aldwych in August, 1920, Mrs. Poole in "The Unknown"; at the Comedy in December, 1920, Miss Hayes in "The Charm School"; and at the Globe in April, 1921, Mrs. Errol in "The Knave of Diamonds." Her favourite part is Georgina Tidd in "Dandy Dick."

Fame in a Night.

The happiest girl in London at the present moment must be, one imagines, Miss Audry Carten, who has risen to fame in a single night (says *The Daily Mail*). This triumph has been achieved in a new play, "The Dancers," by "Hubert Parsons"—otherwise Miss Viola Tree and Sir Gerald du Maurier — produced recently at Wyndham's Theatre. It is not a very good play, but it is beautifully acted, as all Sir Gerald du Maurier's productions are, though there is no individual piece of acting in it which equals the presentation of the character of an "advanced" young woman of the period—a victim to the dance, to drugs, and finally to a man—by this young girl, Miss Audry Carten, who came before the audience a comparatively unknown actress. She gripped them from the very first moment; she did not act the part—she *lived* it, and her suicide was quite the most convincing thing of the kind that has been seen on the London stage for years. There was not a single false note in the whole production, and the first-night audience "rose" at the young actress in a way that made her fame immediately secure. It was a great moment for her, and also for the audience which had the privilege of discovering her talent. Not so very long ago Miss Carten was a pupil at the Royal Academy of Dramatic Art in London, and while she was still there she was awarded the academy's bronze medal for her playing of a character part, in French, in a French play, in 1920, the judges being Mr. Henry Ainley, Lady Tree, and Lady Forbes-Robertson (Miss Gertrude Elliott). Miss Carten had her first engagement to "walk on" from Sir Gerald du Maurier, who is to be congratulated upon the insight he has now displayed in casting her for the part in which she has achieved such a signal triumph.

HIS MAJESTY'S, MARCH 26: "MR. PIM PASSES BY."

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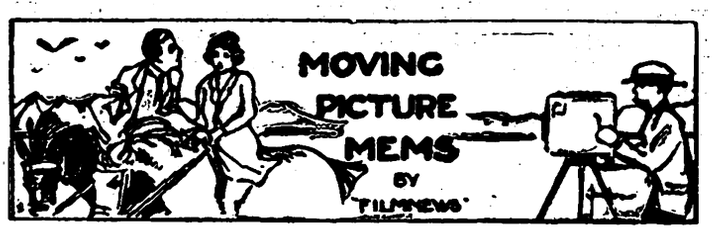

Facts and Figures Concerning "Orphans of the Storm."

"Orphans of the Storm," D. W. Griffith's greatest picture, which is to be shown for the first time in South Africa at the New Bijou Theatre, Johannesburg, next week, is an adaptation of that famous old stage classic, "The Two Orphans." It was given the title "Orphans of the Storm" in order to avoid confusion with three other pictures called "The Two Orphans," and widely advertised. It is more than "a million dollar" picture; but Mr. Griffith does not consider that of importance; results obtained are the important matters in his mind. Nearly twelve months were occupied in working up to, making and finishing the picture, from the first steps to the finishing touches. Six months were spent in the actual making. Eighteen months were spent in period study and research work in order faithfully to reproduce the scenes, styles and customs of the time. Every scene, large or small, was personally directed by Mr. Griffith. Twenty-six tons of properties were imported from France that the dress and scenes might be faithful to history. Each scene was photographed from three to ten times. The Misses Lillian and Dorothy Gish appear together for the first time since "Hearts of the World," also a Griffith feature. Joseph Schildkraut, known as the "handsomest man," makes his first film appearance.

A Huge Undertaking.

The wigs for the production cost more than the entire outlay for the first five-reel picture Mr. Griffith made. The stage play, "The Two Orphans," first presented in America at the Union Square Theatre in December, 1874, was played 7,000 times by Kate Claxton. It has been played more than 100,000 times in the United States. The author, a Frenchman, Adolphe D'Ennery, changed his name from Phillips because his father was ashamed of having a playwright for a son. The filming was done at Mr. Griffith's studios, Mamaroneck, a forty-acre estate just outside New York City and projecting like a leaf into Long Island Sound, the stem connecting with the mainland. The fountain in the Bel-Air scene weighs sixty tons and was appraised at $60,000. The reproduction of Paris covered fourteen acres, the largest studio set ever built. Three of the houses are reproductions from three now standing, past which the death-carts rumbled over 100 years ago. The room in which the king appears is an exact replica in size, paintings and minute detail of the grand *salon* in the Palace at Versailles. It is the largest room ever built in a studio. The sword worn by Lafayette was designed by the same firm and a direct descendant of the individual swordsmith who made the original sword which was presented to Lafayette by the American Congress. Three million feet of lumber were used in constructing Paris; 3,000 tons of paving stone were set in the streets; ninety barrels of paint were used, and 4,000 panes of glass. The Bel-Air scene was constructed at the Griffith studio and faithfully portrays the lavishness of the period. Many of the girls in the scene are famous beauties, several of them prominent socially. The fountain of wine is an actual reality, done with the permission of the prohibition enforcement agent.

MISS FLORA LE BRETON,

Who is now being "co-starred" with Georges Carpentier at the Carlton Theatre, Johannesburg, in "A Gipsy Cavalier."

"Rob Roy" in South Africa.

David Hawthorne, who is "featured" in the big film, "Rob Roy," showing at the Johannesburg Orpheum this week, was in South Africa for a few months in 1914. He came out in June that year as a member of the Madge Fabian-Stephen Ewart Company, and appeared at His Majesty's Theatre, Johannesburg, for the company's first two seasons. In the first season he played "English" Eddie Griggs in "Within the Law" and Reginald Thornby in "The Land of Promise," and in the second season he played Jefferson Ryder in "The Lion and the Mouse," Monty Vaughn in "Under Cover," and Robert Underwood in "The Third Degree." Meanwhile the War had broken out and Mr. Hawthorne returned home to enlist. His performance in "Rob Roy" has brought him considerable fame in British motion-picture circles, and several tempting offers from American and Continental firms. The film was first released in Glasgow, and during its screening there Mr. Hawthorne made a personal appearance at the theatre every day for a week.

Flora Le Breton.

Flora Le Breton, whose photograph is published on this page, had a remarkable escape from drowning during the filming of "The Gipsy Cavalier." In the "thrill" scene near the end of the picture, in which a coach in which Miss Le Breton is riding is overwhelmed in a flood-rush, the volume of water that was released proved to be very much greater and more dangerous than was anticipated, with the result that the actress was placed in a position of extreme peril. In fact, her rescue by Carpentier (shown in the film) was a real rescue, and accomplished just in the nick of time. Miss Le Breton toured Canada for six months in 1920-21 in "The Maid of the Mountains." Since her return to England she has leapt to the front-rank of British film actresses. She was starred in "*La Poupée*," "The Great Adventure" and "Cocaine." She is also one of the best ballroom dancers in England and recently (with Mr. Cecil Reubens) won the Amateur Dancing Championship of the World. Miss Le Breton's advice to dancers is: "Try to get 'feeling' and contact with a dance. Try to perceive the rhythm, and don't worry about the steps."

Poets' Corner: To a Lady Seen From the Train.

O why do you walk through the fields in gloves,
Missing so much and so much?
O fat white woman whom nobody loves,
Why do you walk through the fields in gloves,
When the grass is soft as the breast of doves
And shivering-sweet to the touch?
O why do you walk through the fields in gloves,
Missing so much and so much?

By Frances Cornford.

The great man is great on account of certain positive qualities that he possesses; not through the absence of faults.

BIJOU, MARCH 26: "ORPHANS OF THE STORM."

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Miss Audrey Goldstein and Chopin.

There are certain works in pianoforte literature that are associated only with masculine outlook and ability. Among these the foremost are the Op. 106 Sonata of Beethoven and the B-flat minor Sonata of Chopin. The exacting technical demands and emotional significance of these are essentially masculine, and few women can enter the field with anything like a reasonable chance of success. But there are occasional exceptions, and one of these is Miss Audrey Goldstein, who played Chopin's Funeral March Sonata at her recital last week. When this talented young lady commenced her performance there was some misgiving in the mind of the writer based on the circumstance already referred to. It was not so much the idea that Miss Goldstein would find the mechanical side unduly troublesome, but the thought that executive considerations would require attention to the exclusion of the deeper meaning of the music. The work is undoubtedly a severe tax of strength—severe in its demands on every kind of executive ability, and intensely emotional in a variety of directions. I must frankly confess that Miss Goldstein's playing of the whole work came as a surprise. While I was prepared for the kind of reading which would ordinarily be associated with the feminine mind, I was certainly not expecting a performance in which such pulsating virility and such deep insight into the spirit of the music were outstanding features. Miss Goldstein must therefore be regarded as considerably above the ordinary player, and very far removed from the ordinary feminine mind in a purely intellectual sense. Her reading of the Sonata was an astonishing example of keyboard skill under the control of a finely-balanced and healthy musical mind. No local lady player in recent times has quite reached the same level of artistic excellence, and I must express my sincere admiration for the complete success which attended Miss Goldstein's courageous effort.

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A Chopin Interpreter,

As a Chopin interpreter generally—the programme was devoted entirely to that composer—Miss Goldstein is no specialist, but her work in a specialised selection revealed a great many qualities which are uncommon and a few that are unique. Among the latter one noted a distinct distaste for anything approaching exaggeration, either in the handling of the Chopin sentiment or in the employment of the peculiar Chopin time inflections. These characteristics made her Chopin playing a delight to the discriminating ear, and a sure indication of a fastidious musical mind. The latter is, in fact, a primary requirement in Chopin interpretation, and Miss Goldstein revealed its due possession on many occasions, as, for instance, in the *Berceuse*, and in the *Scherzo* and March of the Sonata. I offer to the young lady my sincere congratulations and my thanks for an hour of keen artistic enjoyment.

Mr. Edward Sessel.

There is much to compel appreciation in the singing of Mr. Edward Sessel, whom the writer heard for the first time at this recital. This gentleman knows the value of finished phrasing, and his work suggests a singer of culture and refinement, strengthened by a high degree of musical taste. Rhythm and articulation are further factors that have received due attention, and the result was that Mr. Sessel's singing appealed to me as that of one whose artistic intentions are never handicapped by any technical shortcoming. His work is stamped throughout with a very definite sincerity, and he is an artist whose further public appearance will be noted with more than ordinary interest.

Miss Nancy Aiken.

A Cambridge paper, in a critique of a recent concert, referred to the playing of Miss Nancy Aiken, of Johannesburg, in the following terms: "Miss Aiken chose for her solo Schumann's *Kinderscenen*, an artistic and musical review of a child's varied emotions. 'Childish Entreaty' was wonderfully descriptive, as also was 'The Knight of the Hobby Horse.' The work is perfectly arranged, and Miss Aiken's interpretation of it defies criticism. She brought it through the fine crashing chords of 'A Great Event,' through the haunting melody of 'Dreaming,' through the wistfulness of 'By the Fireside' to the eerie 'Frightening,' the restful 'Falling Asleep,' with its reiteration in the bass, which suggested sleep so forcibly and finally to the solemn and impressive grandeur of 'The Poet Speaks.' A very attractive work, delightfully played." Miss Aiken's last appearance in Johannesburg some time ago was notable for a particularly impressive performance of Cesar Franck's Prelude, Chorale and Fugue.

Eisteddfod Tests.

The following time-table has been issued by the Executive Committee of the Eisteddfod in connection with the preliminary tests in the various competitions. All recitation tests will be held at the Y.M.C.A. Hall, Joubert Street, and all other tests at the Wesleyan Church Hall, President Street: Thursday, March 29: 10 a.m., Recitation, Intermediate; 10.45 a.m., Recitation, Preliminary; 11.30 a.m., Recitation, Senior; 2.15 p.m., Recitation, Junior; 3.45 p.m., Recitation, Open; 9.30 a.m., Piano, Intermediate; 11.0 a.m., Piano, Open; 2.15 p.m., Piano, Junior; 4.15 p.m., Piano, Senior; 7.0 p.m., Girls' Solo; 7.20 p.m., Bass Solo; 8 p.m., Ladies' Open Solo. Friday, March 30: 9 a.m., 'Cello, Senior; 2.0 p.m., Violin, Intermediate; 2.40 p.m., Violin, Junior; 3.15 p.m., Violin, Senior; 3.45 p.m., Boys' Solo; 4.0 p.m., Baritone Solo; 7.0 p.m., Contralto Solo; 7.40 p.m., Quartette; 8.15 p.m., Men's Open Solo. Saturday, March 31: 9 a.m., 'Cello, Junior; 9.30 a.m., Soprano Solo; 10.30 a.m., Duet (Soprano and Contralto); 11.15 a.m., Mezzo Solo; 2.0 p.m., Duet (Tenor and Bass); 2.30 p.m., Tenor Solo. Competitors will be called in order according to the number of their tickets. The Committee have power to disqualify any competitor not appearing immediately on being called.

Every spirit makes its house; but, as afterwards the house confines its spirit, you had better build well.

FAULDING'S EUCALYPTUS OIL (THE GOLD MEDAL OIL).

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In The Bright Lights.

EMPIRE PALACE.

Big First Night for "Round in 50": A Lavish Production.

THE biggest first-night audience the Empire has held since Armistice Night, and one of the most enthusiastic, welcomed the production of "Round in 50" on Monday evening. Effective treatment of the round-the-world idea permits of much picturesqueness in costume and scenery. Some of the dresses—of which there must be several hunded used in the course of the piece—are described in the Social Pages of this issue. The scenery was vastly admired—especially the black-and-white Tea-Leaf *Ballet* scene which closes the first half, and the beautiful Californian Orange Grove of a later episode. "Round in 50" is also notable for setting the pace in illustrating the possibilities of the cinematograph in conjunction with the stage. In one of these ingenious stage-and-screen devices the principal comedian, seated in a property boat and making excited comments, appears to be pursuing and boarding a great Atlantic liner leaving New York harbour. The effect was uncannily realistic—and must be even more real now that certain first-night roughnesses have been overcome. In all there are seventeen scenes, and it was only in the last seven, which contain many quick and trick changes, that any hitches occurred. A surprise quick-change from *cabaret* to temperance hall is an amusing feature of the fine sixth scene (opening the second half), and this was perfectly manipulated. (A real Jazz Band, instead of the exaggerated movements of "dummy" players, would tremendously improve the *cabaret* part of this scene.) "Entertaining the Prisoners" (Scene 8) was another outstanding episode. It is a pity that the elephant "gag," which properly belongs to "Round in 50," was used beforehand in the pantomime.

The audience was what is known as a "good" one; that is to say, in addition to being big, it was in a very receptive mood and determined to be pleased with everything it saw. This, of course, was largely due to the excellence of the production and its performance; but it seemed to me that behind all this there was an air of greatly increased prosperity and optimism. The tide of affairs, on the ebb since our precious "Revolt" of last March, has surely begun to flow again. In this part of the world, as in most other parts, a theatre audience is a fairly reliable tide-table. At the final curtain, which came down at 11.15, there was a demonstration of approval, and the audience declined to leave the theatre until somebody had made a speech. As Mr. Harry Brunning (playing Mr. George Robey's part) showed no inclination to "oblige"—although everybody seemed to expect him to "say a few words"—Captain F. Maxwell-Stewart, the producer, appeared from the prompt-corner and "aid the needful"; after which players and public joined in the singing of the National Anthem.

The thread of the story running through "Round in 50," the construction of the piece, the synopsis of its scenery, its history and the names of its authors and composers, have already been set forth in these columns. The acting is on a remarkably good average level—and old favourites received ovations as they appeared.

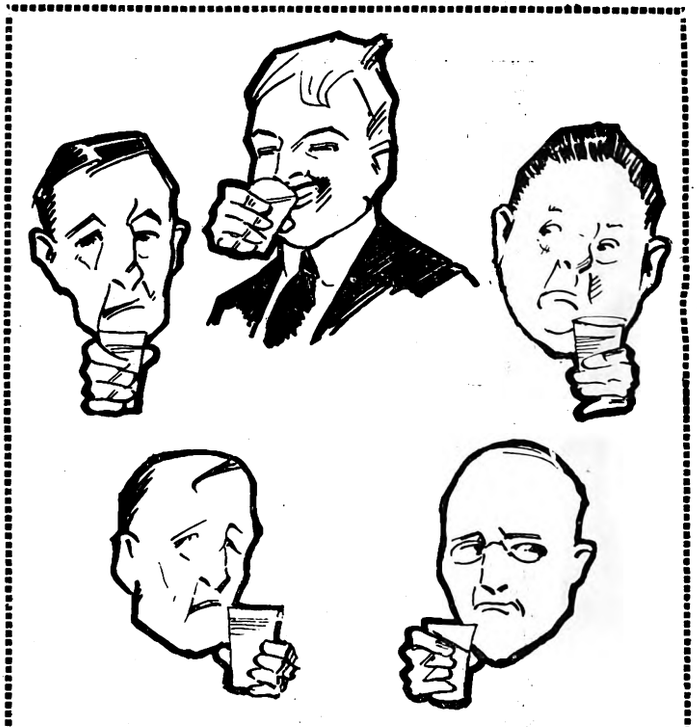
Mr. Brunning as Harold Passepartout gave a clever imitation, both in appearance and manner, of Mr. George Robey. When Mr. Pauncefort played Lucifer Bing in "The Bing Boys on Broadway" at the Empire he gave us his own conception of the character; but Mr. Brunning, having acquired a certain reputation as "The man who looks like Robey," was wise to confine himself to an imitation of his model; and his success in this instance is enhanced by the fact that he has not seen Robey in this particular part. Those who have tell me it was a wonderfully faithful impersonation. Miss Billie Desmond was great as Penelope. There is something more than a spark of the divine fire of genius in all Miss Desmond's work. Mr. Alexander Haviland presented a number of small but flawless character-studies—the elder Fogg, the American showman in Hong-Kong, the black attendant in the *Cabaret*, a warder at Sing-Sing, Uncle Tom in the Orange Grove, and the motor-boat owner, were among them. They were without any blemish. Other extremely useful "small-part" work was done by Messrs. Geoffrey Pike, Justus Gerrard and Kenneth Gwynne. Miss Billie Bell was well cast as Jill Carey. She looked charming, sang charmingly, and wore a number of pretty frocks with distinction. Mr. Hugh Ormond has not done better work than his Phil Fogg (the hero—played in London by Alec Kellaway, who was Potifer Bing in "The Bing Boys on Broadway" here) since his Defendant in "Trial by Jury" and his Abdulla in "Chu Chin Chow." He was confident, breezy, and sang well. Messrs. H. Strutt-Irwin and Percy Cahill as the two comic Detectives will be better when they are more used to each other's methods. Miss Vera Van Rij is the principal dancer and did very well in the Liqueur *Ballet* and in the *Cabaret* scene. Other members of the cast contributed their share to the general success, and there was consistently good work by a team of eight dancers. There is such a large chorus that it could be "pruned" a little to some advantage. Among the best of the numbers are "Lady Liqueur," "Nerves," "Tea Leaves," "Strut Miss Lizzie," "Sing-Sing," "Uncle Sambo," and "What did Gladstone Say?"

The general first-night opinion was that all the show needed was a little pulling-together, particularly towards the end, and doubtless this has by now been accomplished. It is lavishly staged, and has novelty and charm and ar artistic blending of attractive qualities that should draw full houses for a long run.

Paradine.

SPECIAL SHOW NUMBER.

The next issue of The South African Pictorial will contain illustrations of the Witwatersrand Agricultural Show and will be on sale on the Showground at Milner Park.



SOUTH AFRICA'S EASIEST RIDDLE—

WHICH IS

CASTLE BEER?

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TO MAKE HER FIRST S. A. APPEARANCE ON MONDAY.

Miss Irene Vanbrugh.

Photo by Mabel Robey.

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LEICESTER SQUARE, February 22.

His Infinite Variety.

At last the secret's out and the whole world has been told what lay hidden behind the sealed doors of King Tutankh Amen's inner shrine. There is no mistaking the intense curiosity shown by all classes in the marvellous revelations of the existence of a so distant, yet withal so highly cultured, civilisation. Booksellers and librarians are hard put to it to satisfy the cravings of young and old for text-books, histories, romances or any other class of volume dealing with the Egypt of the Pharaohs; whilst the British Museum naturally has had unwonted numbers of visitors anxious to study the mummies, sarcophagi, papyri and the rest of the wonderful collection of curios from Cairo. Such diversions come as a real windfall just now when we are afflicted with a violently jerking barometer and weather whose only variation is one for the worse (they have snow up to 15 feet deep in the north, whilst we southrons grope goloshously through torrential rain or slushy sleet)—even though it should do nothing more than to take our minds off Pluvius, the Ruhr crisis, overdue Income-Tax or the soaring cost of sugar. To *modistes* and milliners the disinterred royal garments are of paramount interest. Paris and London *ateliers* are vying one with another to produce the most striking and sumptuous gowns attainable, for wear at the courts and other important functions of the coming season; all the really remarkable ones have at least *touches* of the Tutankh Amen wardrobe about them, and many introduce the Egyptian " silhouette " of that period or are entirely cut on Luxor lines, bearing unmistakable testimony to talented tailors' careful studies. Are we to have the " Tomb " Tiara, the " Carnarvon " Corset, the " Papyrus " Pants or the " Mummy " Mantle? I wonder!

The Empire Exhibition.

After rather a lot of regrettable squabbling and re-shuffling of directorial and managerial appointments, the arrangements for next year's British Empire Exhibition at Wembley Park seem to be getting well under way. I had a peep at the Stadium there last week; truly an impressive place which, when completed, will accommodate nearly 130,000 spectators, almost a third of whom can be seated. This portion of the immense undertaking is to be ready for use on April 28, when the Cup Final will be played there. Now that the multitude of sound and alluring business and pleasure schemes for next year's opening are assured realisation, it is safe to prophesy a huge success for the Exhibition.

The Way of All Champions.

" Kid " Lewis, until last week the most fêted of ring favourites here, has gone the way of all champions and has lost the middle-weight title to young Roland Todd, aged 23. Todd is now out for the World Championship, oblivious, one can only suppose, as yet, of the fact that there is already growing up somewhere a boy who will in turn wrest the title from him! That sounds somewhat platitudinous or like the prattle of the proverbial curate, but really it must be galling to such men as Carpentier, Lewis, Wilde, Welsh and Todd, when in the hey-day of their fame, to think how short-lived is their glory! No wonder they stipulate for purses of a cool ten thou' or so. Another stir in sporting circles has been caused by the reported engagement of the Duke of Westminster's elder daughter, Lady Ursula Grosvenor, who comes of age to-day, to Mr. Jack Anthony, the popular cross-country rider. Mr. Anthony has three Grand National wins to his credit and is one of the best-liked young men connected with the Turf.

The All-Conquering Dance.

Dance-Clubs and *Cabarets* continue to prosper and multiply. The Grafton Gallieries Club has lately had the Prince of Wales, Prince George, Lady Louis Mountbatten and many more notabilities in, enjoying supper, a dance or two and the excellent *cabaret* show provided. Rector's has an extra attraction in the shape of a clever caricaturist who will do you an amusing portrait while you dine or dance. The bands at these places are indefatigable in their efforts to find catchy tunes to fit to the latest steps. I have recently heard them ragging the *Miserere* from " *Il Trovatore*," *Un bel di* from "Madame Butterfly," "Anitra's Dance " from " Peer Gynt " and the haunting " Song of the Volga Boatman "; but now that the stridency and tinsmith's clatter has been eliminated from Jazz, we fall easy victims to the charm of such " desecrations." The new banjolin—a combination of banjo, mandolin and violin—is gaining favour rapidly with dance orchestras; its tone and volume are just right in the strange instrumental combinations popular nowadays. Paul Whiteman, New York's premier dance-music director, is bringing his celebrated band here for the new Hippodrome revue " Brighter London," wherein he promises to show us yet a further series of new variations of fascinating Jazz and Rag rhythms and effects.

"Wildest Africa."

At the Philharmonic Hall a film entitled " Wildest Africa " is bidding for the suffrage of the public. A lecturer replaces the usual sub-titles except for a few statistics and diagrams which are screened by means of the old-fashioned magic-lantern. The actual pictures themselves are of varied quality, but on the whole the results are unfortunately none too good — not comparable, for instance, with the " Shackleton " series—and the manner in which the entertainment is presented is not likely to attract.

Another Ingram Film.

" The Prisoner of Zenda," another Rex Ingram production, has followed " The Four Horsemen " at the Palace, and is drawing large numbers of film-fans there, many of whom, I feel sure, must be mightily taken aback to find that the cheapest seats are 2s. 4d. and 5s. 9d.!

Stiff Theatre Prices.

Another instance of stiff theatre prices was afforded me last week when I took some friends to see " The Nine O'clock Revue " at the Little Theatre. Seats there vary from 8s. 6d. to 15s. each—there are twenty or so at the back of a small circle which a benevolent management sacrifices at 5s. 9d. each! Altogether the bill for four people amounted to 40s. odd. The show itself has some very funny moments in the second half; also some exquisite stage-pictures obtained by the grouping of brilliant costumes against plain dark backgrounds and suffusing the whole with coloured light " to taste." Morris Harvey and Beatrice Lillie do most of the work, assisted by Irene Browne, Anita Elson and Bobby Blythe—all of them as clever as paint. Still, I must confess that for variety, breeziness and continuous cachinnation, " Snap " and " A to Z " are far ahead of this after-dinner attraction.

S.O.S. for "The Marriage of Kitty."

Marie Tempest submitted " Good Gracious, Annabelle! " to a London audience last week who were in the mood to eat out of her hand, but the play soon changed their demeanour, with the result that at the evening's close Miss Tempest, being unused to our post-War first-nighters' little ways, was very taken aback at the disapproval so loudly expressed. It was, however, made abundantly clear to her that she herself is an actress we are not going to let go lightly again. In deference to the public verdict, " The Marriage of Kitty " is being rapidly rehearsed for production in a week's time.

Not "From the French."

Have you heard the true tale of the gentleman with inflated ideas of his own importance (connected in the immediate past with the London end of an important Colonial syndicate) who, finding a letter written in Italian amongst his mail one morning, tossed the missive over to the Company Secretary, remarking: " I can read French as well as you can, of course, but I haven't time to wade through it "?

PAUL PRY.

HIS MAJESTY'S, MARCH 26: " MR. PIM PASSES BY."

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JOHANNESBURG, Tuesday afternoon.

THE market maintains a firm tone, with activity in certain lines. Brakpans, for example, after sales at 69s. 6d., are 70s. buyers. A week ago they were offered down to 67s. 9d., but there was a sharp recovery on Saturday, when the " early birds " got to know of the new financial arrangements. The company is issuing 170,000 new shares at 30s. (or at less than half the current quotation), thus constituting a substantial bonus to shareholders. It is felt that they are entitled to some recompense for the severe curtailment of distributions in the past few years, consequent upon the heavy appropriations from profits to defray capital expenditure. As the capital is £850,000, the offer works out at one for five, and as there is a profit, at present price, of 40s. per share, the " rights " are valued at 8s. per share. I do not look for any corresponding drop in price when the rights are exercised, as I hear that development between Nos. 2 and 3 shafts is giving exceedingly good values. It seems rather a remarkable policy to issue shares at so low a price, and the view has been expressed that it might have been better to have issued half the number of shares at 60s., but the bonus would not have been nearly so valuable.

The proceeds of the issue, £255,000, are to be applied to completing the mine's development programme, and purchasing the Schapenrust claims. The latter transaction eliminates a royalty which would become increasingly burdensome with rising profits.

The Anglo-American Corporation, both direct and *vid* the Rand Selection, has a big interest in Brakpans, recently augmented by the purchase of the South African assets of the " C.M.S." A profit of a couple of sovereigns a share on the group's allotment of new shares will be quite a pleasing sum. Nevertheless, Americans are scarcely any better than a week ago at this morning's quotation of 26s. 3d.

Crown Mines, on the announcement that some 500 claims on Vierfontein and Mooifontein had been acquired from the Government, have also been active, with sales at 55s. 6d. this morning, an improvement of a florin. I expect the payment to the Government will take the form of an annuity. Coronations have been much dealt in, and are 7s. 9d., compared with the top price of 8s.

Knight Centrals continue to be bought for liquidation, and have improved to 5s. 2d. Those who are hoping to get 6s. 6d.—7s. for them are surely pitching things a trifle high. Phthisis compensation will cost £34,000, and there is nothing like the market for second-hand machinery there used to be. Simmer and Jacks have put on sixpence at 3s. 6d. West Springs, after last week's excitement, have slackened off to 19s. 6d. At times there have been a good many transactions in West End Diamonds at 26s. 6d. New States are again level money, 40s., after receding at one time to 39s. Villages look like going better from their present level of 14s., especially if any announcement is forthcoming as to acquisition of additional ground, now the fashionable policy.

There has again been some selling of the highest class shares, such as Government Areas at 104s, and Modders at 78s., doubtless with a view to putting the money into more active counters, as I remarked last week. Modder Bees have not shared in the activity, but have recovered a trifle to 26s. 9d.

IN THE LONDON CAST OF "POLLY."

Mr. Stanley Vilven and Miss Adrienne Brune, both well known in South Africa (the latter as Billie Brown), have joined the cast of " Polly " (the sequel to " The Beggar's Opera ") at the Kingsway Theatre, London.

MISS IRENE VANBRUGH.

(*Continued from Page 2.*)

her; her parts were such as called for dexterity and observation of character, but gave no opening for that rare and gracious talent which she has in such supreme measure, of being simply a charming and clever woman. She was doomed to eccentricities, mannerisms, and the limitations of character parts. At last she rebelled. There were higher things of which she felt herself capable, and it was treason to herself not to realise them. She sought Sir Arthur Pinero, and told him that he must—simply must, there was no question about it—write her a part for her very self. The dramatist consented, and Irene Vanbrugh made her great success in " Trelawney of the Wells." The rest of her triumphs, the parts that she " created," the poor or fair plays that she saved, the good plays that she made triumphant, are they not written in the chronicles of Mr. Walkley [dramatic critic of *The Times*] and others?

In most cases " creation " is only a phrase. In that of Miss Vanbrugh it is really pregnant with meaning. She does literally create. The average actress merely translates the character into a stage convention. Actresses of a more individual kind merely translate it into terms of their own personality; they are themselves, wearing the clothes and speaking the words of the part. Irene Vanbrugh is always the character, but also a great deal more than the character; she makes it into something which is neither herself nor the author's conception, but what he would have been very thankful (if a sensible man) to have conceived. The thing is as truly individual as if it had gone through the usual processes of growth and education. The actress, indeed, is so identified with her parts that it is not easy to think of her away from them. When we read that Miss Asterisk is fond of teaching slang to a cockatoo, and that Mrs. Dash-Colon never feels happy out of the company of her favourite marmoset, we can make a good guess exactly how they pet and rhapsodise over those favoured creatures. But, though we know that Miss Vanbrugh is in private life Mrs. Dion Boucicault, that she has a little place near the Thames, and that she takes pleasure in gardening and rabbit-keeping, we cannot quite visualise her in all that. We can only make a guess that off the stage she is as decisively herself as on the stage she is what she plays. She could not be so great a creative artist without being a very real woman.

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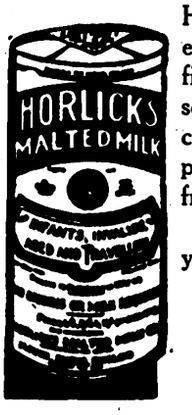

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LADY SHOTS AT THE BISLEY.

COMPETITORS IN THE LADIES' REVOLVER SHOOT.
The competition was won by Mrs. Baker (second from the camera in the photograph) with a score of 56.
Photo for "S.A. Pictorial"

KNOWN AS "THE FOUR HORSEMEN."

THE FOUR CADOGAN SISTERS: THE MARCHIONESS OF BLANDFORD, LADY HILLINGDON, THE HON. MRS. HUMPHREY DE TRAFFORD AND LADY STANLEY.
In English hunting circles the four Cadogan sisters have been dubbed "The Four Horsemen" for their whole-hearted dash and straight riding to hounds. In town when they go to a dance together they are known as "Cadogan-Square."
Topical Press photo.

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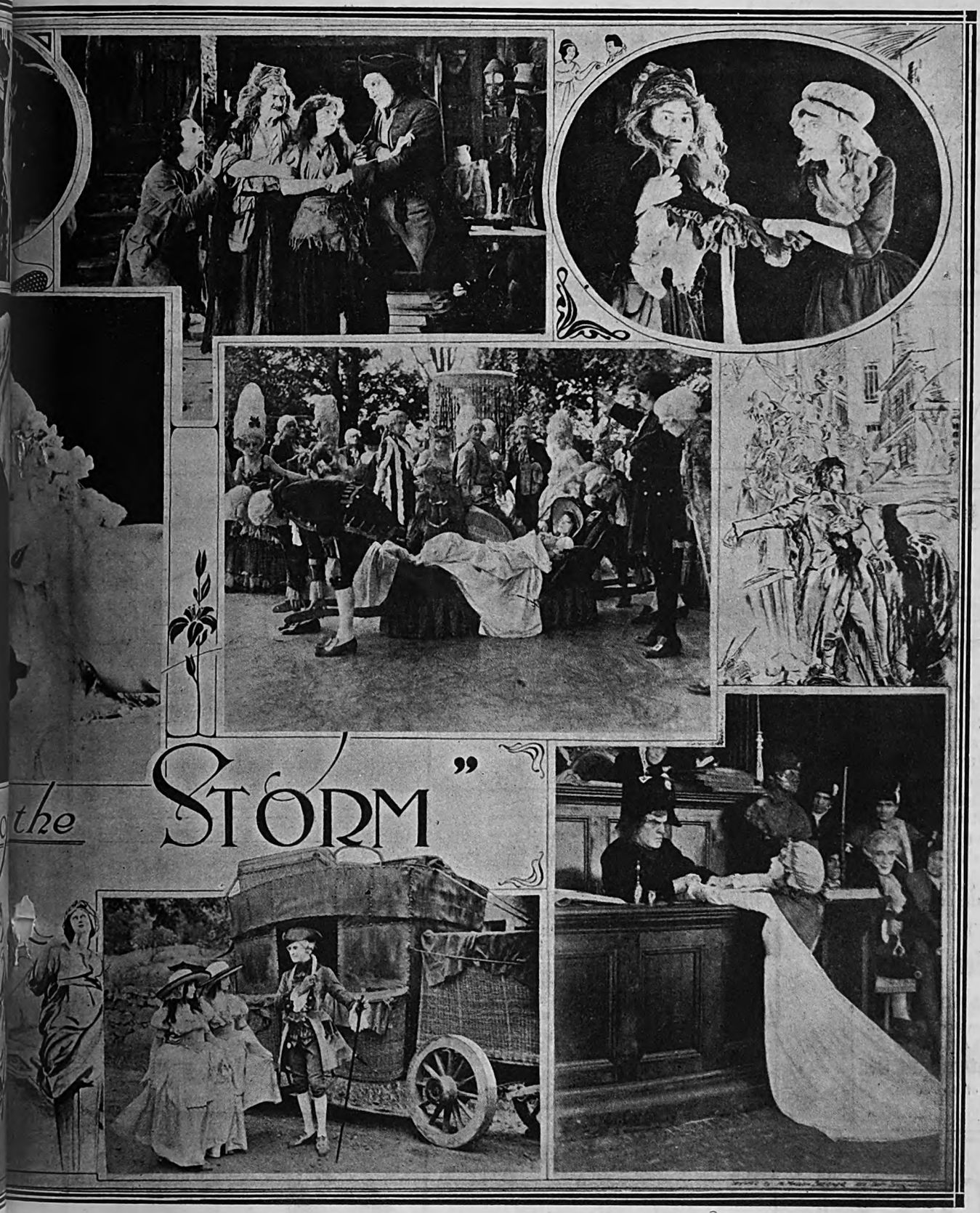
SCENES FROM "ORPHANS OF THE STORM."



LATEST MOTION-PICTURE PRODUCTION, A LOVE-STORY OF THE FRENCH REVOLUTION.

the *rôle* of the blind girl, Louise, the other orphan. Joseph Schildkraut, said to be the handsomest actor in all Europe, is the romantic lover of Henriette, the Chevalier de Vaudrey. Monte Blue, known to all patrons of the screen, has the part of Danton. Sidney Herbert, another actor of high repute and achievement, is the Robespierre. Creighton Hale, who will be remembered as the butterfly-catching professor of "Way Down East," is cast as Picard. There is a veritable army of "extras" for the numerous big scenes of the play, not only in revolutionary Paris, but also at the tribunal and in the court of Versailles where many beautiful *fêtes* are held. The heroine, Henriette, is kissed by three men. The first kissed her on the cheek; and within ten minutes he had lost the world. The second kissed her on the mouth; and he was banished from the country. The third kissed ing in power—and the nation turned against him.

Composite Arrangement by "S.A. Pictorial."

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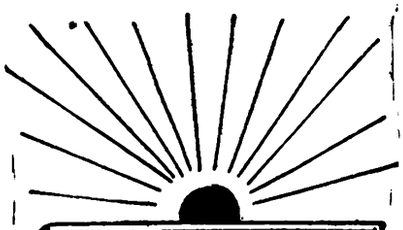
OF INTEREST TO LADIES

IT IS NO JOB TO FIND JOBS



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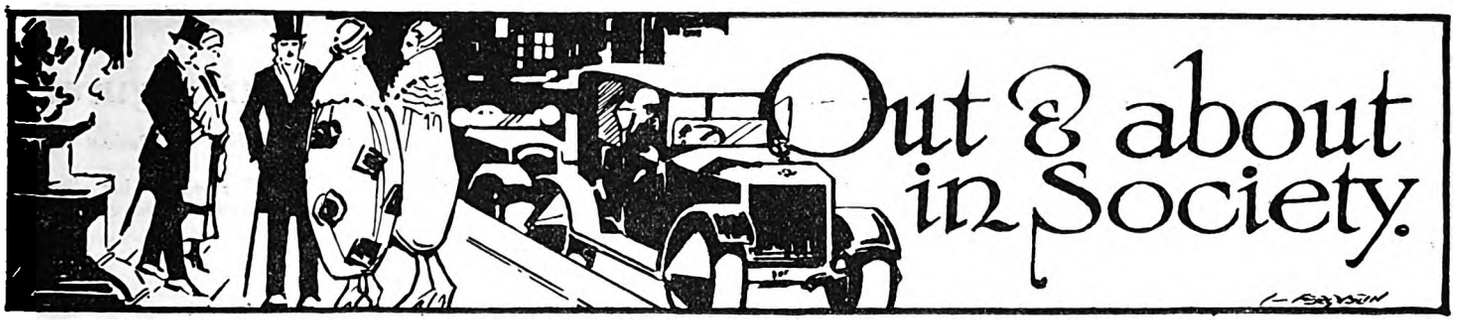
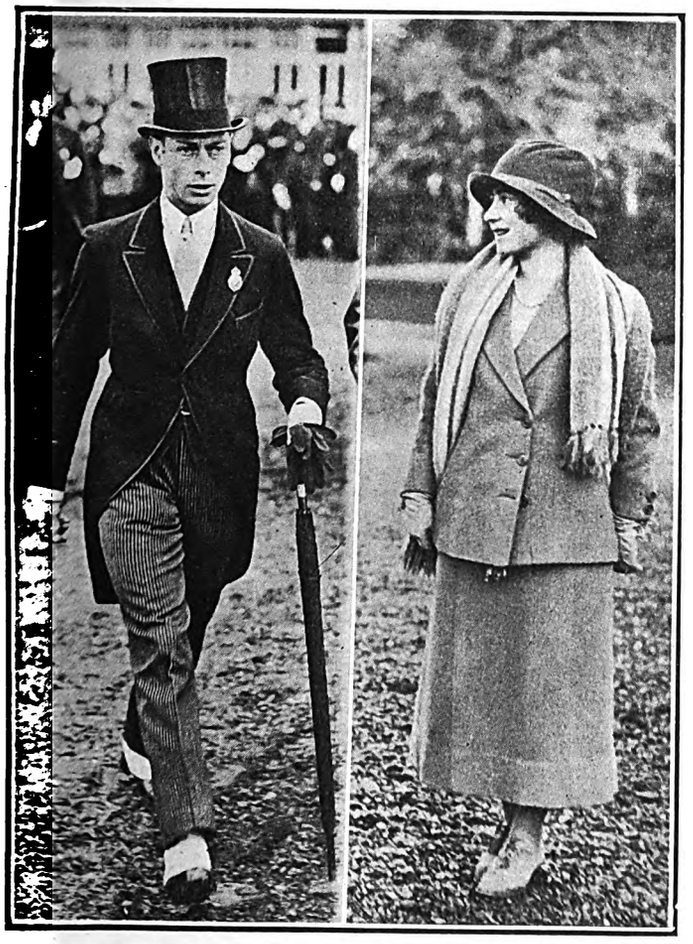


[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* The South African Pictorial, *P.O. Box 1574, Johannesburg.*]

Things are Moving.

Good day to you, *mes dames*. There is a nice exhilarating feeling in the air, don't you think so? A sense of something happening—streets thronged with people, the stores clad in their best raiment, music, lots of music and dancing every evening. And why? Next week is Show week! We see lean bronzed young men at the corners; scraps of talk of "shorthorns," "mealies" and "lucerne" float to one's ears as one passes by; and meanwhile their women-folk shop and gossip to their hearts' content. Mind you, I don't for a moment mean that women do all the gossiping; far, very far from it. You are all nice, all you dear men, but—you can do your share.



MENTIONED AS THE NEXT GOVERNOR-GENERAL OF SOUTH AFRICA.

H.R.H. the Duke of York and his *fiancée*, Lady Elizabeth Bowes-Lyon, who are to be married next month. The possibility that the Duke of York may succeed Prince Arthur of Connaught as Governor-General of the Union of South Africa is being discussed in well-informed circles. Prince Arthur's term of office expired in October, but he agreed, at the request of the Union Government, to serve for a further twelve months.

Topical Press photos.

With "The P.J.'s."

We all had a jolly evening at "The P.J.'s" last Tuesday. All the World and his Wife seemed to be dancing. A long line of motors stood outside The 200 Club, and the street was almost blocked with them at the Norwegian Hall. Inside the decorations were simply wonderful. The bandstand (on which were our old friends the Jazz Maniacs—including the beautiful young man in the Top Hat—in white mess-jackets, looking very distinguished and also slightly warm) was decorated with draperies of orange with designs of coloured balloons. The curtains were ditto, and large moons leered down from the ceiling amid streamers of reds, of blues, of orange, of mauves and of violets. The most original of pictures—Dancing Girls, Pan with his Pipes—hung round the walls, and, together with the lovely painted bowls and ash-trays, were the work of Jocelyn Hutcheons, of the Rose Deep. At the top of the room hung a big cluster of fruit, painted on the wall with the legend "P.J.'s," and the Jazz Maniacs had a very original banner painted and designed by Ian Grant Smith, whose mother is the energetic secretary of the Club. I believe Lionel Melvill was responsible for the "moon's pale rays," and that Billy Rogers helped with the decorations. Two very charming young ladies, Miss Trockie Baumann and Miss Robinson, dressed in orange frocks with scorpion points outlined in orange, ostrich feathers and silver tissue corsages with silver caps of original design, gave away favours—the most exciting green frogs and whistles. Then Miss Pearl Adler, who, by the way, studied with Lydia Kyasht, gave an exhibition of the tango with her partner, Terry Duff. I loved her pearly-grey frock, the petal points having orange rosettes and the orange flower at the waist-line. There was not a dull moment from the time Mrs. E. L. Bateman, beautifully gowned in green, silver and blue brocade, broke a bottle of champagne to christen the Club, and Mr. Frank Raleigh in a witty speech looked forward to "many joyful meetings of the P.J.'s." There were scores and scores of well-known people present. Mrs. Frank Raleigh wore a very elegant black draped gown. Mrs. Henry Adler came in a handsome black gown with blue radium laces, and Mrs. Grant Smith wore a black gown with silver plastron at the waist-line.

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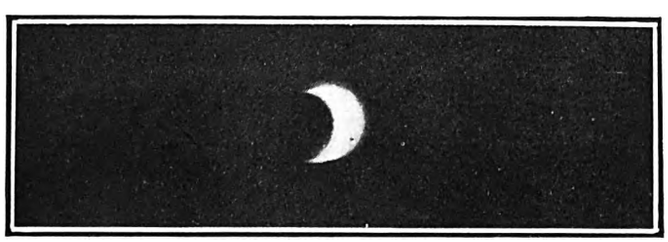
Mrs. Andrew Cohen wore a smart blue gown, and chaperoned her daughter, also in blue with a lovely girdle. Miss Wimble wore rose *charmeuse*, and Miss Treeby was well-gowned in pink, while Mrs Hirschberg came in jade-green and Mrs. Kittleson in white under black net with steel beads and a jade-green girdle. Miss Mona Gregory, quite one of the prettiest girls present, wore a dull russet gown of taffetas with gold lace bertha. Miss Silva was very sweet in white, and Miss de Beer wore a deep rose taffeta gown made in the Early Victorian style. Mrs. Edward Nathan came in mauve and—well, there really isn't room to tell you of half the pretty frocks. I noticed Mrs. Clive Reunert among the dancers, also Miss Peggy Strange, Captain and Mrs. Holloway, Mrs. R. P. Mackenzie, Mr. Percy Friedman, Miss Ablett, Mr. P. Marks and many others.

Boy Scouts' Dance.

Mr. Frank Raleigh, President of the Transvaal Boy Scout Association, was present with Mrs. Raleigh, who wore a delightful pearl-grey gown embroidered in beads, at the Norwood Boy Scout Dance in the Freemasons' Hall. Most of the Scouts were doing their good deed by dancing with their sisters, or more probably other Scouts' sisters, and doing it very thoroughly. Mr. Garrett, the chairman, was rendering yeoman service at the doors with Mr. Troutman, who wore his "order of merit." I loved the "Silver Wolf" of Chief Commissioner Hodgkinson which Sir R. S. S. Baden-Powell presented to him at the Jamboree. The two Cub Masters, Mr. and Mrs. Fussell, were present; also the Commissioner for Cubs, Mr. Weber. Mrs. Fussell wore pale yellow embroidered in bugle-beads, and Mrs. Slade, the secretary of the dance, blue *charmeuse* under grey radium lace. Then there were Mr. and Mrs. Glass, Mr. and Mrs. Bockel, Mrs. Bertram Dockrall, Miss Owen, Mrs. Maxwell and Miss Young, and Signor Canale and his partner gave a very fine exhibition of dancing. Altogether a very enjoyable dance.

Wedding Bells.

There was a very pretty wedding at the Wolmarans Street Synagogue on Wednesday, March 14, when Miss Annie Lynn, younger daughter of Mr. and the late Mrs. David Lynn, of Johannesburg, was married to Mr. Julius Gillis, son of Mrs. and the late Mr. Gillis, of Oudtshoorn. The Synagogue was very beautifully decorated. The reception was held at the Carlton Hotel. Mr. D. Lynn, Mr. and Mrs. M. E. Zacks and Mr. and Mrs. I. Michel were the *unterfuhrers*, and Mr. Jack Cohen was the best man. The Chief Rabbi, Dr. Landau, and the Rev. S. Woolf were the officiating clergy, the service being fully choral. The bride, who is a very popular young lady and well-known in musical circles, wore a very elegant gown of silver tissue lined with palest pink, the corsage being long and the skirt having the newest side-train. A handsome girdle of silver tissue roses was worn. Her veil, which was the one her mother wore at her wedding, was arranged with tiny silver and pale pink roses as ornament on the *coiffure*, and little Leslie Teeger, in a white satin Dickens suit, carried her train. Miss Mimi Lynn, sister of the bride, made a charming maid-of-honour, and wore a beautiful frock of silver and mauve crushed tissue with wide-brimmed hat. Miss Lily Gillis, sister of the bridegroom, was the bridesmaid in a dainty gown of mauve *marocaine* with an elegant *cabochon* at the waist-line. Two little flower-girls, Miss Lulu Fisher and Miss Alethia Michel, followed the bride, and had on Early Victorian frocks of mauve net and mauve poke-bonnets. Mrs. M. E. Sacks, who acted as hostess at the reception, wore a handsome gown of black *marocaine* with a *chic* black hat, and Mrs. Michel came in an elegant frock of *beige marocaine* and black hat. There was a very big attendance both at the Synagogue and at the Carlton, and the presents were very beautiful. The bride gave the groom a gold cigarette-case and received a set of tortoiseshell brushes and combs. The bridesmaids received a cut-glass and silver-mounted scent bottle and a gold wristlet watch, and the page a camera, while the flower-girls had gold initial bracelets.



LAST SATURDAY'S ECLIPSE OF THE SUN,
As seen in Johannesburg. An actual photograph taken through a smoked glass.
Photo by M Edward.

Pirates' Ladies' Hockey Dance.

The Pirates' Ladies' Hockey Club held a very well-arranged dance in the Selborne Hall on Friday, which was the *rendezvous* of several hundred young people. Mr. W. F. Buckler acted as D.C. Mrs. Rumney, the captain of the team, in black *charmeuse* with thread design in rose and silver, was ably assisted by the hon. secretary, Miss Bessie Buckler, in looking after the guests. Miss Buckler wore a very charming yellow flower-sprigged frock of silk with long side-panels. Navy-blue and red, the Pirates' colours, were hanging in festoons from the gallery. The refreshments were in the hands of Mrs. W. F. Buckler, Miss Rogers and Mrs. Ovendale, who all kept their tempers like angels amid the trials of the "tea raid." Miss Macmasters wore a gown of light-blue taffetas with silk embroidery on the skirt, which was scalloped and had a posy at the waist. Mrs. Lamberton came in pale primrose and gold laces, and Miss Mayer wore peach-silk under net of the same shade.

A Letter From Charles Carson.

By the way, I had a letter the other day from Charles Carson, who toured as leading man with Ruby Miller and was so "very handsome." Writing from London, where he has just arrived from a tour round the East Coast, Charles

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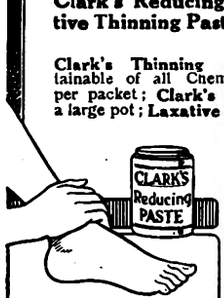

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sends some really wonderful pen-pictures of tropical life. "Moçambique," he writes, "such an atmospheric place! Narrow streets of blind houses, but sunlit and full of colour—with strings of water-carriers coming from the wells, great jars upon their heads, walking so lightly and so full of grace. It was my first touch with the East. A long narrow street bending round out of sight, the yellowish houses spotted in multi-coloured stains, the blue sky over it and two enormously tall palms growing from the courtyard of one of the houses and towering over the flat-roofed dwelling. Dar-es-Salam, the pirates' cave of one's boyhood dreams—nothing visible from the sea except palm trees—then suddenly a perfect lagoon of deep water. Zanzibar, beyond description with its maze of narrow tortuous ways—one unending line of shops all selling multi-coloured cotton goods—the houses nearly touching one another, the interiors very dark and full of people—the streets full of promenaders, idlers, natives with loads of all shapes, children by the million. . . . So by daylight we came to the 'Wandering Cliffs,' passed Stromboli smoking hard—straight to Genoa."

Graduation Day.

The annual graduation ceremony of the Witwatersrand University took place in the Town Hall on Saturday, and was really a very decorous and solemn proceeding. There were now and again periods when songs were sung and remarks interjected, but the lively proceedings of last year, which were enjoyed to the full by the large audience—whatever they may feel it their duty to say to the contrary—were missing. It was a very brilliant spectacle as the learned procession came down the centre aisle. The folk rose as one man, banners waved, and "The animals came in two by two" came in dulcet tones from the students. Arrayed on the platform, the coloured hoods of the professors made a bright splash of colour, and one gentleman who sported the ordinary civilian garb livened the proceedings by a perfectly wonderful pair of *ciel*-blue socks with black rings round them. On the platform was the Mayor of Johannesburg, with the Vice-Chancellor (Sir Robert Kotzé, B.A.) in blue-and-gold robes, Professor Hofmeyr, Sir William Dalrymple, Sir George Albu, Messrs. T. F. Allen, Macgillvray, H. J. Hofmeyr, the Chinese Consul-General (Mr. Lui Ngai), Dr. Theo. Reunert, Senator Kidger Tucker, and many others. There were loud cheers for Professor "Jock" Orr when he introduced his students, and Alf Goldstein was a very popular figure when he went up to receive his hood. It is interesting to note that the number of entries to the College last year was 1,030 (Arts 374, Medicine 212, Engineering 149, Commerce 133, Science 113 and Languages 49).

MRS. G. M. PEMBERTON,
Vice-Chair of the Witwatersrand Council of the Women's South African Party and Transvaal Representative on the Head Committee.

The Dresses in "Round in 50."

There is is a subtle something about a first night at the theatre that is very intriguing—a mysterious feeling, a sense of expectation. So it was on Monday when in the darkened Empire we sat and watched the curtain go up on "Round in 50." Everything went with a swing. The trials of the hero were watched in breathless silence. There were rounds of applause as old favourites appeared, and "Passepartout" soon won all hearts. And what frocks, *mes dames*! And what scenery! Picture to yourself the Grill Room at the

MISS DULCIE MYERS, OF JOHANNESBURG, AND HER ALSATIAN WOLF-HOUND.
Photo by O'Byrne.

Gridiron Club all mauves and silver, arches hung with deep purple curtains and the guests in the most ravishing of *toilettes*; the quintette of pages in their gold satin "buttons" suits with white powdered hair; the telephone girl, Miss Billie Desmond, in pale blue with gold braid and the cheekiest of pill-box caps. Then there is Miss Billie Bell in white georgette, the skirt in handkerchief points, each point

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with a pearl plastron at the edge, a pearl girdle and lurking beneath, the *charmeuse* underskirt. To start on her voyage round the world, Miss Bell wears a *chic* black hat lined with white with black plumes, together with a wonderful white, black-lined cloak. In the Customs at Boulogne Miss Bell wears a cinammon-shade coat-frock with pleated skirt. The *chemisette* is of fawn with gold and brown embroideries at the sides of the corsage, and the small hat has two quills in it. Miss Desmond makes her bow in a black-and-white check skirt with touches of red, and a velvet jacket of black that has the most fascinating wine-coloured waistcoat. Her three-cornered hat of velvet has a wine-and-black feather ornament at the side. What can one write of " My Lady Liqueur," clad in shimmering silver tissue tights with cloudy blue transparent cloak, grapes at the waist-line and at the sides of the silver cap! And her attendants! Chartreuse in silver-and-yellow with ostrich-feathers curled round her slim body; Cherry Brandy, *mes amies*, in white with red velvet corsage, the *bouffant* cherry-sprinkled skirt opened in front to show the whitest of frills; Crême-de-Violette in the deepest of violet velvet with strings of the name-flowers on her smart short skirt, and such a wonderful head-dress; and Crême-de-Ciel in tights that are shown through the dimness of that heavenly blue shade we all love, a cloudy graceful cloak that fits to the tight hood with its silver halo; and many others. If one had a quarrel at all it was that the scene was all too short to enable us to gaze our fill at these wonderful " Liqueurs " and the fascinating figure in the glittering purple tights that with scarlet curly hair tried to lead poor Phil Fogg astray. Then the Tea-Leaf *Ballet*—when Miss Billie Bell under a pagoda, clad in a Chinese suit of white with black appliquéd characters and wonderful fantastic oriental head-dress, told us of the lover and the maid and introduced the *ballet* in black-and-white with magnificent head-dresses. There was a Navarre suit with floating train; another with scorpion points to her skirt, curling, dangerous, and a tabard in black-and-white with straight black train lined with white. Wonderful boat designs, black curling feelers, and, for the dancers, Chinese hats and wired short skirts. We saw Miss Desmond in a fantasy costume that suited her excellently. Then a figure in shining gold with feathers on her hair making an outstanding halo, and as she mounts the steps long streamers of green patterned with gold are drawn to the centre from the footlights. We saw Miss Desmond in a fantasy costume of mauve, yellow and white tulle, frills round the arms, a mauve sleeveless corsage with silver circles on it and a marvellous posy at the waist, a very fuzzy scarlet wig and the tiny gold top-hat that reminds one of Pierrot days on the sands. Of the Coon *Ballet*, of Sing-Sing Prison, and oh! of lots of others, I shall have to tell you next week, but I did admire the black *marocaine* frock with its jade-green underskirt, slit at the sides to show the colour and fastened with jet, that Miss Bell wore with a smart black hat. In men's clothing the pale-green linen suit seemed to be *le dernier cri;* and a word of praise should be given to " Rudolph," the parrot, who said little and looked very wise, which is after all the best way to build up a reputation, is it not?

In the Audience.

The Empire was full, of course, and I noticed among the fashionable audience Mr. and Mrs. M. Simmonds, Mr. Lance Dale Lace, Mr. Harold Wallers, Mr. and Mrs. B. Metter, Mr. Shelton Corbett, Mr. L. Lavenstein, Mr. Ted Marks and his brother Phil, Mr. and Mrs. H. J. Henochsberg, Mr. Sankey, Mr. and Mrs. N. Kark, Mr. G. Joel, Mr. G. Liddel, Miss Vogl, Madame Dora Linde, Mrs. B. Ginsberg, Mr. and Mrs. Eric Hayne, Mr. Ralph Macdonald, Mr. B. P. Davis, Mrs. and Miss Cantor, Mrs. Browett, Mr. Bidwell, Mr. and Mrs. Meyer Mendelssohn, and oh! lots of others.

At the Carlton.

At the Carlton Hotel, where everyone went after the show, it was easier to see who had been at the theatre than it was in the theatre itself. (By the way, don't forget the big *souper dansant* they are having at the Carlton on the 28th, a pleasant ending to the first day of the Show.) Mr. and Mrs. Peter Kaplan were entertaining a party, Captain and Mrs. Sievewright were also with friends, and I noticed Mr. Welsh, Mr. and Mrs. Francis, Mr. E. Nathan, Mr. and Mrs. Eagle, Mr. and Mrs. Gluckman, Mr. Potter, Mr. Mailer, Mr. and Mrs. Stein and Mrs. Marnock. Then I went home.

ARRIVAL OF THE VANBRUGH-BOUCICAULT COMPANY.

In reply to a wireless message of welcome from the African Theatres, Ltd., Miss Irene Vanbrugh sent the following radiogram from the *Balmoral Castle* while still some days out of Cape Town: " United thanks for welcome greetings. We are all anticipating with pleasure our season in Africa."

The *Balmoral* arrived at Cape Town on Monday morning, and the members of the company spent the day in the Peninsula before leaving for Johannesburg by the 36-hours Imperial mail-train. Miss Vanbrugh and Mr. Boucicault lunched at the House of Assembly as the guests of Sir Harry Graumann, M.L.A. Among those present were the Prime Minister and Mrs. Smuts, the Speaker, Sir Abe Bailey, M.L.A., and Sir William and Lady Hoy. In the afternoon Miss Vanbrugh had tea with Mrs. Smuts at Groote Schuur.

The company arrived in Johannesburg on Wednesday morning, and were met at Park Station by executive officials of the African Theatres and a number of prominent citizens.

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This Thursday, Friday and Saturday the Johannesburg Operatic and Dramatic Society will be playing "Iolanthe" at the Standard Theatre. For the first time the Society has the services of a professional producer—Mr. Fred Coyne. The cast is as follows: The Lord Chancellor, Mr. G. A. Clark; Earl of Mountararat, Mr. F. J. Paldie; Earl Tolloller, Mr. H. Tyhurst; Private Willis, Mr. Reg. Smith; Strephon, Mr. K. B. Ralling; Queen of the Fairies, Miss Eva Nodes; Iolanthe, Miss Ivy Nankervis; Celia, Miss Alice Orn; Leila, Miss Janie Daniels; Fleta, Miss Nan Taylor; Phyllis, Miss Anna Clive. There is a chorus of sixty-four voices. Mr. G. I. Absalom is the stage-manager, Mr. L. R. Glenton the musical director, and Mr. H. R. Sharpe the business manager.

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CONSISTENT LADY DANIEL.

By "ONLOOKER."

THE fourth time has been the charm as far as Lady Daniel is concerned. Mr. Weale's filly, runner-up in her races on the three previous Saturdays, gained success at Auckland Park last week-end. Lady Daniel had to struggle hard in all her recent battles, and in this last race of her's she only got a head the better of Fable, who was in receipt of 12 lbs. The series of seconds put up by Lady Daniel followed a couple of victories, so that the filly has proved a model of consistency; and there is

No Camouflaging the Courage

of the little mare. Strange to say, Seriphos was made favourite for Lady Daniel's race on Saturday. One had become accustomed to regard Seriphos as quite untrustworthy, and, if it was surprising to find him so highly fancied for last Saturday's race, the good showing he gave was equally surprising. He was only beaten a head—and a short head at that. Purdham, who now has Seriphos, has him looking in fine trim, and he is likely to catch a race.

* * *

J. Russell, the Forest Hill trainer, saddled up runners for six of the races at Auckland Park, and had the satisfaction of leading back three winners. The stable captured the two-year-old event with Fifine, a sister to Cutlet. Fifine had been out a good few times before last week without being prominent, so had a pull in the weights as compared with those in the opposition that had come within the money. When, therefore, it was ascertained that the filly was "expected" there was a rush to get on, and she started a hot favourite. Like Cutlet, Fifine is on the small side. She has the family gift of going, and in entering the winning list the daughter of Filette

Scored in Excellent Style.

It was not with the most fancied of his other starters that Russell took toll. About his Garrouse Bridge little better than even money was obtainable in the field of 16 in the nine-furlongs' race, but Major Cooper's cast-off failed to get a place, a belated success coming to Mr. A. Makein through the agency of Tiger Lily. Then, in the last race the Forest Hill representative, Desdan, who was all the rage, gave a poor display, being well beaten a long way from home, the spoils going to an outsider named The Zoo. The second of Russell's winners was Eunomea in the chief event, which was over the six-furlongs' course. The mare was certainly favourite, but was easy to back. The Park six-furlongs takes getting, and it was feared Eunomea might not see it out. As a matter of fact, the favourite scored with plenty to spare from Sporting Ally. The latter met with some interference in the last bit, otherwise the finish would have been closer.

* * *

Eight-to-one was the starting price of Cheerio, the third of the Forest Hill winners. The race was over seven furlongs, and Back Answer and Banter were the short-priced ones. Both the B's were out of place, and in the closest thing of the day—and there were several close finishes—Cheerio hung on to short-head Errigal. The return from the totalisator on Cheerio was just on 14 to 1.

* * *

Queen's Wake has proved profitable to all her owners. Carrying Mr. Passmore's colours for the first time on Saturday, the filly made short work of the opposition to her at the end of the Park mile. Preferred to Queen's Wake in the market on the race was Carry On. This three-year-old of Mr. Tyack is being dogged with ill luck. At Benoni the other day he fell over the rails. On Saturday, going up the hill, he came down on his nose, and, though Strachan, who had the mount, made a good recovery, the mishap put the favourite quite out of court.

* * *

Mr. Gard's recently-imported four-year-old filly La Citronade, who was destroyed after coming to grief in her race at the Park on Saturday, may never have been of much use on the turf, but was

Bred in the Purple,

and therefore was likely to have been sought after for stud purposes. By the St. Leger winner Swynford, La Citronade was out of Cyrene by Cyllene, thus having the same lines of blood as Touraine.

* * *

Since acceptance day there has not been a single withdrawal from the Johannesburg Autumn Handicap. Seeing, however, that of the twenty-one for which the second payment was made, three belong to Sir Abe Bailey, three are under the supervision of J. Russell, and Messrs. Murray, de Meillon and Weale have each two engaged, it can be presumed

Several will be Struck Out

before the day of the race. Still, it looks as if the field will be stronger numerically than for the corresponding race last year, when eleven went to the post. The market on the race has been almost a dead letter. The layers have kept Dignitary at the top of the boards, and Bondsman has nominally ruled as second favourite. After the Lincoln and Grand National are over no doubt backers will turn their attention to the local big race.

* * *

Dignitary is giving every satisfaction in his preparation for the race. The colt is being set a big task. A Johannesburg Handicap has seldom been won with anything over 9 st. We have to go back a long time to find a winner who carried more than that to victory: to 1908, when Baluarte took the Christmas Handicap with 9 st. 3 lbs. in the saddle. Mr. Nourse's four-year-old has to shoulder a like impost next week. Will he emulate the performance of the South American bred horse? It is well to look at the credentials of some of the opposition. Fabaris has perhaps earned his weight, yet it

Seems Most Unfortunate

for Mr. Murray to find his young four-year-old, one with so very few wins to his credit, second top weight in a Handicap. Flying at high game has cost Fabaris dear. Going out favourite for the Winter Handicap with 7 st. 8 lbs., Fabaris was not in the first three. Only a few that took part in that race are engaged in next week's contest, but one of the few is Dignitary, and then Dignitary had the same impost as he is this time weighted with, whereas Murray's colt (he won the Merchants' at that particular meeting) has now a stone more to put up than he had in the Winter event. It might be noted that all engaged in the Autumn Handicap, with

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the exception of Bondsman, Nigger Minstrel and one or two of the "feather" weights, have earned more in stakes than the second top weight.

* * *

Fordwych won the last Spring Handicap for Mr. Murray. In the coming Handicap he has 7 st. 12 lbs., being 2 lbs. more than he bore to victory, the said 2 lbs. just about representing his weight-for-age improvement. Idle Story was too close to Fordwych in the Spring to make the

Form Attractive.

Probably, then, the "unfortunate" one of Mr. Murray's pair may turn out his best representative. It seems to me that Collet has been a little over-estimated, and it would not be surprising if Flush of Dawn, who has the same weight as Mr. Gard's mare, 8 st. 6 lbs., were reserved for short cuts, leaving The Pearl as Mr. de Meillon's Handicap representative.

* * *

If Sir Abe Bailey is to have the services of Strydom in the race, he will have to start Bondsman. Randall will most likely saddle up two; and one of the two will be Antonio. The presence of the Derby winner would add interest to the race; more especially as the Oaks winner is pretty sure to be in the field. Antonio is set to give Duchess Trenton 10 lbs., but if the stable jockey, Holme, rides Weale's filly the disparity in weight will not be so much, seeing that Holme cannot well get below 7 st.

Duchess Trenton is Very Speedy,

and is ahead of her older sister, Countess Trenton, and of Lady Daniel all that the handicap makes between them. Longslip is now quartered at Russell's Forest Hill stables. He played an undistinguished part at the Summer meeting, and seems a perfectly forlorn hope as regards a Handicap. In Cesarevitch, however, Russell has a candidate that commands respect. The going has to be easy for this horse of Mr. Hadley's to be seen at his best. Rain and more rain would improve the prospect of Cesarevitch winning.

* * *

No doubt in view of the recent accidents in races, the Jockey Club has circularised clubs recommending that as far as possible it should be insisted upon that jockeys should wear the protective skull-cap in races. Riders who already have such caps say they offer no inconvenience; are as comfortable to the head as the ordinary flimsy article. The

Protective Skull-Caps

can be supplied from Durban. In further connection with mishaps in races, the Jockey Club has drawn attention to the fact that certain horses are not properly trained for the starting gate; and that horses are often sent to the post not properly saddled. Starters are instructed to take note of delinquents in these respects, and Stewards are requested to deal adequately with the offenders.

* * *

The three days of the Autumn Meeting at the premier Club's course are preceded by the Pony and Galloway Meeting taking place this Saturday. A special feature on this week's card is the mile Easter Handicap, to which reference has already been made in these pages. In the little betting that has taken place on the event Devoir has had most friends, and it is likely that Potgieter's colt will start favourite. Selections:—

1.5.—Junior Galloway and Pony Plate, 5 furlongs.
The Imp 1, Dederick 2, Corallie 3.

2.0.—Junior Pony Plate, 7 furlongs.
Verbury 1, Paper Fan 2, Cadwal 3.

2.40.—Pony Stakes, 6 furlongs.
Crystal Gazer 1, Free Lance 2, Codfish 3.

3.20.—Galloway and Pony Plate, 7 furlongs.
Rose Noble 1, Metropolis 2, Flek 3.

4.0.—Easter Handicap, 1 mile.
Devoir 1, Matinee 2, Maggie's Hoop 3.

4.40.—Galloway and Pony Stakes, 6 furlongs.
Regatta 1, Sandshoe 2, Doleful 3.

5.20.—Pony Plate, 1 mile.
Dark Lady 1, Last Word 2, Sinn Fein 3.

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HIS MAJESTY'S, MARCH 26: IRENE VANBRUGH.

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"MR. PIM PASSES BY"
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Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—"Round in 50."

Standard, Johannesburg.—Leonard Rayne's Company in "Are You a Mason?"

Orpheum, Johannesburg.—Anna Hana, The Great Wieland.

Grand, Pretoria.—Stephenson and Macbeth, Dorval and Daley.

Criterion, Benoni.—"The Four Horsemen of the Apocalypse."

Rinko, Maritzburg.—Daisy Griff, Leah Victoria, Kemble and Morton.

Criterion, Durban.—Jack Barty, Broughton and Creedon, Dale and Barling.

Apollo, Germiston.—March 26, 27 and 28: Jones and Raine, Fredson and Rejan. March 29, 30 and 31: Frank Powell, Cornalla and Eddie.

Vaudette, Krugersdorp.—March 26, 27 and 28: Frank Powell, Cornalla and Eddie. March 29, 30 and 31: Jones and Raine, Fredson and Rejan.

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However, as one more trial, we sent for a tin of Kotalko, though thinking it would prove to be just like the other preparations used; but we are glad to state that after one year's use she now has a thick mop of wavy hair. Unless I had seen it for myself, I would not have thought it possible. In my opinion, Kotalko is the best preparation for making hair grow.

Yours sincerely,

(Signed) **F. Lonsdale.**

HEAD WAS QUITE BARE.

MARY LITTLE

Gorton.

Dear Sir,—What Kotalko has done for me is nothing short of wonderful. Four years ago I lost all my hair. My head was bare and shiny just like the back of my hand. I had been under a hair specialist and a doctor, but all in vain.

One day, on seeing your advertisement, I decided to try Kotalko, and I am simply delighted that I did so, for I now have a head of beautiful, curly, silk-like hair, which is admired by everyone. Kotalko has certainly proved itself a true hair grower.

Yours gratefully,

(Signed) **Mary Little.**

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Thanks to Kotalko, these two young ladies are now happy in the possession of fine heads of hair, although not so long since both of them were nearly bald.

A multitude of others, men and women, have used the remarkable compound—Kotalko—with astonishing and delightful benefit in removing scurf, stopping the falling out of hair, and developing a new growth. This has been done in many cases where the baldness existed for years and when all other hair tonics, lotions, pomades, etc., had been unsuccessfully tried.

The Secret lies in the use of genuine bear's fat (oil) and certain rare herbal ingredients. It is the genuine compound which the Cherokee Indians have used for centuries in insuring for themselves the extraordinary growth of hair for which they are noted. While trading in their territory Mr. Brittain secured the formula, and has since put Kotalko on sale.

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BECAUSE civilisation has obtained its greatest development since the coming into use of the motor car, and because the motor car has filled a vital need, the automobile industry has become the infant prodigy of history, and to-day is the largest manufacturing enterprise of the world (writes Alton G. Seiberling in *The New York Herald*).

The steel and iron industry and the textile industry, once the leaders, have taken third and fourth positions.

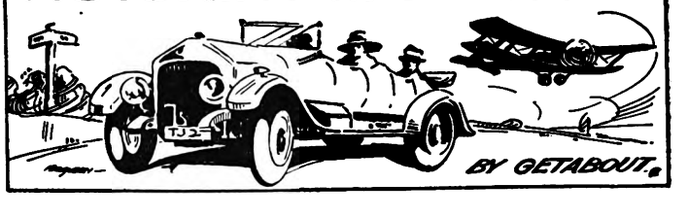
The automobile is no longer an industry that blooms like the flowers in spring and fades at first touch of frost. Throughout the year the wheels of its mighty mills turn ceaselessly. People who are being carried along by the high speed of civilisation are buying more automobiles than ever before. There never will be a saturation point.

The automobile is not a fad. It is an economic necessity.

The value of the 1922 automobile output in U.S.A. has been placed at $1,350,000,000. Add the tyre business, estimated at $675,000,000; the replacement parts business, $550,000,000, and the accessories, amounting to $150,000,000, and one has a total of $2,725,000,000. This total is 33 per cent. greater than the second largest industry, the refining of petroleum. And even the second largest industry owes its prosperity to the automobile, for 65 per cent. of all the petroleum is absorbed by the automobile. The total of $2,725,000,000 is 65 per cent. greater than the value of the iron and steel output, once king of all industries, and more than twice the value of all cotton goods produced in the textile mills of America.

Eighty-one per cent. of the 60,000,000 pounds of crude rubber shipped into the United States annually is required for automobile tyres.

MOTORING & AVIATION.



" Week-Ends Awheel."

Extended motoring has been difficult lately owing to the heavy late rains bringing down the rivers and making a number of drifts impassable. The Klip River, for instance, has not been so full for a long time, and a number of motorists were held up on the Henley-on-Klip road last Sunday. The next illustrated article in our popular " Week-Ends Awheel " series will appear next week.

Can Women Drive?

" Can women drive? " has almost become a " silly season " theme. It depends on what they are expected to drive! As regards cars, there are some very fine women drivers, but I will assert, without fear of contradiction, that very few women drivers possess sufficient mechanical knowledge to get over even the smallest of troubles. Women, taken all round, are also rather hard drivers. That is to say, they do not seem in sympathy with the cars, and treat them more roughly than mere man with his additional brute strength. It's surprising how much damage can be done to a car by a frail driver. The woman driver is also apt to take chances and to consider such chances in the light of incidents more than of experience. It's all very well to take a chance sometimes, but when this idea becomes a habit, then something will happen, sooner or later.

The Pavement Problem.

Our traffic troubles in the City of Gold are many. It's a case of one thing after another, and at present the traffic department is after the pedestrians. Pedestrians in this city walk just anywhere. They cross the busiest streets with the confidence of a tank, and on occasional instances, when they have awakened at the General Hospital, there has been the story of " It was the motorist's fault." Admittedly there are some bad drivers in this town, and some mighty careless ones. But the present state of pedestrian traffic has a great deal to do with the accidents which do occur. " Keep to the Left " signs have now been painted on the footwalks, and everybody who can read must have noticed them. But there is not a noticeable difference in the tidiness of the pavements, although the signs have been in evidence for the past few weeks.

A Dangerous Road.

One of the most dangerous roads in Town is the one through the cutting on the way to the Zoo. This main artery is far too narrow for the traffic it bears, and some very serious accident will happen sooner or later. The road curves through the cutting, and besides being narrow is " blind." Many motorists bound for the suburbs around the Zoo now proceed *viâ* Twist Street rather than brave the " Brewery Hill," as it is called.

The Noise Makers.

The Police are taking action against motor-cyclists using machines with exhausts open. These noise-makers get no sympathy, as they are most inconsiderate. We have all heard them late at night and in the small hours of the morning, rushing through the streets with cut-outs open. The Rand Motor Cycling Club is naturally supporting the Police in their endeavour to curb the nuisance.

Durant Progress.

The December production in the Durant factories set a new high-water mark: 7,500 cars. More than 58,500 automobiles, including over 11,000 Star cars, have been built in the Durant plants since production started fifteen months ago. And every car built was marketed within twenty-four hours after it was produced.

EXIDE BATTERY SERVICE STATION, CORNER OF MARSHALL AND HARRISON STREETS.

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVI. No. 400.] SATURDAY, MARCH 31ST, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MISS SYBIL CARLISLE.

Miss Sybil Carlisle may be called "South Africa's most distinguished actress," for she was born in this country. She is playing the leading part in "Five Birds in a Cage," which precedes "Mr. Pim Passes By" at His Majesty's Theatre, Johannesburg. Miss Carlisle is a friend and colleague of long standing of Miss Irene Vanbrugh, and was easily persuaded to accompany her on her South African and Australian tour.

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JO'BURG SNAPSHOTS.

By JENKYN.

I TOLD you something about our 'ouse in a previous issue, didn't I? Well, we've got a young man in our 'ouse who intends to do some astral conversationing. For weeks now in the seclusion of his bedroom he has been hammering and filing and screwdrivering and raising merry old Hades generally. Weird and wonderful instruments have gradually taken shape under his patient hands. His

Chatter at the Dinner-table

is mainly of rheostats and resistances, coils and kilowatts. If an argument crops up he, of course, reasons entirely by induction. The gallant electrician never "babbles o' green fields," but he prattles of potentials and, if encouraged, even of potentiometers. While the feminine side of the house gossip of transformations and hair-waves, he can think of nothing but transformers and air-waves. Two poles have suddenly appeared in the garden, and shortly, if not already, he will be up them, affixing insulators and other weird apparati.

* * *

But what I want to know is: What is going to happen to the pore young feller when the whole contraption is finished and he has realised his ambition of listening-in to Lourenço Marques? He is a singularly pure youth, guiltless of sin, almost too good for this world, and entirely out of place in Johannesburg. His conversation is of an exquisite refinement, though I certainly thought the other night I

Heard Him Say Something Like "Bother!"

when he whanged a hammer on his thumb-nail. But imagine his feelings when he hears some of the conversation of the couples sitting out at the Carlton *Cabaret* or joy-riding on the Pretoria Road. Picture his lacerated nerves if he happens to switch on to Tattersall's on the Monday morning following a bad day at Auckland Park! No, no, it cannot be. I must send a wireless to his mamma and tell her to come and rescue her beamish boy ere yet it is too late.

* * *

Since the foregoing was written he has got his wireless installation completed. One pole has been erected in the garden and another in the passage immediately adjacent to

The Bedroom Occupied by the R.E.

(which doesn't stand for Royal Engineers, but for Radio Expert). The young feller informs me that this latter pole goes down to a water-pipe, which is "a first-class earth." How a water-pipe can be an earth, heaven knows, but I don't!

* * *

However, at last everything was in readiness. He affixed a wire to the œsophagus and another to the œsophagi (you see how clever I'm getting in the use of electrical terms), took a couple of round gadgets with a broad metal band attached to them and placed the arrangements over a small portion of his ears—tucking the rough edges of said ears in to form a selvage—the while the metal band went round the top of his head. I forget the exact electrical effect that metal has on wood, by the way, but you can look it up in the text-books. I may mention that the youth is of a plethoric habit, singularly like the Fat Boy in *Pickwick* or the other immortal Fat Boy—he of Peckham, to wit. There he stood, his brows knit with anxious expectancy, for several minutes. At last a smile illumined

That Vast Superficial Area

he calls his face. It became a laugh, a grin; it spread to his ears and right round the back of his neck, until we thought the top of his head was coming off. "Aha!" he said, "aha! it functions!" Alas! 'twas but a false alarm. A mosquito had got under the whatyoumaycallit into that portion of his anatomy called by taxi-drivers and other lewd fellows of a baser sort the ear-'ole. We released the insect and had another go. This time there was no mistake. Sweet sounds of silvery music percolated through the ambient air. "Yes! yes!" said the young electrician, "it's Melba singing, the divine, the only Melba. I recognise the *timbre*." He was wrong. It was an impromptu concert given by some cats on the roof of a hotel in Bloemfontein, and just then someone threw a piece of *timbre* at them and abruptly it ceased.

* * *

At last he got a real message, but the language was so awful that the feminine portion of the audience had to leave the room. It appears an old lady had just handed a taxi-man one-and-sixpence for driving her

From Eloff Street to Bez. Valley,

and he was expressing his opinion. Suddenly these signals also ceased. Our neighbour, one Terence O'Flaherty, from County Kildare, explained that the man's eloquence must have fused the wireless.

* * *

In the middle of the night he had us all out of bed with shouts of "A ship—a ship—I've got a ship!" We crowded into the room and found him in his puce pyjamas eagerly listening to the following: Buzz-uz-uz-zink-bzzz-zz-uzz—

Kerplink, Buzz—Uzuzuz—Kerwallop.

This, he told us, meant the following: "s.s. *Helen Blazes*, lat. 30 N.S.E.W. long. 57 less two-and-a-half for cash. Carrying coals to Newcastle. Twenty-one days overdue. Run out of booze. S.O.S. Oh! S.O.S. May the Lord have mercy on our souls!"

* * *

(My young friend tells me that it is very difficult to obtain results in rough weather. I can't understand this, because hundreds of years ago a man named Shakespeare got an Ariel in a Tempest.)

* * *

It was King George the Third, the foolish Hanoverian who misruled England for many years, who was so puzzled as to the way the apples got inside the dumplings. What! What! What! But I, too, have made a great discovery. After quite a respectable number of years spent on this old earth of ours, I have at last discovered how they put the cream into the buns. I happened to be in a Jo'burg confectioner's the other morning, and

I Saw a Lady Ordering a Box

full of assorted confectionery. First, the young lady behind the counter got a nice new cardboard box. Then she got a lot of fresh sweet-smelling assorted pastry. Then she squeezed cream from a canvas bag with a nozzle on it into horns, on to cakes, and between cakes. It was the most fascinating thing I have seen for a month of Sundays. I always had an idea, like King George with the dumplings, that they got a small piece of cream and built the pastry round it.

* * *

One of those things I can't understand is why people should take the trouble to delve thousands of feet into the earth, to wrench therefrom millions of tons of chunks of rock, to crush it and smash it, and to treat it with cyanide (nobody ever treats me with anything), just for the sake of

(*Continued on page 10.*)

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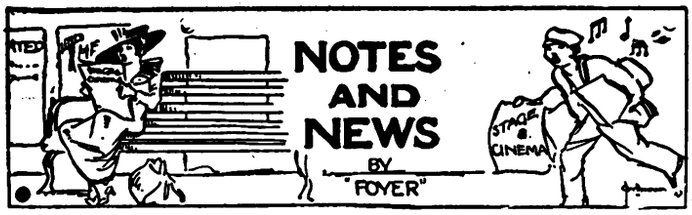

"Producing" and "Staging."

" What's the difference between ' producing ' a play and ' staging ' a play? " somebody asked the other day; and I was at some pains to explain what I conceived the difference to be. If the question had been propounded now it would have been easier to answer. I should have pointed out that the difference between " staging " and " producing " was precisely exemplified by the difference between the plays previously staged for the Johannesburg Amateurs and the play (" Iolanthe ") produced for them last week at the Standard Theatre by Mr. Fred Coyne. A man who stages a play presents it on the stage with all its accessories of scenery, costumes, " props." and lighting, and even of " grouping," " crossing," exits, entrances and " business." But he does not teach the people who are playing in it how to act it—usually because he doesn't know himself; or, if he does know, he has not been trained to impart his knowledge to others. The true function of the skilled producer, on the other hand, is to *produce*—to bring out—the utmost latent resources of his human material. He not only knows how each part should be acted, but he knows how to teach each actor and actress to act their parts. It is therefore obvious that a skilled producer is more essential to amateurs than to professionals, because professionals (some of them) are supposed to know how to act without being taught. When the Johannesburg Amateurs engaged Mr. Coyne to produce " Iolanthe " they put the right man in the right place, and the result — the hard-working enthusiasts who have been responsible for staging the more recent presentations of the Society would, I feel sure, be the first to admit it—was miles and miles ahead of anything they have ever achieved in the past. In fact, I don't suppose a better amateur show has ever been seen in this country, and those who missed it missed something really good. The subtle difference—that smooth sliding-along of the action that is born of confidence and a knowledge that everything is being done properly and in order—was apparent to the discerning from the first entrance of Fleta, Leila, Celia and the chorus of fairies, and must have been obvious to everybody long before the end of the first act. Only in the Peers' Chorus was there anything in the nature of a " let-down "—but then amateur male choristers are always a bit of a puzzle, aren't they? For the rest, the standard of the performance was practically professional; in some cases and incidents (notably the Fairies' Chorus), much better. With the same producer and much the same cast (and proper band-parts), there is no reason why the Society should not " have a go " at " Patience " next—a more difficult opera, seldom tackled by amateurs.

MISS ANNA CLIVE,
A gifted young Johannesburg soprano, who was a charming Phyllis in last week's Amateur performances of " Iolanthe " at the Standard Theatre.

The Amateurs in "Iolanthe."

The more one sees and learns of the Savoy Operas (yes, I know, the more, of course, one loves them)—but I was going to say the more one is struck by the fact of how little the passage of the years has affected the freshness of Gilbert's words or the spontaneity of Sullivan's music. They still remain the one perfect combination of words and music. Sullivan had a quiet sense of humour of his own, calculated (both then and now) frequently to mislead the gallery; and an excellent example of it is contained in " Iolanthe " in his setting of Lord Mountararat's song (" When Britain really ruled the waves ") to a fervently patriotic air, as if it were a genuine patriotic ballad; and, of course, it should so be sung—as, in fact, it was sung by Mr. Alexander Haviland in the last professional production at His Majesty's. Mr. F. J. Palvie, who played Mountararat at the Standard, failed slightly in fervour and took the number a trifle too quickly. The outstanding member of a good cast was Miss Anna Clive as Phyllis. Miss Clive possesses a voice of exactly the right *timbre* for the leading soprano *rôles* in Gilbert and Sullivan, and knows how to use it, and her work as Mabel in " The Pirates of Penzance " last September and now as Phyllis in " Iolanthe " (a much better performance) induces the belief that she should, if she wished, have small difficulty in securing professional engagements in such parts. Miss Ivy Nankervis as Iolanthe and Miss Eva Nodes as the Queen were both splendid, with hardly any trace of amateurishness, and Miss Janie Daniels showed much promise in the small part of Leila (particularly in her solo verse in the duet "In vain to us you plead ") and established a claim to a bigger part in the next production. Among the men Messrs. Reg. Smith and K. B. Ralling must share the honours, the former for his fine singing of Private Willis's famous song, and the latter for his consistently sound and pleasing work as Strephon. With a shade more experience and a little less seriousness Mr. G. A. Clark would have bettered his excellent performance as the Lord Chancellor. He showed that he thoroughly appreciated the first duty of a Savoyard —which is to get the words over the footlights—and if he sacrificed speed in his two solo numbers it was to the important cause of making himself intelligible. Mr. H. Tyhurst's Lord Tolloller was, I thought, a vast improvement upon his Frederic in " The Pirates," and Mr. F. J. Palvie was an adequate Mountararat — although Messrs. Palvie and Smith might with advantage, I thought, have exchanged parts. The charming trio for the Chancellor and the two Peers, " Faint heart never won fair lady," was excellently done. Everyone was word-perfect on the first night, and there were no hitches except those caused by the orchestra.

Why Is It?

To me it is an amazing thing that while producers, scene painters, electricians, stage mechanists, and scene shifters, to say nothing of actors and actresses, are willing to sit up half the night for a week or more on end for the good of a forthcoming production, people who call themselves professional musicians are so little infected with any sense of *esprit de corps* that they cannot even take the trouble to master beforehand the music they know they will be called upon to play—and not only to play, but to fit in with singing—on the opening night of a musical production. The exhibition given by the orchestra on the opening night of " Iolanthe " can only be described as shocking. This was obviously hardly the fault of the conductor, Mr. L. R. Glenton, who, indeed, held his players together on more

(*Continued on Page 10.*)

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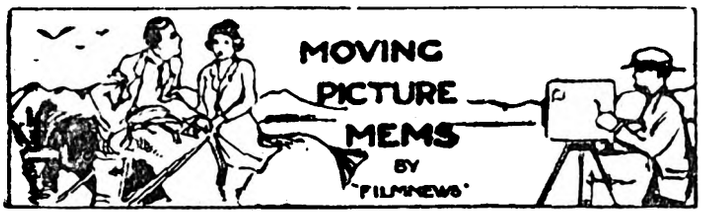

This Week's Colour-Plate: Lillian and Dorothy Gish.

Lillian Gish was born in Springfield, Ohio. It was while visiting Mary Pickford at the old Biograph Studio that she first felt the lure of the screen. Prior to her first screen appearance she had had a successful stage career. She has scored many personal triumphs in D. W. Griffith's productions, not least among which is her interpretation of the part of Henriette Girard in "Orphans of the Storm," now being shown at the Bijou Theatre, Johannesburg. Her's is one of the finest personalities seen upon the screen, and her work before the camera stamps her as one of the greatest of screen actresses. Lillian's sister, Dorothy Elizabeth Gish, was born in Dayton, Ohio, in 1898, and began her theatrical career at the age of four years, when she played the inevitable Little Willie in "East Lynne." D. W. Griffith made her a motion-picture star in "Hearts of the World," and she returned to him to play Louise, the blind orphan, in "Orphans of the Storm."

Yes, This is His Name.

Rudolph Valentino's full name is Rodolpho Alfonzo Raffaelo Pierre Filibert Guglielmi di Valentina d'Antonguolla.

The Great Lover.

No, this is not about Valentino — it's about Charlie Chaplin. According to Adela Rogers St. Johns in *Photoplay*, Chaplin has qualified for the title. His first love was Hettie Kelly, whom he used to meet as she alighted from a London tram in the days when nobody had ever heard of him, and on whose grave he laid a bunch of violets when he visited England in 1921. "No man in modern history," says the lady in *Photoplay*, "has loved and been loved by so many beautiful, brilliant and famous women. Paradoxically enough, the great comedian of the screen must be recorded as the Great Lover of the 20th Century. Don't let anybody delude you with the idea that Charlie's amours have been trifles, chimeras of press agents, unfounded gossip, mere casual friendships. Be that as it may, the romances of Charlie Chaplin weave a story that need not be embroidered. The facts themselves flame scarlet and gold, alive with ardour and poetry and infinite variety. And each one of them has been a serious matter in Charlie's young life. Chronologically, the heroines of these thrilling love-chapters read something like this——" On second thoughts, you can read the list of names for yourself in the magazine quoted. It contains several that are famous in filmdom, including those of Mildred Harris, the first Mrs. Chaplin, and Pola Negri, who is engaged to be the second.

POLA NEGRI AND CHARLIE CHAPLIN,

"Registering" joy on the announcement of their engagement. A writer in an American film journal seriously describes Chaplin as "The Great Lover of the 20th Century."

The Twelve Great Ones.

Who are the twelve greatest figures in motion-pictures to-day? They are: David Wark Griffith, director-producer; Samuel L. Rothafel, exhibitor; Adolph Zukor, President of Paramount Pictures; George Eastman, President of the Eastman Kodak Company; Mary Pickford, actress-producer; Charles Chaplin, actor-director-producer; Douglas Fairbanks, actor-producer; Thomas Alva Edison, inventor; William A. Johnston, Editor of *Motion-Picture News;* Will H. Hays, director-general of the Film Industry; J. D. Williams, executive; and Cecil B. de Mille, director.

How They Were Selected—

This list was compiled by *Motion-Picture News*, one of the leading trade journals devoted to films. Most of the names were selected by an overwhelming majority of ballots cast by producers, distributors, exhibitors and stars. In a few cases the competition was very close. The selections were made, not from the standpoint of popularity, but in an effort to decide on the people who have had the greatest influence on, and have done the most effective work towards, the improvement of the screen. Mary Pickford is the only woman in the list.

And Why.

D. W. Griffith was chosen because he was the first director to take the screen seriously, creating the greatest number of useful innovations in production. Samuel L. Rothafel because he was the first exhibitor to work at a vision of the great entertainment possibilities of the world's best music with pictures. Adolph Zukor because his organisation, due largely to his business genius and insight, has assisted in the financial stabilisation of pictures. George Eastman because of his dependable production of the fundamental supplies, and his Eastman Theatre at Rochester, N.Y. Mary Pickford because she was the first big box-office attraction, and because she has made a sincere effort to keep faith with the public. Charles Chaplin because, judged by all the scientific standards of genius, he is the one genius the motion-picture has directly produced. Douglas Fairbanks because he abandoned an established type of product and gambled in bigger things, through a desire to make better pictures. Thomas Edison because he evolved the one workable method of making motion-pictures, thus making the films possible as a business. William A. Johnston because he created and developed a high type of trade journal, and has endeavoured to maintain it honestly and fearlessly. Will H. Hays because he has focussed public attention on pictures and because he led the victory in the Massachusetts censorship battle. J. D. Williams because he organised First National, which brought the exhibitor in closer touch with the producer. And Cecil B. de Mille because he is one of the best optical reporters of our time, combining artistry and entertainment, and because he has made many stars.

From Stage to Screen.

The Goldwyn Corporation is about to film "The Merry Widow" and "Ben Hur." Eric von Stroheim will produce the former, and June Mathis, who prepared "The Four Horsemen of the Apocalypse" for the screen, is writing the scenario for the latter.

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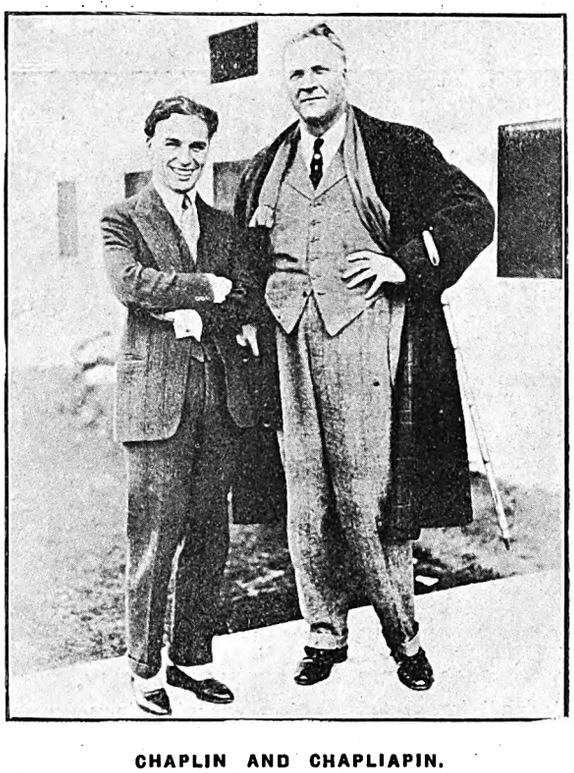
MUSIC AND MUSICIANS
BY "C.A.O.D."

Signor Danza's Farewell.

The large audience which assembled in the Johannesburg Town Hall on Monday night was some indication of the popularity of Signor Lorenzo Danza, both as a man and as an artist. It is probable that the impending departure of no artist has caused quite the same degree of genuine regret, for Signor Danza's artistry and the general refinement of his playing have earned for him universal appreciation. His work on Monday night in some concerted numbers recalled to mind many occasions in the past when he has controlled from the keyboard the musical objective of his colleagues, and it reminded one of the splendid work he has done in Johannesburg in the cause of Chamber-music. In this department alone Signor Danza's departure will be a real loss to the musical life of the town. In selecting Greig's G-minor *Ballade* for his principal solo, Signor Danza had a due regard for that distinctive versatility which is one of the most marked characteristics of his musicianship. He played the same work some years ago, and created on that occasion an interpretative standard for himself with which only his own subsequent performances may be compared. The music is a test for just that kind of alertness of mind that one instinctively associates with Signor Danza. The technical difficulties are often great, even if not sustained, and the awkwardness of some of Greig's variations are always a test of interpretative power. Signor Danza dealt with the successive transformations in that masterly and cultured fashion which we have for years expected from him, and in which expectation he has seldom disappointed his admirers. Signor Danza included a Debussy number on his farewell programme—a fact which recalls that he did some courageous pioneer work in spreading a knowledge of the great Frenchman's music. Danza played Debussy on the Rand several years ago, and he succeeded, by the merit of his delicacy and musicianly insight into the Frenchman's imagery, in directing local musical attention to the later developments in pianistic writing. Of all these things Danza said nothing—he just did them, and kept on doing them, leaving the result for others to recognise and gauge. The nature of the attendance and the enthusiasm at his farewell concert were therefore some indication that his high musical ideals and artistic capacity have been long admitted and admired. The goodwill of a genuinely intellectual musical community will follow Signor Danza in his travels around Europe, and professionals and amateurs alike will join in the sincerely felt wish that the gifted Italian will return to the Rand when the purpose of his European journey has been accomplished.



CHAPLIN AND CHAPLIAPIN.
The famous Russian Bass, who is now in America, is photographed at Hollywood, California, while paying a visit to Charlie Chaplin.
Topical Press photo.

Miss Isobel McLaren.

Having just expressed the keenest regret at the impending departure of a fine and popular artist in the person of Signor Danza, it is pleasant to turn to the other side and welcome back to the Rand that charming personality, Miss Isobel McLaren, of whom one might with much justification write in similar terms of approbation, though there is a wide divergence of attainment between the vocalist and the instrumentalist. Miss McLaren's popularity on the Rand is as great as ever it was, only now it is reinforced and consolidated by the singer's greater artistry and wider intellectual view. This intellectuality, plus a very definite appreciation of finish in phrasing and delivery, stamps Miss McLaren's work with the kind of individuality that can hardly fail to gain for her instant admiration, and this was accorded her in full measure at her concert last week. Unlike many vocalists, Miss McLaren realises fully that the possession of a vocal gift is not in itself sufficient for the higher demands of the concert stage, and her experience in England has plainly led her from the purely vocal study of her art to the study of the spiritual significance of what she sings. In this direction Miss McLaren's singing presents for consideration a distinctively superior attainment, and her achievements in varying interpretative moods stamp her concert singing with a real and almost unique distinction.

The Eisteddfod.

The final contests in connection with the Eisteddfod competitions will take place in the Johannesburg Town Hall as follow: *Saturday, March 31:* Ladies' Choir and Chief Choral. Ladies' Choirs: Johannesburg Normal College Choir (conductor, Mr. W. Jolliffe-Harris) and Mr. Alfred Bell's Ladies' Choir. Chief Choral: Mr. Alfred Bell's Choir. Mezzo-soprano Solo; Tenor Solo; Bass Solo; Duet (Soprano and Contralto); Quartette; Boys' Solo; Men's Open Solo. Piano: Intermediate and Open. Violin: Junior. 'Cello: Senior. Recitations: Preliminary, Intermediate, and Senior. *Monday, April 2:* Male Voice Choir: Apollo Male Voice, Pretoria and Johannesburg Male Voice Choirs, for Silver Cup presented by Mr. D. M. Evans, Past President of the Cambrian Society, in addition to cash prize of £15 and gold medal to the conductor. Children's Choir for the T. F. Allen Shield: Five choirs—Doornfontein Government School, Rosettenville School Nos. 1 and 2, Turffontein Intermediate, and Johannesburg Juvenile Choir. Soprano Solo; Contralto Solo; Baritone Solo; Duet (Tenor and Bass); Girls' Solo; Open Solo, Ladies. Piano: Junior and Senior. Violin: Intermediate and Senior. 'Cello: Junior. Recitations: Junior and Open. *Preliminary tests:* Recitations at the Y.M.C.A., Joubert Street, this Thursday, March 29, commencing at 10 a.m. All other tests at the Wesleyan Church Hall, President Street, commencing at 9.30 a.m. this Thursday, March 29. There are some record entries in the various musical sections, and it is understood that some of the piano contests will bring forward an unusual number of candidates.

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VANBRUGH, BOUCICAULT— AND A. A. MILNE.

"MR PIM PASSES BY."

MONDAY night made history for the South African stage. It saw, at His Majesty's Theatre, Johannesburg, the first appearance in this country of Miss Irene Vanbrugh, Mr. Dion Boucicault, and other noted and notable players. It also saw the first (professional) performance in South Africa of a play by Mr. A. A. Milne —"Mr. Pim Passes By." Society, with a capital "S," was present in force. The theatre was packed to the doors. The evening was a brilliant and delightful triumph for all concerned. At the end the audience, after having the curtain raised again and again on a stage banked high with baskets of flowers, would not depart until they had had a speech from Mr. Boucicault.

The minimum number of times to see "Mr. Pim Passes By" is five. After that, *ad. lib.* The first time you see it you see it to "get" the play. The second time you see it you see it to make a special study of, and take a special delight in, the amazing genius of Miss Irene Vanbrugh. Your third visit is to be devoted—as far as your (by now) steadfast allegiance to Miss Vanbrugh will allow itself to be turned elsewhere for a time—to the wonderful character acting of Mr. Dion Boucicault and to his supreme talent for production and interpretation. Your attention on your fourth visit will be divided between the other members of the cast. And then, on your fifth visit, with all the rough edges of your curiosity and excitement smoothed down and all your viewpoints satisfactorily adjusted, you will be able to prize and enjoy Miss Vanbrugh, Mr. Boucicault and Mr. Milne's play as they should be prized and enjoyed.

Mind you, it *can* be done in one visit. So can Westminster Abbey, the Victoria Falls, Cape Point, and the Taj Mahal. But that is not the way to do it. Intimate beauties are revealed only to intimate friends.

One thing a single visit will do—if you are a believer in predestination: it will convince you that A. A. Milne was predestined to write plays for Dion Boucicault to produce for Irene Vanbrugh and himself to act in. Yet Mr. Milne has only been writing plays for a matter of six years or so. From 1906 to 1914 he was assistant editor of *Punch*. Then he went to the War, and towards the end of the War he wrote his first play, "Wurzel-Flummery." Since then his rise to fame, fortune and a place in the front-rank of English playwrights has been phenomenally rapid. How much he owes to the peculiar ability of Miss Vanbrugh and Mr. Boucicault to translate into the—by comparison—matter-of-fact atmosphere of the theatre his singularly delicate humour and gossamer phrasing (as exemplified, at any rate, in "Mr. Pim"; we in this country have not seen any of his other ten or eleven plays), possibly only he himself is able to appraise and to appreciate. For my part, I cannot now imagine an Olivia Marden who is not Irene Vanbrugh; for it seems to be Miss Vanbrugh's happy privilege not to "portray" her characters, but to make her characters interpret her: Neither should I care to look at a Mr. Pim that was not acted by Dion Boucicault.

Professor Stephen Leacock, in his latest contribution to the gaiety of nations, "My Discovery of England," devotes a chapter to "Have the English any Sense of Humour?" and says: "If there is anything on our (American) continent superior in humour to *Punch* I should like to see it." From his training one might naturally expect Mr. Milne's humour to be the humour of *Punch;* but it is even more so, if you take my meaning. Like the humour of *Punch*, it is the humour of the public school, of the university, of the country house, of really "nice" people, but it is all very much etherealised and, so to say, *fairyfied.* And he handles it with unerring instinct and builds a play out of it as only a born playwright could do. The very basic idea of "Mr. Pim" seems to preclude humour of any sort. It is either a tragedy—or else it is a farce. But in Mr. Milne's hands—and (O so very important) in the hands of Miss Vanbrugh and Mr. Boucicault—it is neither. It is a sheer delight.

Observe the situation: A funny old gentleman from Australia comes to an English country-house, and, through a freak of his atrociously bad memory, leads the English country gentleman and his wife who live there to believe: First, that the lady's first husband (a scoundrel, by the way) is still alive; and later, that he only died recently and therefore that they must be re-married. Nothing humorous in this, you think; in any case, a situation fraught with pitfalls. Exactly. But Mr. Milne does not fall into any of them. Neither is he burned by the fire with which so deftly he juggles, nor cut by the knives upon which so delicately he walks. The first secret of his success lies in a masterstroke of dramatic construction. The audience *knows* all the time—or, at least, deliciously and correctly *suspects*—that Mr. Pim has made a mistake. Without this knowledge, or suspicion (call it which you will), the thing would be a sordid tragedy. With anyone on the stage also "in the know," it would be a farce. The other secrets of his success are best known to himself—and to his two partners in it. They defy any attempt at critical analysis.

"This," you say, "is all very well—but how does he make a three-act play out of it?" There you have me again. It simply happens. It is all about nothing; yet it is all about everything. The "carry-on" into the third act is particularly clever. And during the expansion of this slender theme into a three-act play you are asked to say "Yes" to only two questions to which, without the aid of "dramatic licence," you might otherwise be inclined to answer "No": (1) Would Dinah Marden, the niece, have been so extremely communicative on family affairs to a stranger like Mr. Pim?; and (2) Would Olivia Marden, the wife, have continued to love her husband as much as before, after his rather bigoted display of mental parochialism on

(*Continued on Page 13.*)

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FAVOURITES OF THE SILVER SCREEN.

Lillian and Dorothy Gish.

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JO'BURG SNAPSHOTS.

(*Continued from Page 2.*)

recovering a few lumps of gold, when there are precious metals of all kinds easily get-at-able, all round us. There is gold in the sea-water you bathe in—in the very air you breathe. In the hair of a certain dear lady silver is to be found—very little, all things considered. At the corner of Eloff Street the copper is always there, and there is

Plenty of Lead in the Speeches

delivered in the House of Assembly. The owner of the winner of the Durban Handicap 'as best 'oss—sometimes. My young friend the wireless expert says his apparatus is noisy in a high-wind and the radi 'um often wakes him up o' nights. Your rich aunt leaves you antimony, if your luck's in. Mr. Wendt's orchestra at Cape Town can always get the pitch-blende. The other day I found my little granddaughter playing with several bits of string and she was plaitin' 'em. I trod on a nail and found that the iron had entered into my sole, with which remark I'd better change the subject before the Editor puts the tin hat on it.

* * *

I suppose that by the time these lines appear Johannesburg will be in the throes of its annual Agricultural Show. It is many years since I attended one of these cheery functions, but I am old enough to have noticed the extraordinary difference between the modern farmer and the agriculturist of my youthful days. In the 'eighties and 'nineties the typical farmer was

A Short, Stout, Rubicund, Bandy-legged Being,

with hay sticking out of his hair, a square felt hat, drab cloth leggings, a hunting crop, eyebrows like prawn's whiskers, and a beard that went skipping-rope-wise all round under his chin. His conversation was of turmuts and mangel-wurzels, 'osses and 'eifers, tups and wethers, and he carried with him where'er he went a permanent aura as of an over-ripe manure heap. And always he grumbled.

* * *

The modern farmer speaks with a 'Varsity accent, wears well-cut tweeds, is clean-shaven and affects clean linen, talks of ensilage, the merits of various motor-tractors and the rotation of crops;

Studies Text-books,

and is something of a chemist, something of an engineer, and something of a student of animal heredity. He is a whale on statistics and is learned in the latest advances of science as applied to farming. And always *he* grumbles.

NOTES AND NEWS.

(*Continued from Page 4.*)

than one imminently disastrous occasion. If Mr. Glenton erred, it was at some previous time in not insisting on more adequate rehearsal. But if the professional musicians of Johannesburg, or, at any rate, those of them who played in the Standard Theatre orchestra last week, require to be rehearsed more than once—and that only for cohesion—in any Gilbert and Sullivan opera, then all I can say is that I'm sorry for them, and that they themselves form the strongest endorsement of Mr. Lyell-Taylor's opinion of their capabilities when he insisted on importing from England all the players for the Durban Orchestra. Since writing the foregoing I have been told that the inadequate nature of the orchestral work was due to the fact that the proper band-parts had been lost, or were, for some reason, not procurable. This only emphasises my first point, for surely the deficiency must (or should) have been known weeks before the date of production, and one would imagine that there must be, even in Johannesburg, several musicians who could orchestrate a set of band-parts for a well-known Gilbert and Sullivan opera.

WEEK-ENDS AWHEEL.

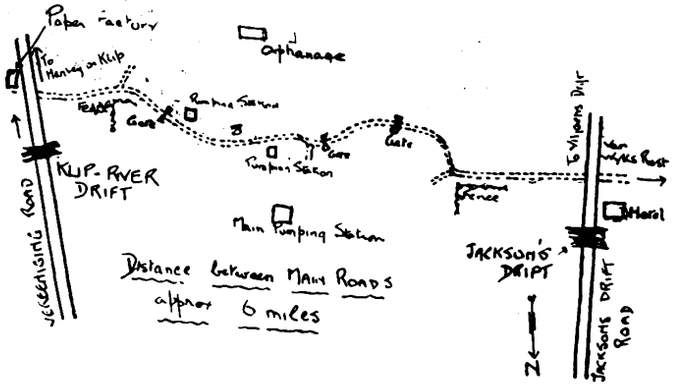
3. A NEW WAY TO HENLEY.

By "THE RAMBLER."

ALTHOUGH it had been raining heavily during the week, Sunday came along with radiant sunshine; but the rain had upset our plans, for the place to which we intended to motor was unget-at-able for the present. The waters were out with a vengeance, and we found that there was a young sea between ourselves and our objective—a picnic spot in the vicinity of the Zwartkoppies Pumping Station. For a distance of several hundred yards the road was completely under water, and it was from three to four feet deep in places, so we gave it best for this time and went to Henley-on-Klip instead. This was how it came about, not only that we went to Henley (which it was not intended to include in this series of trips, for the place is too well-known to require any introduction to motorists), but—what is more to our present point—that we "discovered" a new road there; or, at any rate, a road that I imagine is very little used.

(Bear with me while I digress a moment to bewail my recent bad luck. I had another article in hand—Magaliesberg Kloof—but the photographs of that trip were spoilt in the course of being developed, which means that another visit will have to be made to secure some more pictures. The Magaliesberg article will therefore appear in a later issue).

To get on with my story of Henley, and how to arrive there by our new route. As usual, if I may repeat myself, our starting hour was 9.30 a.m. Passing through the central city streets at that hour on a Sunday morning, one cannot help noticing the stillness that prevails. One could



imagine that there were no inhabitants. What a contrast to the bustling of the previous morning at the same hour! But we said good-bye to our houses-of-woe (in other words, the offices) by sailing gaily along Sauer Street and out towards Booysens. At the Booysens Hotel you break away from the tram-line and go straight ahead along the Baragwanath, or Potchefstroom, Road until you come to Junction Hotel (about 4½ miles), where the road to Potch. breaks off to the right, and the road to Jackson's Drift to the left. The latter is the road we are after. A few hundred yards further on another road breaks off to the right, labelled with a large notice-board: "To Hillside Hotel." Sorry, we are not staying at the Hillside to-day, and we speed straight on, going down a slight hill. This is a welcome hill, for a little haste can be put on while passing a "piggery" which assails one's nose with an odour of great strength and virulence. But, thank goodness! it does not last long, and soon you are surmounting a fair rise, and on "going over the top" you can study economy by letting your auto. free-wheel you down a long curving road, through a wooded and picturesque kloof, at the foot of which you strike Jackson's Drift.

A short distance past the local Hotel you come to cross-roads. If you turn off at right-angles to your right you will land up at Van Wyk's Rust. But you don't want to

(*Continued on Page 28.*)

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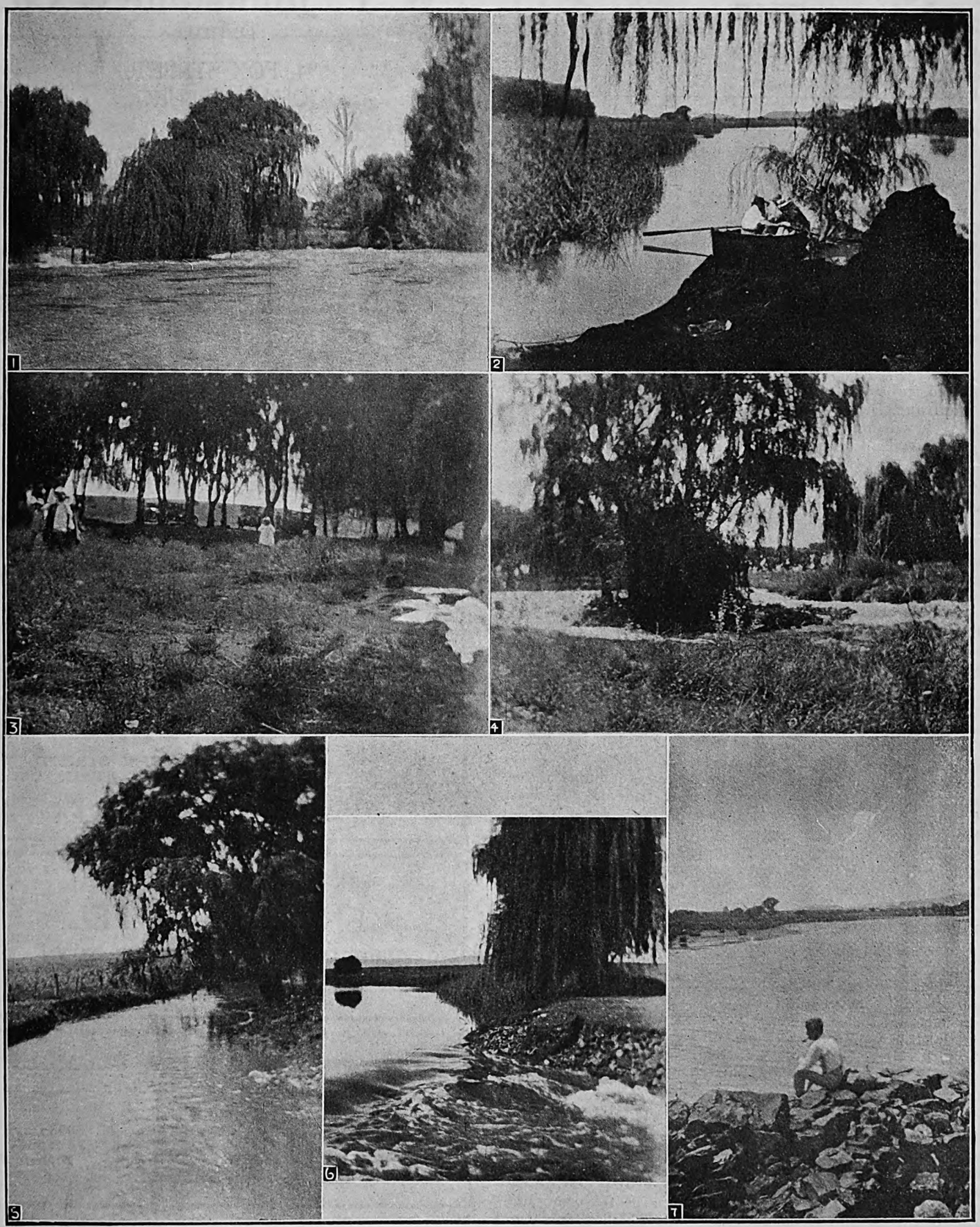
JAUNTS ROUND JO'BURG: HENLEY-ON-KLIP.



A NEW WAY TO THIS POPULAR AND WELL-KNOWN RESORT IS DESCRIBED ON THE OPPOSITE PAGE.

1. The Klip River in spate below the Hotel Weir. **2.** A private boat bringing visitors from the other side of the river and making fast to a friendly tree just above the Weir. Ordinarily it is possible to walk across the river on stepping stones at this point. **3.** Cars and picknickers. **4.** A small island in the river below the Weir. **5.** The river below the swimming-pool. **6.** The Weir during the recent floods. **7.** The Weir in normal times.

"S.A. Pictorial" photos.

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JOHANNESBURG, Tuesday afternoon.

THE season of annual reports has commenced, and brokers and shareholders alike will soon be "snowed under" with these periodical pamphlets. Modder B. was among the earliest arrivals, and caused a shilling fall in the price of the shares to 25s. 9d. this morning. Holders who analyse their quarterly reports will have been prepared for the directors' statement that both tonnage and value of payable ore developed have been disappointing.

"Values encountered in the country served by the South-eastern shaft were unpayable; on the other hand, the drive from the Geduld raise in the South-eastern corner of the property maintained the high values previously disclosed. Exploratory work in the North-eastern section, which is much disturbed by faults and dykes, exposed blocks of medium and low-grade ore only. The tonnage of payable ore developed in the South-western section records a decline in grade, owing to the erratic values encountered."

In these circumstances, the policy of maintaining a very sound financial position is abundantly justified, as a good deal of money will be required for exploratory work. The funds are now practically £400,000, an increase of £89,000. Very few companies are so well off. Less than half-a-million tons were developed last year with a value of less than 7 dwts., as against over 11 dwt. rock to hew out of the mine. All the same, the mine still has 2,600,000 tons in reserve valued at 9¼ dwts. over 60 inches. They are getting near the lowest price of last year (23s. 9d.), so may be worth speculating in on the chance of better development.

We are reaching the era of closing mines rather unpleasantly rapidly just at the moment. Knight Central has thrown up the sponge; Robinson has had to stop in a rather undignified manner on threats of an interdict by the Municipality, which fears the main sewer may be damaged, though the mine could last out another four months; New Unified has exhausted its "paddock," to use a farming phrase in these Agricultural Show days. Wolhuter is expected to last another eighteen months, provided there is no serious underground damage. By the way, this company is not going to distribute the ex-enemy shares purchased, as such a course would involve unjustifiable labour and expense for a bonus which works out at only 32s. 9d. per hundred shares.

Unfortunately Johannesburg has never been a big holder of Union Corporation's shares. The company has now come along with a dividend of 2s. per share, making a very handsome 24 per cent. for the year, as 1s. was paid in December and the shares are 12s. 6d. each. The profit of £242,100 is a handsome advance on the £179,500 of 1921, and the dividend is the highest recorded. Those who took up their share of the 347,800 ex-enemy holding at 13s. have done remarkably well, as they are now 28s. buyers.

There has been no great demand for shares from London just lately, which is easily understood in view of the impending holidays and the disconcerting political situation —France appears inclined to jettison the *Entente*. Government Areas improved from 103s. 6d. to 105s. 6d. this morning. The report of the Inspector of Government Leases is out before the official document, which is one for the Mines Department, and reflects a very strong ore-reserve position. By means of closer sorting, it is reckoned the company has made an extra profit of £145,000. By the way, I had a shock on reading *The Star* last night to see in the report of President Buckle's speech that "the amount paid to the banks for exchange was something like £5,000,000" last year. The actual amount was £500,000.

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"MR. PIM PASSES BY."

(*Continued from Page 8.*)

the subject of inadvertent bigamy? Personally, I could not help feeling that George Marden did not quite deserve a "happy-ever-after" ending. But these are small faults when set against the merits of the play as a whole.

As for the acting, it is hardly, perhaps, necessary to say that it struck just the right note that a play of this sort—in fact, any decent modern play—requires; keyed down to a pitch of naturalness that would have filled our fathers, not to say ourselves twelve or fifteen years ago, with unbounded astonishment. In startling and necessary contrast to this general tone came Mr. Carraway Pim—"passing by." Johannesburg playgoers, as was discovered a year or eighteen months ago, appear to have a particularly soft spot in their hearts for eccentric and lovable old men, and they welcomed Mr. Boucicault's Mr. Pim with joyful enthusiasm. Mr. Boucicault goes "all out" after Mr. Pim in as fine a piece of "acting" acting as one could wish to see. To suggest that his Mr. Pim is "exaggerated," "extravagant" and "a caricature" is quite beside the point. Mr. Pickwick, Don Quixote and Captain Costigan are all that, and more; but they are immortal, and we love 'em just the same. Mr. Pim is of their company.

It is twenty years since I saw Miss Irene Vanbrugh on the stage (as Lady Mary Lasenby in "The Admirable Crichton"), and time seems to have laid its hand upon her not at all, except in the development and perfection of her art. Her marvellous technique—an incomparable sense of accent and diction and an almost uncanny use and control of voice, gesture and expression—her quickness to see and sympathise, her poise and restraint, her mental leap to meet the author half-way, her charming stage-presence and delightful personality, are things to remain in the memory for many years. In repose she is no less wonderful than in movement. Just to watch Miss Vanbrugh sit on a lounge and sew curtains is to experience a thrill of pleasure. When Brian Strange told Olivia Marden, "I'm on your side," there wasn't a miserable male creature in the audience who did not wish he might say it to her too.

Mr. C. M. Hallard tackled the difficult (because often "unsympathetic") part of George Marden, J.P., with, I thought, a great deal of skill and address. The bluff and ingenuous Marden might so easily be made into either an insufferable prig or a commonplace bore; but Mr. Hallard contrived to preserve for us the man's honest individuality, and it was always possible to believe of him, even at his worst (or should it be best?), that his niece actually did call him "George." Miss Janet Eccles, perhaps (to be hypercritical) just a shade too exuberant at times, nevertheless made a very dainty and bewitching Dinah. As Brian Strange, Janet's young lover, Mr. Martin Walker, on the other hand, was inclined occasionally to mistake nonchalance for naturalness, and achieved a quieter and more subdued level of "modernity" in acting than I have ever before seen reached. Perhaps these two might manage to borrow the merest dash of each other's spare qualities. Miss Lena Halliday gave an agreeable picture of Lady Marden, the harassed George's manly aunt, and Miss Ethel Wellesley, as Anne, was just the sort of maid one likes to have about the house.

The play is beautifully and flawlessly staged.

"Mr. Pim Passes By" was preceded by "Five Birds in a Cage," a play in one act by Gertrude Jennings, in which Miss Sybil Carlisle made her first appearance on the stage of her native country as a fussy and reforming Duchess "hung up" in a tube lift; a clever performance; and in which other parts were capably acted by Miss Ethel Wellesley (a milliner's assistant), Mr. Garrett Hollick (a noble lord), Mr. Henry Latimer (a brawny bricklayer), and Mr. F. Finch-Smiles (the liftman).

CARLYON.

EMPIRE PALACE.

"ROUND in 50" is drawing big audiences to the Johannesburg Empire. It is an excellent show, magnificently staged and cleverly acted, and everyone who sees it praises it very highly indeed. Mr. Harry Brunning, Mr. Hugh Ormond, Miss Billie Desmond, Miss Billie Bell, Mr. Alexander Haviland, and the rest of the principals—in fact, all the company—cover themselves with credit. The music, like most revue music, improves on acquaintance, and the elaborate scenic changes are now being faultlessly worked.

STANDARD THEATRE.

MR. Leonard Rayne resumed tenancy of the Standard Theatre this week and staged "Are You a Mason?" to an appreciative audience on Monday night. The play is well acted. Among the principals are Mr. Lago Clifford as Amos Bloodgood, Miss Marjorie Clifton as Mrs. Bloodgood, Mr. James Grant as Frank Perry, Mr. Leslie Laurier as George Fisher, Mr. Eugene Hatton as Hamilton Travers, and Miss Vivien Carter as Eva Perry.

MANY VISITORS FOR THE SHOW.

There is a large influx of visitors to the town for the Show and for the various congresses that are taking place, and with Their Royal Highnesses Prince and Princess Arthur of Connaught back in town life is at its best. At the Carlton Hotel many interesting personalities are staying, including Sir J. B. and Lady Robinson, Mr. J. B. Robinson, Miss Robinson, Captain the Hon. A. Annesley and Captain Wilbraham of the Governor-General's suite, while Captain and Mrs. Russell Wilkinson are the guests of Mr. and Mrs. Francis Phillips. Sir Harry Graumann is another visitor staying at the hotel, and it is very interesting to meet Alderman John Bickerstaffe, of Blackpool, who is on a visit to South Africa with Mr. Fred Ash, also of that town, who is a very well-known citizen. Mr. Bickerstaffe may be called the father of the Town Council, having sat since 1880 continuously and having been Lord Mayor of Blackpool in 1889-90 and in 1890-91. He is a county magistrate of the County Borough of Blackpool. As chairman of the Tower Palace and Grand Theatre Co., he has had much to do with the wonderful shows that are always a feature of that popular seaside resort, and he says he finds South Africa intensely interesting. He is on his way to visit his daughter at Barkly West. Other arrivals at the Carlton include: Mr. C. D. Wessinger, Mr. and Mrs. Carr and Mr. A. Yule (Port Elizabeth), Mr. and Mrs. C. Thorne (Bloemfontein), Mr. G. W. Wilton, Mr. and Mrs. Cornelius, Mr. and Mrs. Mantell, Mr. C. Carr, Mr. A. Eaton, Mr. H. V. Garnham, Mr. W. Craig, and Mr. A. F. Baumann (Durban), Dr. Zweigenhaft, Mr. A. Brand, Mr. E. Ross, Mr. C. Govey, Mr. L. van der Sall, Mr. H. Hickson, Mr. A. Drysdale, Mr. J. Drake, Mr. F. Bakker and Mr. J. Bird (Cape Town), Mr. J. Mekles (London), Mr. J. Starke (Bloemfontein), Mr. and Mrs. Landau (Standerton), Mr. and Mrs. Nason (Cape Town), Mr. H. V. Tunmer, Mr. A. Firman (East London), Mr. E. V. Birch (Queenstown), Mr. H. A. Gill (London), Mr. J. P. Gow (Maritzburg), Messrs. J. and E. Haskins, H. Hawthorne, A. T. Bradshaw, H. Macleod, H. S. Greaves, and T. C. Deas (Rhodesia), Mr. J. R. Stewart (Shangani), Mr. E. Weinberg (Kimberley), and Mrs. Denis Santry (Singapore).

DEATH OF SARAH BERNHARDT.

Sarah Bernhardt, the great French actress, died in Paris on Monday evening, March 26, at the age of 77. She was born in Paris on October 23, 1845. In 1915, when she was in her 70th year, she underwent a severe operation which resulted in the amputation of a leg, but this did not prevent her from going on with her work. Her last appearance in London was as Daniel Arnault in "Daniel" at the Prince's Theatre in April, 1921.

HIS MAJESTY'S: "MR. PIM PASSES BY."

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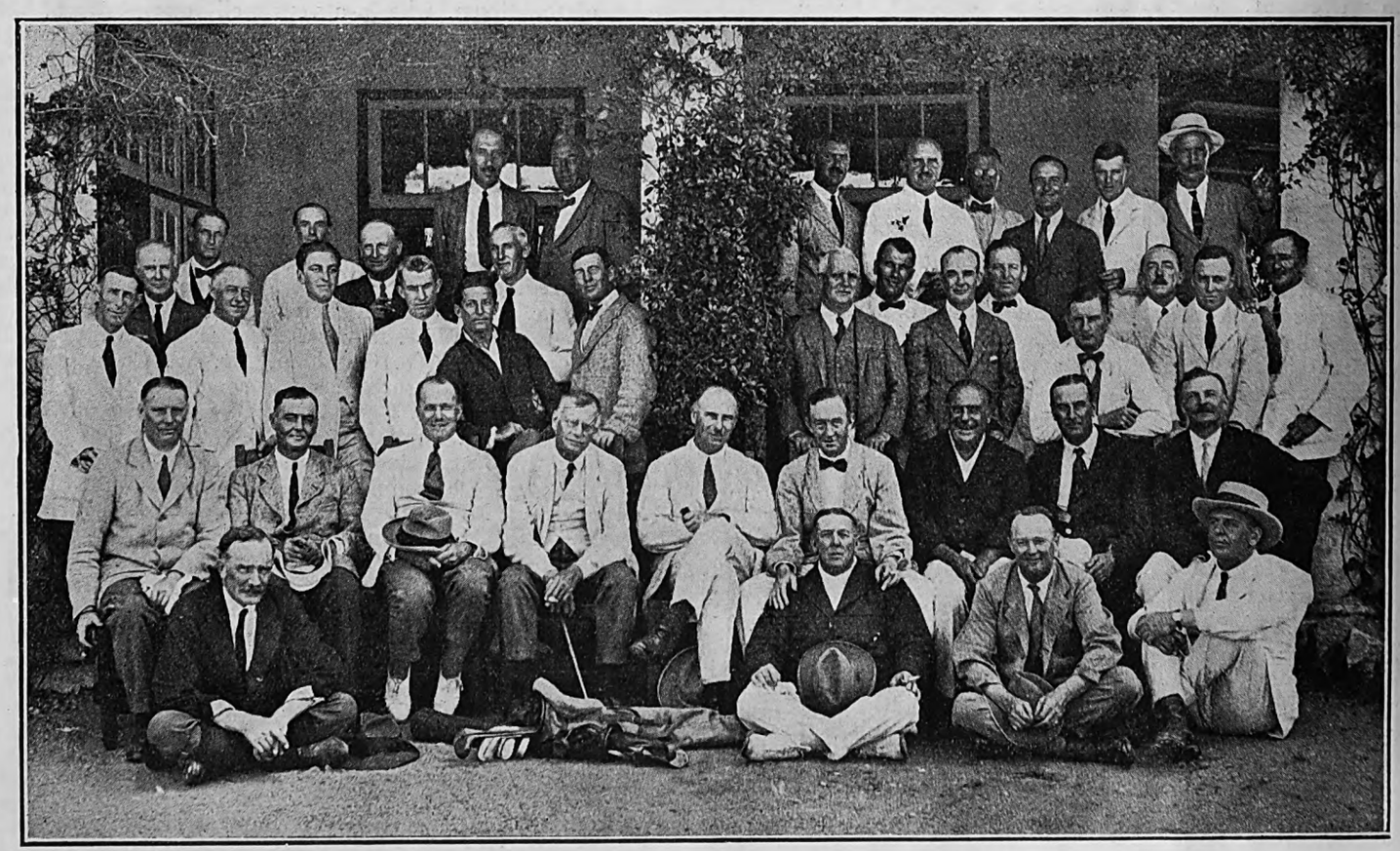
TRANSVAAL LADIES' GOLF CHAMPIONSHIP.

MRS. L. K. HARVEY DEFEATS MRS. E. A. WILLEY, THE HOLDER OF THE TITLE.
1. Mrs. Harvey putting on the 1st green. **2.** Mrs. Willey approaching. **3.** Mrs. Harvey approaching. **4.** The two finalists, with the umpire, Dr. F. H. Scroggie.



RAND MINE MANAGERS vs. NATIVE LABOUR OFFICIALS AT THE JOHANNESBURG COURSE, ORANGE GROVE.
The match was played between teams of 20 a side. In the Singles the Native Labour men scored 10½ to the Mine Managers' 9½, but the Foursomes squared the match at 15 all.

Photos for "S.A. Pictorial."

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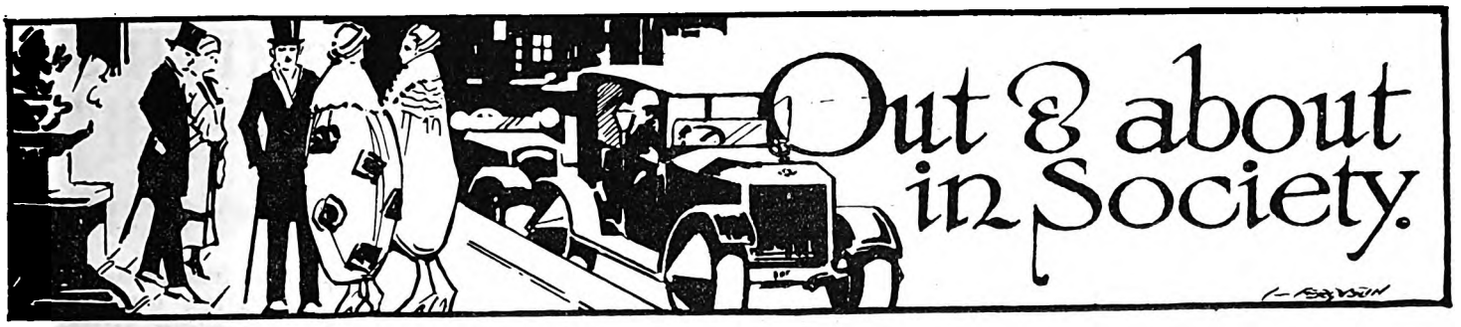

[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

Hustling Along.

This week has been one of hurry, hurry all the time in a vain attempt to keep up with the numerous "Happenings." We have also the new Revue at the Empire and Miss Irene Vanbrugh and her company had their *première* at His Majesty's, of which more anon. Then we are to have a perfectly wonderful Show with lots and lots of attractions, and after that—well, there is sure to be something doing.

"Iolanthe."

All roads led to the Standard Theatre last Thursday, when the Johannesburg Amateur Operatic and Dramatic Society opened their "Iolanthe" season and opened it for two excellent causes, the National Service Fund and the District Nursing Association sharing the profits. The house was crowded from top to bottom and the production was certainly one of the best amateur shows that Johannesburg has seen. "Iolanthe" is one of the daintiest of operas, and only Gilbert could have attempted to mingle fairies with the staid members of the House of Lords, and given us the background of the Houses of Parliament with illuminated windows and Big Ben giving his blessing, the tall guardsman in scarlet and busby, and in the foreground two Watteau figures, Strephon and Phyllis. We all fell in love at first sight with Miss Anna Clive, a dainty piece of Dresden in her white Watteau gown, rose-sprigged, over a satin petticoat flounced with lace, with her lute hanging coquettishly over one shoulder with a blue ribbon and her tiny flower-wreathed hat perched on her powdered hair. Miss Eva Nodes was a magnificent Fairy Queen, and, by the way, this lady acted as hon. secretary to the Society for "Iolanthe," and, besides rehearsals, had a hundred-and-one things to do in sending out notices and attending meetings. All honour to her. The chorus of Peers sang well, and I know I fell in love with one in a peacock-blue plush coat who thoroughly enjoyed the part and made everyone else enjoy it too. And of course Mr. Reg. Smith as Private Willis was a success—in fact, in the end he captured the heart of the Fairy Queen, so naturally all we poor mortals fell. Miss Ivy Nankervis was a captivating Iolanthe and deserved the happy *dénouement*, and the fairy chorus numbered some very pretty girls; flowing white draperies and wreaths of flowers are so becoming—on occasion. I was sorry that Mr. Fred Coyne, the producer, did not put in an appearance at the end; the audience certainly expected it and he deserved a big bouquet. Among the large gathering present were: Mrs. Frank Raleigh, Mr. and Mrs. Stuart Martin and Miss Martin, Mr. Lawrence, Mr. and Mrs. A. J. Walton, Mr. and Mrs. Shimwell, Mr. and Mrs. Kleudgen, Mr. and Mrs. Pistorius, the popular secretary of the S.A.P. Club and Mrs. Lawrie, Mr. and Mrs. Patterson and their daughter, Mrs. Hocking, Mr. Ferdinand Saunders, Miss Ethel Mann, Mrs. Temple Mursell, Miss Eileen Hodgson-Palmer, Madame Overend, Mrs. Lamb, Mr. and Mrs. E. J. Sheath, Mr. and Mrs. Laschinger and Miss Laschinger, Mr. and Mrs. Victor Matterson, Mrs. Stern and Miss Sylvia Stern, and of course Mrs. K. Wright, the very energetic secretary of the District Nursing Association. A bevy of pretty women, Mrs. Richards, Mrs. Fagin, Miss D. Feinhols, the Misses F. and B. Cohen, the Misses R. and C. Yule, Mrs. King, Mrs. Murray, Mrs. Rendal and Mrs. Baumann, assisted Mrs. Moss Alexander, who was in charge of the sweets and did a brisk business. The three nights of the season saw packed houses, and even Mr. Sharpe, the hon. treasurer of the Society, in the front of the house, smiled. So we all cheerfully say to the Amateur Society "Next please!"

MRS. K. WRIGHT,
Secretary of the District Nursing Association.
Photo by Levson.

MRS. C. D. POMFRET, M.B.E.,
Organising Secretary of the National Service Fund.
Photo by Levson.

"Standardised" Dancing.

Miss De Berry gave a most fascinating *cabaret* at the Selborne Hall, where Miss Marjorie Kidner, who, by the way, holds the certificate of the Mackenzie School of

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Dancing in London, and Miss Girlie Marks gave the fox-trot and tango as they have been standardised for 1923. Surely the shades of our ancestors will render thanks—it sounds unbelievable but it is true—elegance is once again *the* thing in modern dancing. And thanks be again, the couple who tread on your toes and bump you as if you were in a Rugger " scrum " will retire; the " speed limit " twain will do likewise; and (dare I say it?) the clicking movement of the heels while one stands still, always to me, heathen that I am, so full of memories of Mary, the pet hen, laying an egg and rejoicing, will vanish. Who knows? In time to come we may again see the graceful minuet and the quadrille, and then dancing will become an art instead of: " Well, Miss Jones, I can't exactly dance, you know, but that does not seem to matter. Shall we try? It looks simple, and if we do go wrong why folk will think we are doing the latest from Home, you know." Still I hasten to say I love the jazz but not the " stunts " of the modern ball-room knuts. So all thanks to Miss De Berry. Did I tell you she was wearing a lovely draped sea-green and gold brocade gown, and that Miss Kidner was very dainty in rose taffetas made in the new " old-fashioned " style? Miss Girlie Marks was very elegant in jade-green and laces, and there were some very wonderful gowns worn by the ladies. Mrs. Sam Marks looked very distinguished in black-and-white, and Mrs. Errol Hay came in white georgette with wonderful tracery of steel beads. Mrs. Purchas wore black with moonlight sequins, and her daughter, Coleen, was very sweet in white. Mrs. Maisles was *chic* in black, and Mrs. Stanley Maynard also wore that shade. Many dancing mistresses were present, including Miss Madge Mann, who wore black-and-white, Miss Elsie Reed in a lovely black chiffon velvet gown with corsage of white, and Miss M. Conmee in soft grey. Then I noticed Miss de Beer, Miss Feltham, Miss Vera Murray, Miss Marjorie Sonn, Miss Andrew Cohen, attractive girls in attractive gowns.

This Priceless Age.

By the way, is the age of courtesy dying out? I must tell you two very fascinating stories I heard, or rather overheard, at a dance last week. Perhaps I was wrong to say " the age of courtesy " because, to give them their due, both the young fellows were—shall we say, nervous? I was at a certain house where there was a large party. A very immaculately-dressed young man was talking to a young " bud," very dainty in her silks and laces. Said he, " Beastly slow here! I'm off. Which way do you go home? " Said the " bud," " I'm there now! " The second story: Said the Son of the House, " Aren't you dancing this? " The girl, obviously shy, hesitated. To the rescue came the Son, " May I have the pleasure? I'm trying to do my duty all round to-night." It is a priceless age we live in.

Junior S. A. P. Dance.

The South African Party Club was the scene of the dance given by the Bezuidenhout Valley Branch of the Junior S.A.P., and a very good dance too, worthy of the

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pioneer Branch. That it should be the pioneer Branch is only natural, as Mr. T. F. Allen, the founder of the movement, has his lovely home in Bezuidenhout, the venue of many hospitable parties. In the beflagged hall there were many faces one does not generally associate with a jazz dance. The revered seniors had come from the meeting of the S.A.P. upstairs and were—I hope I am giving away no Party secrets—having as good a time as the "young 'uns." Sir Julius Jeppe was being congratulated on his re-election to the chair of the Executive of the Party on the Witwatersrand. Major O'Hara, Mr. H. J. Hofmeyr, Councillor Lourens and Mr. De Wit, the Transvaal Organiser, were—I was going to say among the "old 'uns," because we of the Juniors, you know, have 30 as our age limit, so the man of, say, 35 is too old for our deliberations, and all these gentlemen are, I believe, over the age-limit! Anyway, everyone had a real good time. Balloons were let down during the supper interval, each with a recruiting motto attached, a novel idea. Mr. E. Oliver, as chair of the Branch, and Mr. E. L. Rigby, the hon. secretary, were doing their utmost to make everyone feel at home, and were ably assisted by Mr. A. Jacob, the D.C., and Mr. Reggie Allen, M.C., with Mrs. Hewlitt, who wore a *chic* black frock, her young sister, Miss Enid Silva (who will be remembered as the attractive Red Riding Hood of last year's panto. but one and who is engaged to a Rhodesian, Mr. Gordon Jacob) and Miss Norah Allen, very charming in silver brocade. Messrs. Rogers and Jacob are the Vice-chairs of the Branch, by the way. Mrs. Allen was present with her husband and wore a handsome mole *charmeuse* gown with blue laces. Miss Enid Silva wore a charming white Early Victorian frock with lace bertha and floral sash sprinkled with roses. Mrs. D. Frankel was very *chic* in a black net and jet gown with scarlet leaves in her hair. Mrs. Steadman was much admired in black chiffon velvet with long fringes on the skirt, and Miss Hart came in a black petal georgette frock. Miss Hiles was attractive in a sea-green taffeta, and Miss Macmasters wore pink over silver tissue. Other pretty frocks were worn by Miss Yule, Sister Farmer, Miss Glinane, Miss Strassberg, the Misses Sayle and Miss Solowitz. Among the mere men I noticed Mr. Bleazby, Mr. P. Friedman and Dr. Woolf, the chairman of the Von Brandis Juniors.

At the Carlton.

I arrived at the Carlton as the folk were coming from the theatre. Friday is always a popular night for the shows in Johannesburg. The palm-court and ball-room were crowded and there were many big parties. From Miss de Berry's *cabaret* came that lady herself, also Mrs. T. A. R. Purchas, Captain Cyril Griffith, Mrs. Errol Hay, Miss Dorothy Wentzel in a charming gown of shell-pink georgette, Miss Luthje in an Empire frock of cream satin *beauté*, and Miss Kirkpatrick in mauve organdis edged with tiny white daisies. Mr. George Monk had a large party, including Mr. and Mrs. H. M. Alexander, of Durban, Mr. and Mrs. A. Ronald Hill, from New York, and Mrs. Wallie Warde in a pretty salmon-pink gown. Mrs. Chas. Monk was elegant in black, and Mrs. Taylor wore mauve. Mr. George Carter and Mr. McLean were also of the party. Then Captain and Mrs. Sievewright were entertaining Mr. Harry Brunning, Miss Billie Desmond in a pretty rose taffetas gown over silver laces, and Messrs. J. T. and P. Marks. Mrs. Sievewright wore an elegant pale primrose georgette frock and a band of silver leaves in her hair. Mrs. Japhet came in an original gown of black *moracaine* with drawn-thread trimmings, and Mrs. M. Alexander wore rose and black. Mrs. Louis Alexander had on a *vieux rose* velvet gown. Mr. Feltham, Mr. John Bailey, Captain the Hon. B. E. L. Clifford, Captain Wilbraham, Dr. Max Greenberg, Mr. P. Friedman, Mr. Williams and Mr. Strutt Irwin were among the dancers. Mrs. E. Blinman, wearing a wonderful gown of swathed peacock-velvet with corsage of brocade and velvet, the waist ornament a half moon studded with moonstones and wreathed in plumes, was entertaining a party prior to her leaving on a visit to the Cape. Mrs. Peter Kaplan was gowned in mauve georgette made on the exquisite Grecian lines and bordered with steel trimming. Mrs. Williams came in sea-green taffetas and gold lace panels. Miss Fifi Otto was *chic* in blue taffetas.

The Flower Show.

Flowers, flowers everywhere at the Transvaal Horticultural Society's Show in the Town Hall, and everyone went home thoroughly dissatisfied with their own particular bit of garden and looking with reverence at Mr. Smith, Mr. Frith, and other favoured mortals who seem to possess fairy wands in the flower-growing line. His Worship the Mayor opened the Show, being introduced by Mr. Harold Porter, chair of the Society, while on the platform with them was the Mayoress, Miss Allen, in a brown suit with wonderful furs and a small brown toque with orange flowers, Councillor G. W. Nelson, Vice and Acting Chair of the Parks and Estates Committee of the Town Council, and Mrs. Nelson. Mr. R. C. Lynas, the Mayor's Secretary, was in attendance, and in the Hall I saw many well-known folk, including Lady Albu and her daughters, Mrs. Godfrey Lys, Mrs. Sturgeon, Mr. and Mrs. Patterson, Mr. Barry Colles, the secretary, Mrs. Goetsche, Mr. G. Fitzpatrick, Mr. Phillips, Mr. L. Lavenstein, Mrs. A. J. Walton and

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Mrs. Frith, the wife of the Railway Horticulturist, who presented the Mayoress with a lovely bouquet. I wish I had space to tell you of all the wonderful plants, of the cunning rock garden with its pond of silver and gold fish and its inhabitants, an armadillo and an iguana. Then the Parks and Estates exhibit, the wonderful chrysanthemums, the ferns, the tuberous begonias—no wonder Mr. Phillips looked like a chick with one child, and that one a very attractive child too! Roses there were, carnations, gladioli, dahlias, all the flowers in season and some very beautiful decorated tables. Mrs. K. Evans came first with an arrangement of dog-roses, reminiscent of an English hedge, and deep blue convolvulus.

Meeting Miss Irene Vanbrugh.

I was privileged to have a few minutes' talk with Miss Irene Vanbrugh in her pink-and-white dressing-room at His Majesty's and to discuss many matters, including that subject dear to the heart of all we weak feminines, "clothes." Miss Vanbrugh is a most delightful personality. She is, as well as being a "man's woman," that rarest of creatures, a "woman's woman," and commands one's instant goodwill and sympathy. I was, may I again say? privileged to carry away with me a memorable little cameo of Irene Vanbrugh the womna, as apart from the world-famous actress. Comes a knock at the dressing-room door. A white-haired man enters and tells of his child, dangerously ill in the Hospital, who had been so very anxious to see Miss Vanbrugh and who might now never see her. Would the lady please sign her name on the piece of paper he proffered, that he might take it to his little girl? With tears in her eyes the great actress took the paper and wrote a loving message to the suffering child, to a stranger in a strange land who had called to her. Do you wonder that we shall all just adore her? Miss Vanbrugh is President of the Theatrical Ladies' Guild of Charity, which has a big meeting every year, and for the past six years the Princess Royal has presented the badges to the workers. "I am very honoured by the fact that the Princess Royal allows me to call her 'friend,'" said Miss Vanbrugh with her charming smile. "Our Royal Family take such a personal interest in the members of my profession, and I am so glad to have the opportunity of meeting Prince and Princess Arthur of Connaught, having already the honour of knowing the latter's sister and mother. My first night? Well, I hardly know what to say—it was too bewildering, too unexpected the way the people of your city welcomed me!" (There was no doubt of the welcome that Miss Vanbrugh and her company received, and as the curtain went up still once again on the wonderful floral tributes one saw that Miss Vanbrugh had won Johannesburg. The Prince and Princess honoured the theatre with their presence on Tuesday and bade Miss Vanbrugh to lunch on Thursday). "Talking of frocks—and I do rather love frocks," admitted Miss Vanbrugh, "there are no extravagant fashions in Paris just now. I was there two weeks before I sailed. The *chemise* gown is *the* thing, and the 'hall-marks' are the various original touches each great *modiste* uses and the wonderful exclusive materials." Miss Vanbrugh was wearing a gown of Captain Molyneux, the latest of Parisian dress artists, a simple but very elegant *chemise* frock of red, black and green painted *crêpe moracaine*, the belt of the same material swathed round and falling in a graceful fold at the side of the skirt. The sleeves were narrow at the shoulder, culminating in a bell-sleeve, which was cut just below the elbow, falling open—an original note. Her wide-brimmed hat was of crinoline with shaded plumes, from the deepest rose to pink, on it, and she wore a quaint ornament round her neck on a ribbon. "Mascots?" said Miss Vanbrugh. "No, the only mascots I have are the things given to me by the people I love. They are the best mascots in the world." In "Mr. Pim Passes By" Miss Vanbrugh wears a wonderful white gown of *moracaine* with a deep hem of white silk lace. The corsage is very plain and the elbow sleeves have a narrow edging of net. The belt is swathed round and composed of the *moracaine* ending in a *choux* at the side. Over this, during the progress of the play, she wears a very *chic* blue-and-white Chinese coatee, with bands of white trimmed with pearl buttons, and again, a jacket of Indian tinsel gauze in warm bronzes, greens and browns. It has elbow-sleeves inset and is made on the simplest of lines. In "His House in Order" Miss Vanbrugh will wear a very wonderful gown of pink and gold metallic lace specially designed by Captain Molyneux—a most arresting gown. But after all it is personality that counts, and, gowned how you will, Miss Vanbrugh would always be the great lovable artist and woman I found her.

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AUTUMN HANDICAP.

Dignitary Fancied, With Bondsman or Antonio Second.

RECENT RACING.

By "ONLOOKER."

IF no exciting racing was witnessed there was some interesting sport associated with the Johannesburg Pony and Galloway meeting last Saturday. The notion—the betting indicated this—that the chief event, the mile Easter Handicap, would be a match between Devoir and Matinée was quite falsified. Devoir's showing was altogether too bad to be true, and Matinée did no better than finish third. It was reported that Matinée was somewhat off-colour, but she was finishing " great guns," which rather discounted the validity of the excuse. There was

No Excuse for Devoir.

The fact that Elvira—the course being beyond her best distance—was second made the form appear poor. When, however, all is said, it would have taken something pretty good to have beaten Maggie's Hoop. Mr. Barnett's imported mare won very easily and looked to be going away at the finish, suggesting that a mile is by no means the length of her tether. When, the season before last, Maggie's Hoop broke down, the top-class galloways—they were big galloways in those days—could be regarded as a bit superior to those at present in commission, and Maggie's Hoop was then as good as the next one. As she is now quite sound again, and has evidently not deteriorated, her success should not be surprising.

* * *

Only two favourites made good on Saturday, both coming from J. Russell's stable. These were old Sea Moment, who beat fourteen others in the Galloway Plate, and Rossey, who showed a clean pair of heels to the opposition in the Galloway Stakes. The winner of the race at Benoni in which Rossey fell, to wit, Corallie, was sent out favourite for the Junior Galloway Plate, but bumped up against one much too good, the well-saved Durban-owned Spanish Dancer. Another to score whose most recent public

Form Was Very Indifferent

was Magpie, but she was well supported from the right quarter. Two expensive favourites were Paper Fan and Infanta. The former must be utterly unreliable, for, highly tried, the filly has now failed on three occasions when confidently expected. Cadwal lost his maiden certificate in the race for which Paper Fan was fancied. Kei Maid proved the undoing of Infanta. The winner had a pull of 18 lbs. over Infanta as compared with the last time they met, and this over the mile course completely turned the tables.

* * *

The thoroughbred yearlings are undoubtedly one of the great attractions of the Witwatersrand Show. At other Shows in the Union young horses are not featured, but as here in Johannesburg the yearlings—most of them, at all events—are submitted to auction during the Show, it is only in the nature of things that breeders should reserve such stock for exhibition at Milner Park. While there are many well-grown and shapely youngsters among the present crop, the consensus of opinion is that the yearlings as a whole are not so promising as those of some former years. Time will tell. The most taking of the

Youngsters May Turn Out Useless

when arrived at maturity, while some passed over may come out as real money-spinners. It has been well said that the buying of a yearling is a veritable lottery. The most knowledgeable of buyers are frequently led astray. The records of the sales at Milner Park tell the tale. Last year the highest-priced lots were Sir Doleful and Pedantic, neither of whom has as yet won a race. Red Ronald, put up at the same time and the champion of the year, cost 370 guineas. It is, however, too early as yet to discriminate as regards the present two-year-olds. But, going back, the highest-priced lots in 1920 and 1921, Everton Toffey and Dark Brown, have turned out abject failures on the turf.

* * *

We are told that there was not nearly so much local speculation on the opening big events in England as in former years. It is just as well that would-be punters stayed their hands. As was pointed out, the Lincolnshire Handicap is always a dangerous race to meddle with. Certainly few could have given any thought to White Bud as a possible winner, and yet the " people's horse " (for White Bud is leased from the National Stud) appears to have won very comfortably. The winner had not won a race in the previous season, and 66 to 1 was on offer as regards its chance on the day of the race. The winner of the Liverpool Spring Cup was not such an outsider as White Bud, but still Clochnaben, though having Donoghue in the saddle, was at 14 to 1. These flat races proved

Benefits to the Fielders.

It was otherwise as regards the Grand National. In our Tattersall's Sergeant Murphy had as many backers as probably any other runner. The adage " an old dog for a hard road " applies to the Grand National in this respect, that it is always well to follow a horse that knows the Aintree road and that has beforetimes proved his ability to get the course. Sergeant Murphy filled the bill in this respect; so did Shaun Spadah and Conjuror II., who finished second and third. The runner-up must be regarded as the hero of the titanic struggle, for Shaun Spadah, the winner a couple of years ago, last week carried the recognised maximum impost, was conceding Sergeant Murphy 18 lbs., and was only beaten three lengths. It may be remarked that Sergeant Murphy and Shaun Spadah both at one time belonged to Mr. Douglas Stuart, a recent visitor to South Africa.

* * *

Some months ago the " Racing Calendar " showed the number of horses leased to be well over 1,000. Since then

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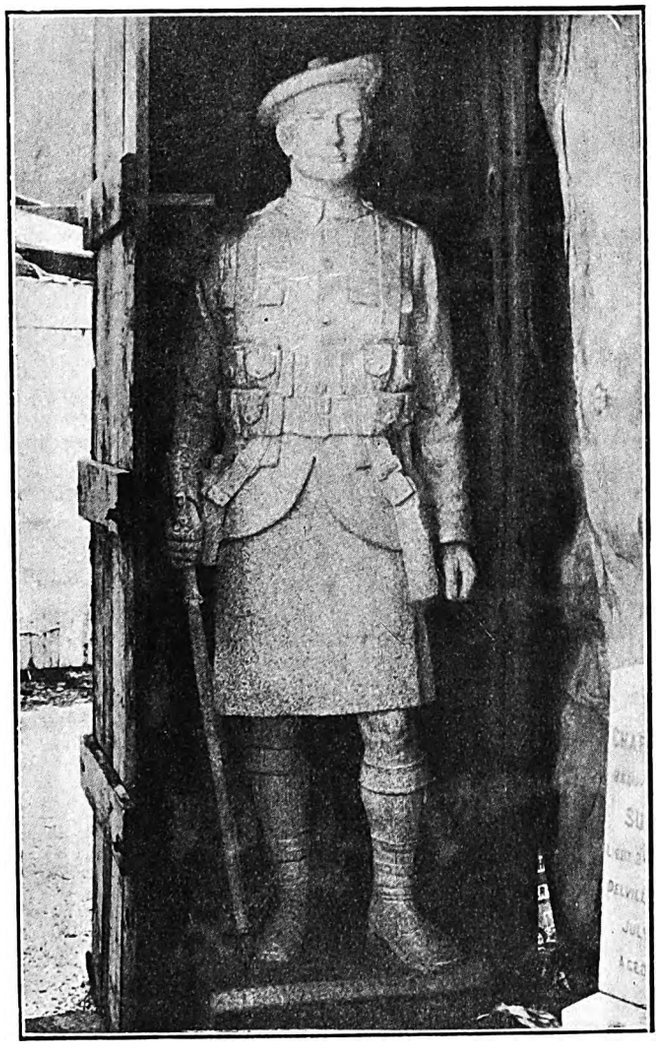
the list has evidently been thoroughly overhauled; the dead and gone horses, and those the leases of which had lapsed from one cause or another, have been struck out. This leaves the number of valid leases at some 650. While the weeding-out process makes the list a very greatly reduced one from the former total, the present number of horses being raced by other than the real owners indicates most clearly that here in South Africa we have not the right type of men racing. It is all very well for a breeder who wishes to retain the blood of stock he has raised to lease the possessors of the blood, but when the registered

Leases Mount up into Hundreds

it is evident there are many, not breeders, who are making a business of leasing horses. And seeing that a big percentage of the lessees have small knowledge of what they undertake, it is surely a somewhat precarious sort of business. The present charge for the registration of a lease is two guineas. At the annual meeting of the Jockey Club, to be held on April 5, there is a proposition to raise the charge for registering the lease of an imported horse to



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25 guineas. This appears rather drastic. Much better would it be not to differentiate but to raise the fee for registration, to apply equally to Colonial and imported horses, to 5 or 10 guineas. That might help to diminish the number of leased animals.

* * *

It must be a very long time since a quarterly handicap at Turffontein engendered so little prior interest as has the

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Autumn Handicap to be run for this Saturday. Next to no betting on the event has been recorded, and punters, having so far resisted the inclination to wager on the race, might be well advised to wait until the numbers go up before making an investment. All accepted for, save Fabaris, still stand ground, but it is safe to say that quite half-a-dozen of the 21 eligible will not compete. Mr. Nourse had been counting on Holme to ride Dignitary. That jockey has, however, been claimed to take the mount on Duchess Trenton, so at the moment it is not known who will have the handling of the top-weight. Dignitary has no vices; is such a generous colt that no difficulty should be experienced in securing a rider to do him justice. Dignitary has a big task set him, yet I look upon his prospect of pulling through as second to none. Mr. Murray has only Fordwych to depend upon, and he may be hardly good enough. With the pull he now has in the weights,

Bondsman Should Reverse

the Durban Handicap running with Collet. But in the Derby winner Sir Abe Bailey may have a better representative than Bondsman. From the time he opened his winning account for the season Antonio has not looked back. He may be a little deficient in speed to take up a desired position in the early part of the race, but he will surely be running on when others are stopping. If the favoured one from the stable, Antonio will take a lot of beating. The regular rains we have been having lead one to presume that the going will be easy on Saturday. Easy going will enhance the chance of Cesarevitch, and such a real stayer, with the handy impost of 7 st. 5 lb., commands respect. Mr. de Meillon will probably start The Pearl in preference to Flush of Dawn. The Pearl may be found a little deficient in class. To have the services of Holme, the brilliant Duchess Trenton will carry very few pounds less than Antonio, and on the terms they meet the colt should beat the filly.

DIGNITARY	1
Bondsman or Antonio ...	2
Cesarevitch	3

may be something like the judge's verdict.

* * *

Other selections are as follow:

12.20.—Doornfontein Handicap, T.Y.C.
Goldsmith 1, Pierre 2, Windy Trip 3.

1.0.—Yeoville Handicap (Bottoms), 1¼ miles.
Straw Hat 1, The Mayoress 2, Desert Palm 3.

1.55.—Auction Plate, 7 furlongs.
Tiger Lily 1, Palisade 2, Duro 3.

2.35.—Flying Handicap (Bottoms), 5 furlongs.
Cullinan 1, Essay 2, Cheerful 3.

4.0.—Flying Handicap (Middles), 5 furlongs.
Cheerio 1, Medicine Man 2, Beauty 3.

4.40.—Yeoville Handicap (Tops), 1½ miles.
Castor 1, Richelieu 2, Seriphos 3.

5.20.—Flying Handicap (Tops), 5 furlongs.
Mr. Eustace 1, Eunomea 2, Sporting Ally 3.

As a result of a *cabaret* held at the United Party Club on December 12 an amount of £107 16s., the net proceeds, has been handed over by the Bachelors' Club to Mrs. Peter Kaplan for alleviating distress amongst Rand families.

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Next Week's Calls.

WEEK COMMENCING MONDAY, APRIL 2.

Tivoli, Cape Town.—Till April 3: Cornelius and Constance, Charteris and Dickson, Flywing Winskills, A. C. Astor, Ivy and Dorice Lee. Continuing: Haywood and Hay, Stuart Barnes. Opening April 4: Dudley and Stafford, Anna Hana, The Great Wieland, Zaza and Zozo, Fredson and Rejan.

Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—"Round in 50."

His Majesty's, Johannesburg.—Miss Irene Vanbrugh and Company in "Mr. Pim Passes By"; preceded by "Five Birds in a Cage."

Standard, Johannesburg.—Leonard Rayne's Company.

Orpheum, Johannesburg.—Cornalla and Eddie, Frank Powell.

Grand, Pretoria.—"The Four Horsemen of the Apocalypse."

Criterion, Benoni.—Dorval and Daley.

Rinko, Maritzburg.—Jack Barty, Broughton and Creedon.

Criterion, Durban.—Dan Brothers and Sherry, Peter Point, Marie Ellerslie.

Theatre Royal, Durban.—The Yorke-and-Adams Company in "Partners Again."

Apollo, Germiston.—April 2, 3 and 4: Leah Victoria, Daisy Griff. April 5, 6 and 7: Kemble and Morton, Stephenson and Macbeth.

Vaudette, Krugersdorp.—April 2, 3 and 4: Kemble and Morton, Stephenson and Macbeth. April 5, 6 and 7: Leah Victoria, Daisy Griff.

Vaudette, East London.—"Orphans of the Storm."

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HIS MAJESTY'S: "MR. PIM PASSES BY."

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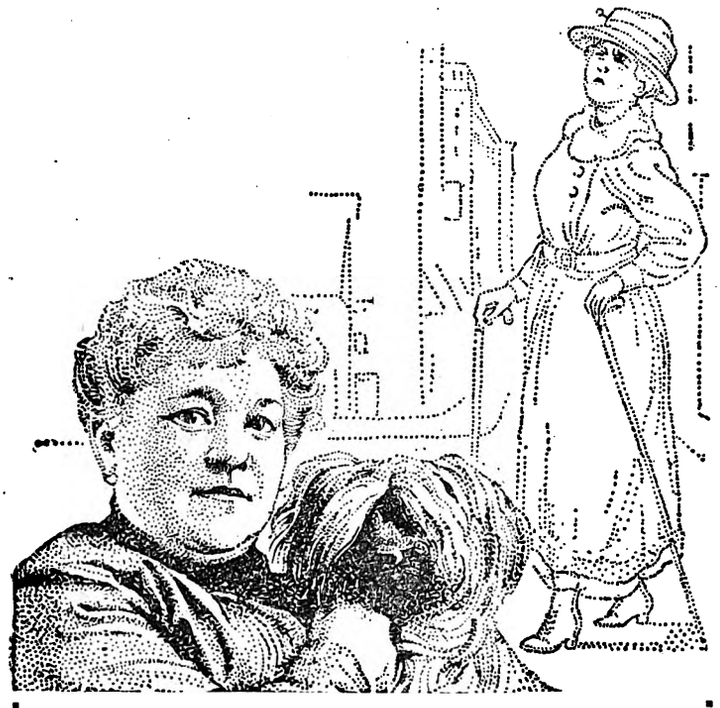
HAD TO GIVE UP ALL WORK.

PAINS IN THE BACK WERE TERRIBLE.



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AN AMERICAN IN EUROPE.

After several months spent in different European countries, Major E. V. Rickenbacker has published in *Motor*, of New York, some interesting observations relating to the automobile movement in the Old World. Originally a very successful and popular race-driver, Major Rickenbacker became the "Ace" of the American Flying Corps during the War and since the Armistice has been at the head of one of the leading American car factories. His opinion, therefore, carries the weight of authority.

Major Rickenbacker is of the opinion that Germany is in a backward condition, compared with other European countries, in automobile design and construction. By reason of the low purchasing power of the people, there is not the same amount of motor activity as before the War.

After reviewing the technical tendencies of the French industry, Major Rickenbacker expresses the opinion that conditions in that country are very favourable for automobile extension by reason of the purchasing ability of the inhabitants and the condition of the labour market.

In Italy practically the entire automobile industry is in the hands of one big firm, the Fiat Company. Surprising as it may be to Americans, he remarks, it is a fact that the Fiat works are among the biggest and finest in the world. In its Turin factory the company produces practically every component which enters into the construction of a complete car.

England constitutes the best market for the sale of American cars. By reason, however, of high import duties and the high cost of fuel, linked with the fact that European cars are much more economical in fuel consumption than those of American origin, the difficulties to be faced by American makers in selling on the European market are of no mean order.

WEEK-ENDS AWHEEL.

(*Continued from Page 10.*)

go to Van Wyk's Rust to-day, so you turn off to your left and make headway for two chimneys you can see in the distance. These belong to the Zwartkoppies Pumping Station. There is only one marked road to follow, and, running alongside a fence most of the journey, you cover about a mile, when the fence ends. Here do not go ahead, but turn off sharply to a right incline, and go where this road takes you.

This is a soft *veld* road, smooth and not hurtful to the tyres, but one soon comes across an obstacle of no great importance, lying right across the road—a gate. Go through and don't forget to shut it after you. Now you are passing through the farm *Zwartkoppies*, and on your left, scattered along the river-side, are pumping stations, from which, when you approach them, you can hear the dull thud of the pumps. If you are not aware of the cause of this noise you might think your engine is beginning to develop a knock. But don't let this worry you, for the view is very pleasing to the eye, and in the distance, on the hillside to your right, there is a nice large homestead embedded in the trees. This, we found out from one of the neighbouring inhabitants, is a "*Weeskind-haven*"; in other words, an Orphanage.

You pass right alongside a pumping station on your left, and, gaily purring along, pass another on the right side of the road, and soon strike another *hek*. Once through this second gate, on you go until you come to the Vereeniging Road, which you meet at a spot just opposite to where a fair-sized white factory building is erected. For the information of those who do not know I may say that this is a paper factory.

Now we are on the well-known highway to Henley. Going steadily along, you pass the Police Camp, a store, a couple of buildings, and a road branching off to Heidelberg. But keep on the Vereeniging Road (there is a sign-post), and run along parallel with the railway for a matter of about three-quarters of a mile, when the road leads you across the line. Then there is another branch-road going to Engelbrecht's Drift. Leave it right out and follow the S.A.R. for a few more miles, when the road again crosses the railway. But don't cross this time—keep straight on, as the sign-post directs, to "Henley-on-Klip." There are several gates on this stretch, but there are usually plenty of piccanins standing by to open them in the hope of being rewarded with a tickey. You soon arrive at the sign-board "Henley-on-Klip Hotel," and there you are at last. Anchor your car, be it a Ford or Rolls-Royce, and make yourself happy.

We were agreeably surprised, for Henley was different from other times. The Klip River was in flood and the usual stretch of water was considerably enlarged. The water was so high that it was impossible to get over to the usual swimming-pool without the aid of a boat, but we couldn't get a boat either, for one was being repaired for Easter, and the other had been washed over the rapids that morning. (You see what a lot of "luck" we have had.) But nevertheless we had an enjoyable loafing day.

As we hadn't intended—as I have explained—to go to Henley at all, we had taken our picnic basket with us—not to mention the inevitable portable gramophone, our inseparable companion. But if you are thinking of doing this trip it really isn't necessary to take a basket, as an excellent and cheap lunch is obtainable at the hotel. We had afternoon-tea in the hotel grounds and entertained (or annoyed, I am not sure which) the "permanents" and "transients" by dancing on the gravel to the strains of "My Sweet Hortense," "Three O'Clock in the Morning," and other inspiring melodies played ten thousand miles away in New York by Paul Whiteman's Band.

And so to sail home leisurely at twilight, until—a bit more "luck"—our vacuum-tank lead broke. This little trouble was soon overcome, and we arrived home ready for a good night's rest, but not by any means looking forward to Monday morning. But it's a true saying that men must work and women must weep, for there's little to earn and many to keep. So *au revoir*—and I'll meet you on the Road again.

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STAGE & CINEMA.

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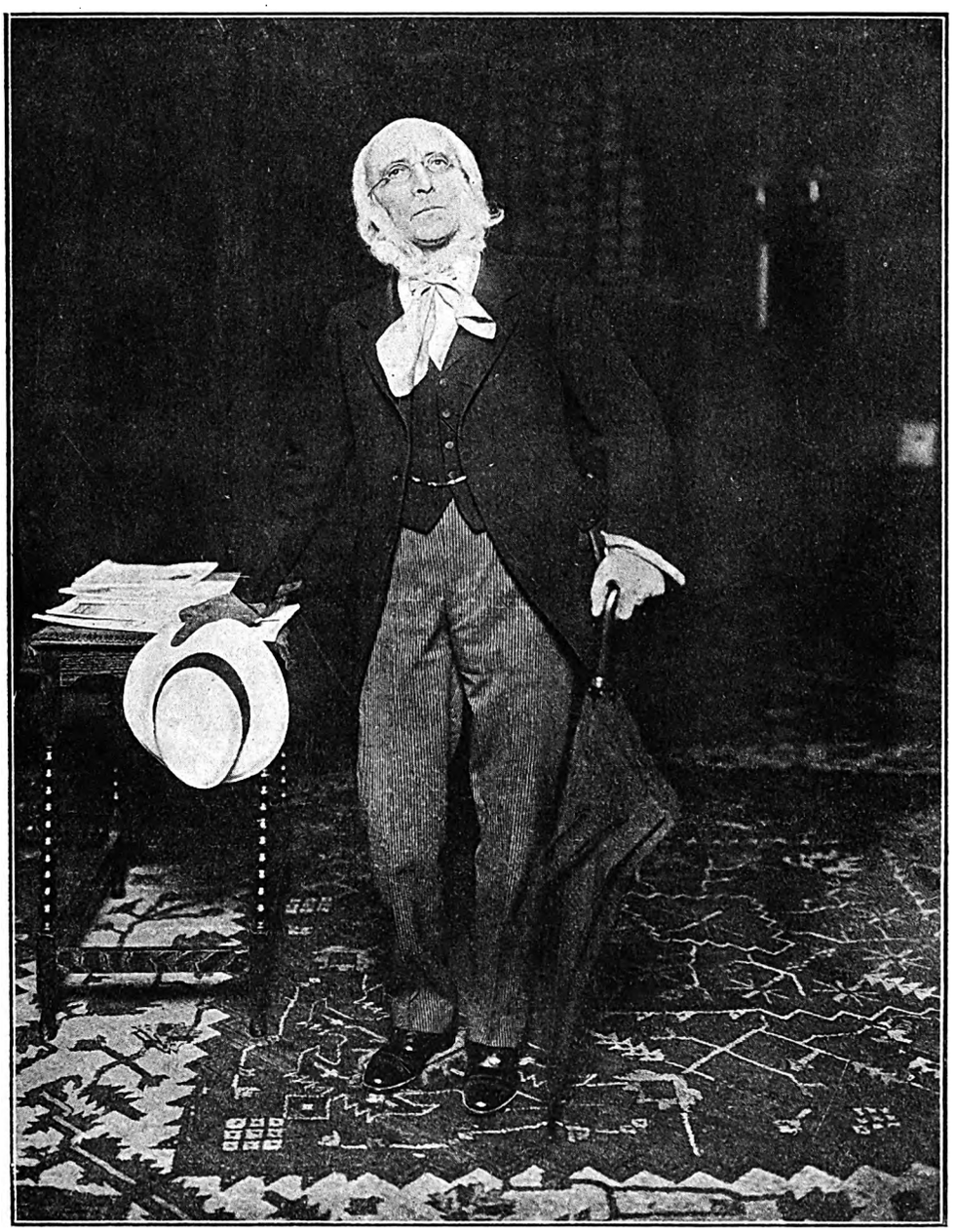

MR. BOUCICAULT AS MR. PIM

Mr. Dion Boucicault as the quaint old stranger, Carraway Pim, who inadvertently brings dismay to the other characters in "Mr. Pim Passes By," Mr. A. A. Milne's brilliant and delightful play in which Miss Irene Vanbrugh and Mr. Boucicault are now appearing at His Majesty's Theatre, Johannesburg.

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SNAPSHOTS AT THE SHOW.

By JENKYN.

YOU know it is an awful thing to suffer from an *embarras de richesses*—except the sort of *richesses* one never gets embarrassed with. With the idea of turning in about a couple of columns on the subject of the Jo'burg Show, I sallied thitherward only to find that I could easily have roped in the requisite "copy" without ever entering the Show-ground gates. The hawkers outside, the fruit vendors, the sarsaparilla sellers, the hokey-pokey merchants, the three buxom Pierrettes, the gentleman with the ancient coach selling copies of "Johannesburg Past and Present" for a bob a time, the *bijwoners* with their living-waggons, the

Fleets of Motor-cars

parked in an endless vista, the busy mobile *char-à-bancs* that were shamelessly taking customers from under the very noses of the Municipal trams, all were fertile ground for the copy-hunting journalist. But I steeled myself, turned my back on temptation, and entered the precincts. I was not alone. I believe the white population of South Africa is estimated at a million and a half. There were quite two millions of them at the Show-ground on Good Friday morning. The crowd surged all round the most attractive spots, with the inevitable result that I could write quite a book about what I didn't see.

* * *

The first section I inspected was the prize bulls, and a fine meaty lot they were. There were Shorthorns and Herefords, Afrikanders and Red Polls, and a good show of the picturesquely-marked Frieslands. I don't know whether bulls have names like dogs do. If so, I imagine these were all called "Baxter." Anyway, they had their Baxterned to the public, and all we saw was massive sterns with flicking tails. One gentleman, with a First-Prize label

Conspicuously Placed on His Forehead

and with rosettes in his ears, was toted placidly around the Show-ground for all the world to see. He was led by the nose, just like a Johannesburg married man, but he didn't seem to mind. One exhibit of three Sussex heifers bred by Dr. Orford was simply splashed with prize-tickets like a militia colonel with medals. They were splendid animals, sleekly groomed, and couldn't possibly have looked better—except, of course, in the form of a grill with a wisp of parsley a-top.

* * *

The pigs were an indifferent lot—indifferent, that is to say, to the public's gaze. They snuggled into their straw and tried their best to hide as much of their vast bulks as was possible. There seemed to be every possible kind of pig except the swine of Gadara—and a thing that struck me as curious was that many of the exhibitors owned names of apparent Jewish origin. I presume that these gentlemen did not

Grow Their Porkers for Home-consumption,

but simply to exploit for profit the greedy appetites of the unclean pork-eating Gentile. Later on, as part of the excellent exhibit of the Estcourt Dairy people, I saw two dead sucking-pigs, each with the usual lemon in its mouth, and I couldn't help speculating on the origin of this curious cult of the lemon in the mouth of dead sucking-pigs. I imagine if you handed a lemon to a real live sucking-pig, he would retort by being very rude about it.

* * *

Quite a lot of the exhibits were marked "Highly Commended," which reminded me of the story of the Irish Dog Show, when Mike O'Rafferty's bull-pup was by mistake placed amongst the ladies of the species and was "Highly Delighted."

* * *

I wandered round and round the central portion of the Show, where the various exhibits of farm and dairy produce and other things were located. There were only a few demonstrators, some of whom—especially a man with an Irish accent—seemed to be

Rather "Peeved" About Something

or another. It was very difficult to get near any stall where there was something doing, owing to the persistent presence of the before-mentioned surging multitude. Thus I wasn't able to see the interesting exhibition of the processes of manufacturing cheese. I was told that it was quite complete, even to the smell.

* * *

I eventually found my way into the poultry-house—the noisiest department of the whole Show. There were more classes of poultry than of anything else, and as in each class there were two or three prizes besides "highly commendeds," and as each prize-winner

Told the World About It

in clarion tones, the result was deafening. All the aristocracy of the fowl world were there. The Orpington set—the Whyte-Orpingtons, the Browne-Orpingtons, and the Buff-Orpingtons—the Plymouth-Rocques, the Browne-Leghorns, and the Leghorne-Brownes, the Redde family from Rhode Island—all the swells of the Farmyard—not forgetting the Bantam-Cocques—were present in full force.

* * *

I was awfully sorry for one gentleman—a magnificent cock with spurs on him like a cavalry officer and decorated with brilliant red hackles, just like one of those dear old "dug-outs" in the War Office. He was to the unpractised eye about the finest bird in the whole Show, but there must have been

Something Wrong With His Hocks,

or his fetlocks, or his pasterns, or something of that sort, for he was undecorated. However, he didn't care—or affected not to care. He wore a haughty expression, as who should say: "Poor devils—poor ignoramuses, how can *they* adjudge outstanding merit?" I was able to assure him that if, later on, I had the opportunity to pass judgment on him—if he ever came before me, fringed with sausages and stuffed as mother knows how to do it—I would unhesitatingly award him the first prize.

* * *

I was passing by a tooth-paste stand where two beauteous damsels were giving away samples. I was too shy—you will have noticed that—to ask for one, and the cruel fair ones didn't give me any, and I won't give their tooth-paste a free advertisement, so there! There were lots of free samples, but not of anything really useful, such as motor-cars, or beer, or things like that.

* * *

There was a very fine show of farming implements, labour-saving machinery and so forth. A firm bearing the appropriate name of Mangold—

Head Offices, Wurzel-Flummery,

I presume—were conspicuous in this department. I didn't see any of the events. When I got to the gladiatorial arena there was a big crowd round it, but apparently nothing doing, so I wandered along to attend an event in which most of us take a permanent and perennial interest—the event called "Lunch."

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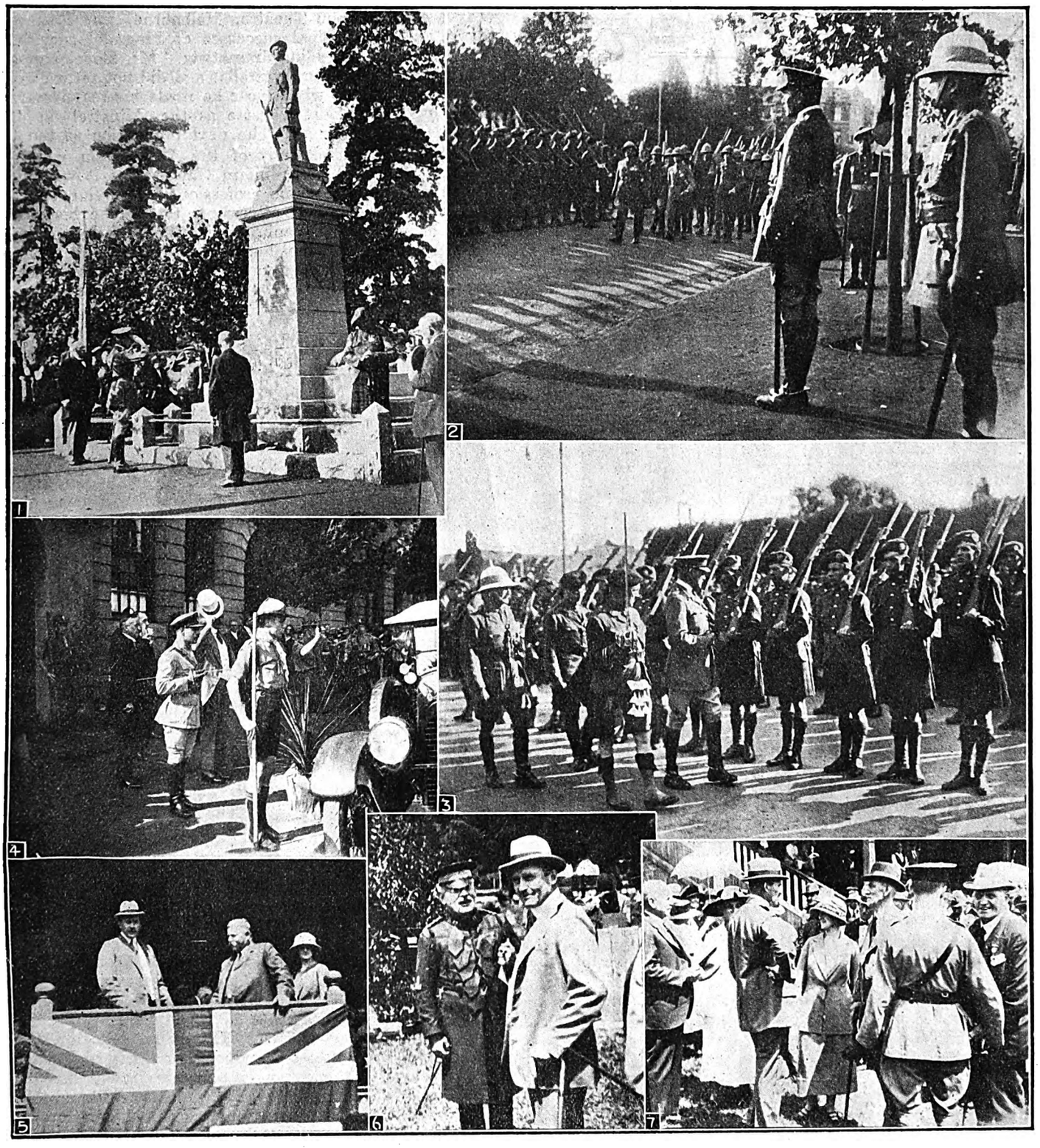
PRINCE ARTHUR'S VISIT TO JOHANNESBURG.



THE GOVERNOR-GENERAL AND PRINCESS ARTHUR OF CONNAUGHT COME FROM CAPE TOWN FOR THE RAND SHOW-WEEK.

1. H.R.H. Prince Arthur of Connaught saluting after unveiling the Transvaal Scottish War Memorial in King George Street on Easter Sunday afternoon. Next to the Prince, on the left of the photograph, is Col. Sir William Dalrymple. **2.** Prince Arthur at the saluting-point for the march-past in King George Street before the unveiling ceremony. **3.** The Prince inspecting the Guard of Honour of the Transvaal Scottish. **4.** Prince Arthur taking the salute during the playing of the National Anthem on his arrival at the Johannesburg Y.M.C.A. to open the new Junior Department. **5.** Prince and Princess Arthur of Connaught, with the Administrator of the Transvaal, the Hon. A. G. Robertson, at the opening of the Rand Show. **6.** H.R.H. at the Show chatting with Bandmaster H. P. Smith, of the newly-formed Imperial Light Horse Military Band. **7.** The Prince and Princess at the Show. Others in the group (from left to right) include Mr. J. Munro, Mr. John Roy (Acting President of the Agricultural Society), and Major Forsyth Allan (Mayor of Johannesburg).

Photos for "S.A. Pictorial" by W. Ingham.

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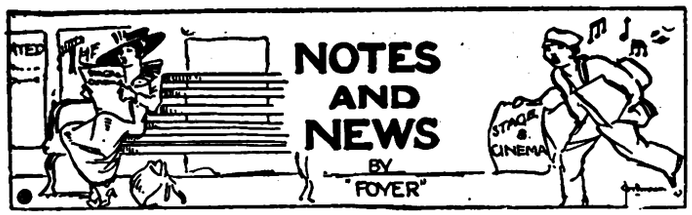

For the King's Pension Fund.

The King and Queen attended a special performance at His Majesty's Theatre, London, on Monday afternoon, February 26, in aid of King George's Pension Fund for Actors and Actresses. At this matinée Miss Irene Vanbrugh and Mr. Dion Boucicault made their last appearance in London before sailing for South Africa. The King and Queen were received by Sir Squire Bancroft and Messrs. Grossmith and Malone. The programme opened with "The Ballad-Monger," with Godfrey Tearle in the name-part, C. V. France as Louis XI., and Herbert Waring, Fred Kerr and Miss Winifred Emery in the other principal parts. This was followed by Sir James Barrie's playlet, "Half-an-Hour," with Miss Irene Vanbrugh in her original part, assisted by Dion Boucicault (who also produced it), Miss Hilda Trevelyan, C. M. Hallard, Miss Lilian Braithwaite, Owen Nares, Norman McKinnel, and Sir Gerald du Maurier (an historic cast). The rest of the programme was occupied by "The Offenbach Follies." This was made up of numbers and extracts from "The Tales of Hoffman," "La Belle Hélène," "La Vie Parisienne," "La Fille du Tambour Major," "La Jolie Parfumeuse," "Barbe Bleue," "Princesse de Trebizonde," "Madame Favart," Orphée aux Enfers" and "La Grande Duchesse." Among those who took part were: Courtice Pounds, Frederick Ranalow and Pitt Chatham (the two Macheaths, one from "The Beggar's Opera" and the other from "Polly"), Peter Gawthorne, Billy Leonard, George Bishop, Huntley Wright, W. H. Berry, Leslie Henson, George Grossmith, Miss Clara Butterworth, Miss Heather Thatcher, Miss Mary Leigh, Miss Yvonne Arnaud, Miss Nancie Lovat, Miss Ivy Tresmand, Miss Margaret Bannerman, Miss Phyllis Titmuss, Miss Amy Augarde, and Miss José Collins.

A GREAT ACTRESS DEAD: THE LATE SARAH BERNHARDT,

In "La Gloire," the last production in which she appeared before her collapse during the rehearsals of a new play.

Mr. Dion Boucicault.

Mr. Dion G. Boucicault, whose photograph as Mr. Pim in "Mr. Pim Passes By" is published on the front-page of this issue, is recognised to be one of the greatest theatrical producers of the present day. He is the second of the name to become famous in theatrical affairs. The elder Dion Boucicault, his father, besides being a well-known actor-manager, was the author of "The Colleen Bawn," "Arrah-na-Pogue," and other celebrated plays, many of which were written for his wife, Agnes Robertson. Mr. Boucicault was born in New York. He is the elder brother of Nina Boucicault, who was the original Peter Pan in 1904. Another brother, Aubrey Boucicault, who came between Dion and Nina and who was also on the stage, died in 1913. Mr. Dion Boucicault made his first appearance on the stage at Booth's Theatre, New York, as the Dauphin in "Louis VI." He made his first appearance on the London stage at the Gaiety Theatre as Andy in "Andy Blake." After a tour with Charles Hawtrey and another visit to America, during which he appeared in "The Omadhaun" and other plays by his father, he sailed for Australia with his father in 1885, and at the end of their tour decided to remain there. He entered into partnership with the late Robert Brough, and they took the Bijou Theatre, Melbourne, where they produced all the principal successes of Pinero, Henry Arthur Jones, and other leading dramatists. Mr. Boucicault spent nearly twelve years in Australia, and did not return to England until 1897, in which year he made his reappearance in London at the Court Theatre as the Minstrel in "The Children of the King." The next production at the Court was Pinero's "Trelawney of the Wells," in which Mr. Boucicault played Sir William Gower, and it was in that play that he first became professionally associated with the gracious lady who was afterwards to become his wife (he married Miss Irene Vanbrugh in 1901)—although he had doubtless previously met her during her Australian tour with John L. Toole. Since then Mr. Boucicault has "created" and played many famous parts. In the Command "all-star" performance of "Money" at Drury Lane on May 17, 1911, he played Crimson, and in 1913 he was responsible for the stage production of the "all-star" revival of his father's comedy, "London Assurance," given at the St. James's on June 27 of that year in aid of King George's Actors' Pension Fund. From 1901 to 1915 Mr. Boucicault was engaged as producer of plays for the late Charles Frohman, who went down in the *Lusitania* on May 7, 1915, with 1,500 other non-combatants. Mr. Boucicault is the author of the plays "My Little Girl" and "Devotion," both adapted.

Story of Two Famous Operas.

"The Beggar's Opera," by John Gay, who died in 1732, is still drawing large audiences in the Lyric Theatre, Hammersmith, where it has been running for more than 2½ years. The third anniversary of the revival will be reached in June. Its sequel, "Polly," is also enjoying the biggest success of its career at the Kingsway Theatre. In "Polly Peachum, the Story of 'Polly' and 'The Beggar's Opera'" (Stanley Paul, 2s. 6d.), Mr. Charles E. Pearce has written a very complete and entertaining history of Gay's masterpiece. While "The Beggar's Opera" was still the talk of the town in 1728, Gay quickly prepared its sequel. Sir Robert Walpole, the Prime Minister, "rather than suffer himself to be produced for thirty nights together on the stage in the person of a highwayman," used his influence with the Duke of Grafton, the Lord Chamberlain, so effectively that the production was forbidden "on account that it reflected on the Government." In fact "Polly" became the political topic of the hour, and the famous "Kitty," Duchess of Queensberry, a great partisan of Gay's, was "forbid the Court only for being solicitous in getting a subscription for Mr. Gay's sequel to 'The Beggar's Opera'"—and she wrote George II. a stinging letter about it. Not until 1777 did "Polly" find its way to the stage—at the Haymarket Theatre. As the "creator" of the original "Polly" in "The Beggar's Opera," Miss Fenton achieved a tremendous success, and became the "reigning toast of the town." Her salary was doubled—from fifteen to thirty shillings, with, of course, a "benefit." Even those enhanced emoluments could not detain her. She, in fact, left the stage after the first run of "The Beggar's Opera" to become ultimately the wife of the third Duke of Bolton.

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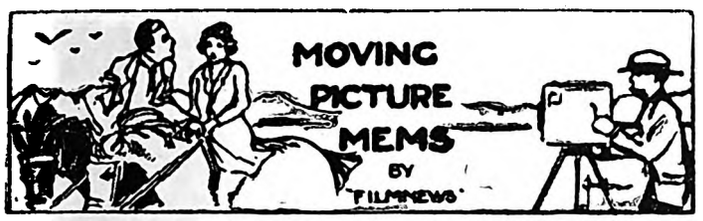

This Week's Colour-Plate: Mae Murray.

Mae Murray was born in Portsmouth, Virginia, and as a small girl it was her ambition to be a dancer. It was her custom to arrange amateur performances, when all her little friends who participated would impersonate grown-ups. In all these childhood productions there always was provision made for a dance number, which Mae Murray would render, and her work would invariably excite the admiration of her playmates. At the first opportunity Mae Murray went to New York, where she embarked upon her theatrical career, playing small parts the first season. The year after her arrival she was picked to play the Nell Brinkley Girl in the famous Ziegfeld Follies. This was the featured *rôle*, and Miss Murray scored an instantaneous hit. In this show—the Follies of 1915—there was a little skit made up of a combination of a motion-picture and a stage appearance. The motion-picture as it was flashed upon the screen showed Miss Murray running down the aisle of the theatre, through the audience, to the stage. As she reached the stage the screen was raised, showing her in person in exactly the same position she had just left upon the screen. That was really her first motion-picture. It so happened that in the audience the first night that this unique feature was presented were many men interested in the production of motion-pictures. Though they had seen but a few hundred feet of film, wherein Miss Murray depicted the girl running down the aisle of the theatre, they were quick to see that she had screened perfectly and that she had wonderful possibilities. Her mail the morning after the initial showing of the film brought her numerous offers of a screen career. She made her screen *début* under the direction of Famous Players, and her first picture was "Sweet Kitty Bellairs." Among her notable successes are: "The Delicious Little Devil," "A.B.C. of Love," "On With the Dance," "The Right to Love," "Idols of Clay" and "The Gilded Lily." "The Gilded Lily" is due to be shown at the Johannesburg Bijou next week.

JOSEPH SCHILDKRAUT,

Who plays the lover, the Chevalier de Vaudrey, in "Orphans of the Storm." He is said to be the handsomest actor on the screen.

You Never Can Tell.

"If Bernard Shaw would turn his attention to the study of motion-picture technique as he has to legitimate stage drama," says Mr. de Mille, "he would be one of the greatest motion-picture writers of the world, because he would find a way to put over his brilliant satire just as cleverly on the screen as he does on the stage, but he would have to learn what to use to supplant words. Anyone who writes for the screen has to learn what to use instead of words. Our great need is for writers. There are millions of them, but you could count the real ones on one hand if you had lost two fingers." To this G.B.S. has replied: "Mr. de Mille is quite right: that is why I refuse to let my plays be filmed. . . If I work for the screen, I will work *ad hoc*. At 66½ it is a little late to learn a new trade, but I might tackle it. . . So continue pegging away, de Mille, and you may knock several new holes into American seventeenth centuryism before the end of 1923."

World's Fastest Reader.

The fastest reader in the world! That distinction belongs to Edward Meagher of the Goldwyn Pictures Corporation, who recently performed the feat of reading through "Ben-Hur," a novel of over 600 pages, and making a ten-page working synopsis of it, all within the space of five hours. Of this, three and one-half hours were spent in the reading; or an average rate was maintained of about three pages of fine print per minute.

Harold Lloyd.

Harold Lloyd, who runs Charlie Chaplin pretty close as a movie comedian, has only been in the film business for eight years. He tried first to imitate Charlie Chaplin by the eccentricity of his dress, but afterwards adopted an ordinary get-up suitable to the part which he was playing, with the addition of his trade mark, his horn glasses. They are not glasses at all, but only frames, which do not hide his changes of expression. Harold Lloyd works very hard at his comedy business and keeps himself in good physical condition in order to be able to work his stunts, some of which are not without danger. He was born in a small town in Nebraska, and migrated as a boy with his parents to San Diego, California, not far from the headquarters of filmland. He started first in the theatres, playing in a local stock company. He is now one of the highest-paid picture comedians, stated to have an income of over £100,000 a year. He is twenty-six, and is engaged to be married to Miss Mildred Davis.

Film Flashes.

Shirley Kellogg, once of the London Hippodrome, is now (says *The Stage*) in Los Angeles, and is likely to be seen presently in a picture.

Douglas Fairbanks' next picture will be Scott's novel "The Talisman."

Arthur Edeson, who was responsible for the photography in "Robin Hood," is reported to be the highest-paid film photographer in the world. He draws £750 a week.

Poets' Corner: Behind the Rain.

What walks behind the curtain of the rain?
Stirs something there that is afraid to speak?
Afraid, or else some dim, forgotten pain
Has hushed the groping word. But through the bleak,
Uncertain silences, distinct and near,
A footstep hovers—nay, it is a hand,
Reaching for something intimate and dear,
Something remembered in a long lost land.

•

What time the wind makes utterance in leaves,
What time cool drops feel earthward, to and fro
Something behind the still rain moves and grieves,
Fretting the dusk with sounds that will not go
The way of words, but falter—pause—and break,
Wounding themselves upon an old heartache.

By Helen Frazee-Bower.

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Eisteddfod Features.

No musical event on the Rand creates quite the same degree of general interest as the annual Eisteddfod competitions organised by the Witwatersrand Cambrian Society. This year, as usual, the two evening meetings in the Johannesburg Town Hall attracted large audiences, and there was much musical effort worthy of serious attention. In former years there was noted a marked divergence in the standards attained in the various sections, but this year I remarked a degree of uniformity in all-round attainment which indicates a general improvement in some sections—particularly in the vocal and higher violin competitions.

The Vocalists.

In the various singing contests some really fine efforts were heard. For instance, the Bass Solo brought forward as finalists Mr. H. Yeoman and Mr. Vernon Tunmer. The preparation of both gentlemen was very evidently of a serious and comprehensive nature, for the final decision was entirely a matter for the adjudicator. The two competitors both conveyed the spirit of Purcel's "Arise, Ye Subterranean Winds" with marked fidelity and conspicuous artistry. This is one of the results of competitive singing, and the competition left the attentive listener with an increased admiration for the vocal and intellectual ability of both competitors. Dvorak's "Songs My Mother Taught Me" was really delightfully sung by the finalists in the Mezzo-Soprano section. Here again the atmosphere of the song was thoroughly grasped by the singers, who both succeeded in compelling an interest in their efforts. The Tenor competition also brought to notice two excellent singers, Mr. C. Gordon Kingham and Mr. Stanley Argall. Here also there was no lack in the mental side, while vocal preparation had had very evident attention. There was more trouble for the judge in the Men's Open Solo. Messrs. W. Matthews and Mr. Vernon Tunmer gave really fine renderings of their respective selections—the "Pagliacci" Prologue and Händel's "Hear Me, Ye Winds and Waves." The difficulty of assessing the respective artistic merits of these two competitors was apparent, and on top of this there was the fact that they sang different songs. Hence not only was there the necessity for judging on the purely vocal side, but also as to the appropriation of selection. As I said elsewhere, these two gentlemen did much in creating a standard of vocal distinction for the first meeting. Mr. Tunmer, who was awarded first place, is a singer who can proportion the intellectual and vocal requirements with fine judgment and effect. What wonderfully stirring effects can be created by marked, pulsating rhythm! Mr. R. Howie and Mr. W. Matthews seemed to realise this fully when they sang Elgar's "Sword Song" in the Baritone competition. Mr. Matthews has gone a long way towards artistic excellence. He has personality and a fine, ringing and controlled voice, which he uses without any apparent effort—the hall-mark of superior ability, whether in a vocal or instrumental direction. He gained the higher marks by a distinctly meritorious effort. A distinctive talent was that displayed by Miss Rose Kowarsky in her singing of Batten's "April Morn," the Soprano test solo. This young lady possesses an engaging stage presence, and her vocal equipment revealed many qualities that should take her far as a concert-singer.

The Instrumental Tests.

In the various instrumental tests the outstanding efforts were those of Miss Cecilia Hilson in the Intermediate Pianoforte section, and Master George Moss in the Senior Violin test. I welcomed Master Moss's violin playing particularly for the reason that it constituted a marked advance on the standard which in previous years was associated with this section. The test piece, Wieniawski's *Polonaise* in A, is really a problem for an experienced *virtuoso*, and the adjudicator had much justification for referring to the courage of the two finalists in this competition. The same remarks may be applied to the efforts heard in the 'cello sections. Here also some good efforts were heard, and the final results should ensure that the 'cello contests will become a permanent feature of future Eisteddfod meetings.

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Mr. Glenton's Male-Voice Choir.

The most memorable feature of the Eisteddfod meetings this year was, in my opinion, the singing of the Johannesburg Male Voice Choir, conducted by Mr. L. R. Glenton. It is usual to base any critical assessment of choral singing primarily on the quality of the voices and upon the general tonal balance and effect. But in this instance the remarkable feature was found rather in the immense amount of detail and in the striking beauty and clarity of the part-singing. The conductor's disciplinary methods would prove a valuable lesson in choral preparation, for the result was unique as an example of vitality allied to subtlety in interpretative detail. The Johannesburg combination earned the adjudicator's compliment implied in the ninety-six per cent. marking.

Tenor-and-Baritone Duet.

Two very fine efforts were heard in the Tenor and Baritone Duet, the winners—Messrs. R. Bothwell and C. Oliver—gaining a fine reception and instant recognition from the audience. The adjudicator had another worrying problem to settle, and his decision left no one dissatisfied.

Cape Town Orchestra.

The first Symphony Concert of the present season of the Cape Town Orchestra took place in the Johannesburg Town Hall last Tuesday night before a good and appreciative audience. The programme included Glazounov's Sixth Symphony, the Strauss symphonic poem, "Death and Transfiguration," and Liszt's E-flat Piano Concerto, with Mr. Sydney Rosenbloom as soloist. The orchestral performances were remarkably impressive, and Mr. Rosenbloom's playing of the Concerto was a positively memorable one.

Violence symbols weakness—strength shows itself in patience and poise.

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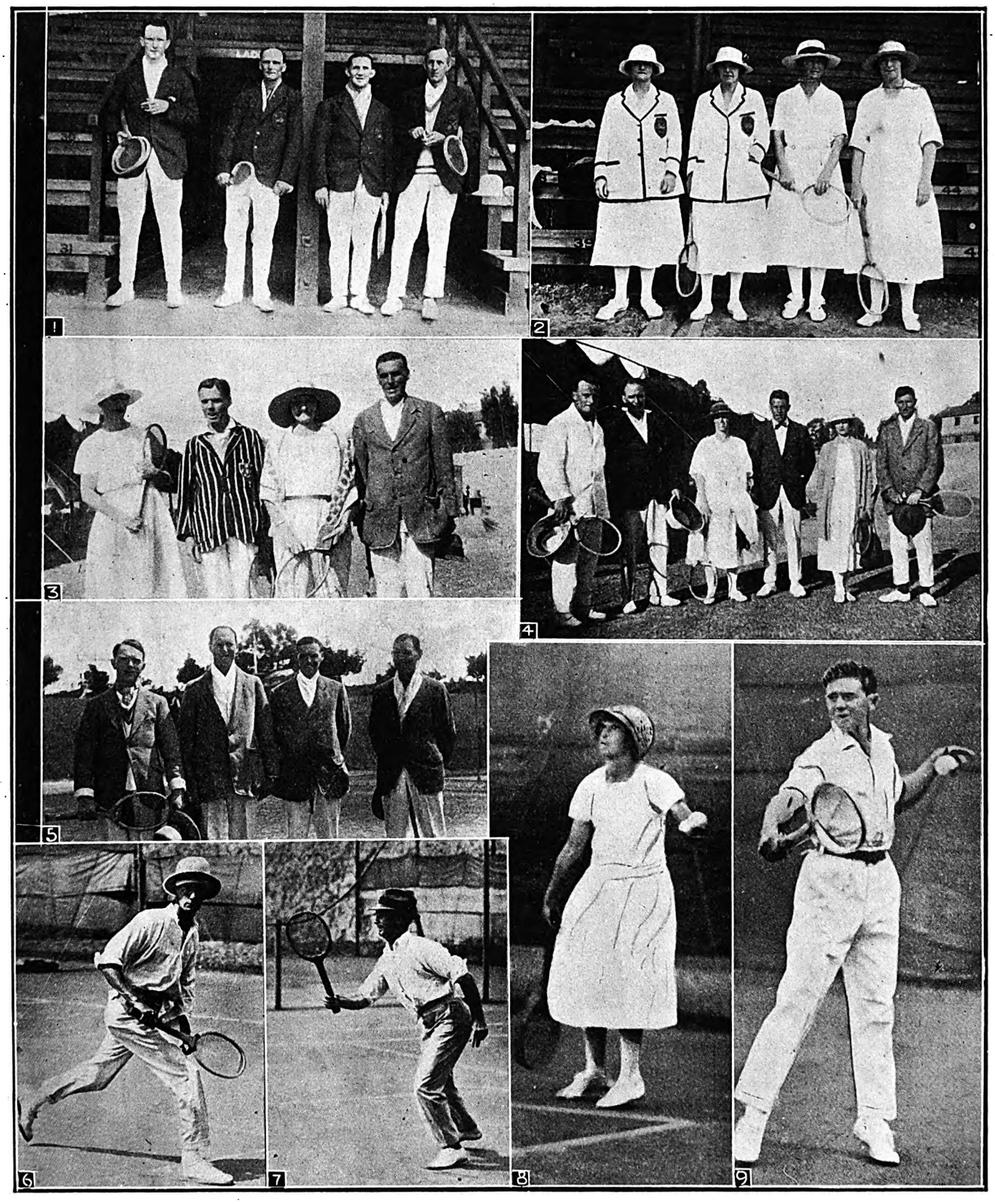
SOUTH AFRICAN TENNIS CHAMPIONSHIPS.



PROMINENT PLAYERS AT ELLIS PARK, JOHANNESBURG—THE NEW "WIMBLEDON" OF SOUTH AFRICA.

1. The Natal cracks: Golborne, Eaglestone, Hatton and Upton. **2.** Miss K. Johnston and Miss Parker (Natal), and Mrs. du Plessis and Mrs. Beck (O.F.S.). **3.** The Northern Transvaal Mixed Doubles team: Mrs. McArthur, Connor, Mrs. Wood and Holthouse. **4.** A strong side from the Eastern Province: Richardson, Dodd, Miss Richards, Campbell, Miss Richards and Smith. **5.** Northern Transvaal: Norgarb, Taylor-Taswell, Holthouse and Van Ryn. **6.** Golborne (Natal), who uses a patent headgear of his own invention. **7.** Hatton (Natal). **8.** Mrs. Pitt (E.R.P.M.). **9.** C. Blackbeard (the E.R.P.M. and Transvaal crack).

Photos for "S.A. Pictorial."

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

A Second Visit to "Mr. Pim Passes By": Miss Irene Vanbrugh's Art.

HAVING followed my own advice and, on my second visit to see Mr. Pim pass by, occupied my attention almost exclusively with Miss Irene Vanbrugh, I am now in a fit condition to make obeisance and say that I am her slave for life (if she has room for another subject among the legions she already possesses). I am afraid the rest of my programme, as set forth last week, will have to go by the board, for I shall now be unable to concentrate on anyone or anything else while Miss Vanbrugh is on the stage.

Technical perfection is rare, and a joy to critics and connoisseurs of acting; but, when it does occur, it seems more often than not to have been developed at the expense of spontaneity and the human quality; so that, while the critics applaud themselves into ecstatic hoarseness, the ordinary, humble playgoer—who is the backbone of the theatre—is not really caught up and captivated as he should be; in fact, he is often rather bored. In Miss Vanbrugh's acting all the technical brilliance is there, but it is not a hard and glittering light; it is softened and suffused with the same universal appeal, the same lovable humanity, that placed Ellen Terry head-and-shoulders above her contemporaries and endeared her to millions of English men and women, who hold her memory fragrant after many years. Irene Vanbrugh is Ellen Terry's inevitable successor. She is adorable.

"Mr. Pim Passes By" is beautifully acted by everybody in the cast, with perfection from Miss Vanbrugh, Mr. Boucicault, Mr. Martin Walker and Miss Janet Eccles.

Carlyon.

EMPIRE PALACE.

"Round in 50" Plays to Record Audiences During Easter Week.

"ROUND IN 50," now nearing the end of its third week at the Johannesburg Empire, is still being enthusiastically greeted by large audiences at every performance. During Show- and Easter-week it was almost impossible to secure a seat in the theatre either at matinées or in the evening, and the revue played to record business. On Thursday night last week the performance was witnessed by H.R.H. Princess Arthur of Connaught, who was accompanied by several members of the Government House party.

Phil Fogg's trip round the world makes a thrilling and entertaining story, played in seventeen scenes laid in England, France, Italy, China and the United States of America. Fogg returns to the Gridiron Club on the stroke of midnight on the fiftieth day, having experienced the most wonderful adventures and hair-breadth escapes. There is not a dull moment from first to last, and there are brilliant scenes, magnificent dresses, haunting songs, graceful dancing, and charming lighting effects, and there is yet an atmosphere of restraint and simplicity which is most impressive. In contrast to the beautiful Chinese *Ballet* scene, set entirely in black and white, there is the Orange Grove scene in California—a blend of colours, culminating in nightfall, with every orange a glowing light. While the interest is maintained in the story, Mr. Harry Brunning as Harold Passepartout, Miss Billie Desmond as Penelope, Mr. Hugh Ormond as Phil Fogg, Miss Billie Bell as Jill Carey, Mr. Strutt-Irwin and Mr. Percy Cahill as the two detectives, Mr. Alexander Haviland in a number of parts, and the other members of the company, keep the audience in hearty laughter. It is a production (by Captain F. Maxwell-Stewart) which appeals to the finer senses—a blend of the best features of musical-comedy and revue.

STANDARD THEATRE.

Revival of "The Glad Eye."

AT the Standard Theatre "Are You a Mason?" was succeeded on Easter Monday by "The Glad Eye." This rather spicy French farce by José G. Levy (from the French of Armont and Nancey) was first staged in London at the Globe Theatre in 1911 and in Johannesburg at the Standard in 1914. It will be recalled that it concerns the escapades of two gallivanting husbands, Maurice Polignac and Gaston Bocard, who put forward their alleged enthusiasm for "ballooning" as an excuse to their wives for their frequent trips to Paris. During one of these trips Maurice "discovers" the fascinating Kiki—and then the complications begin.

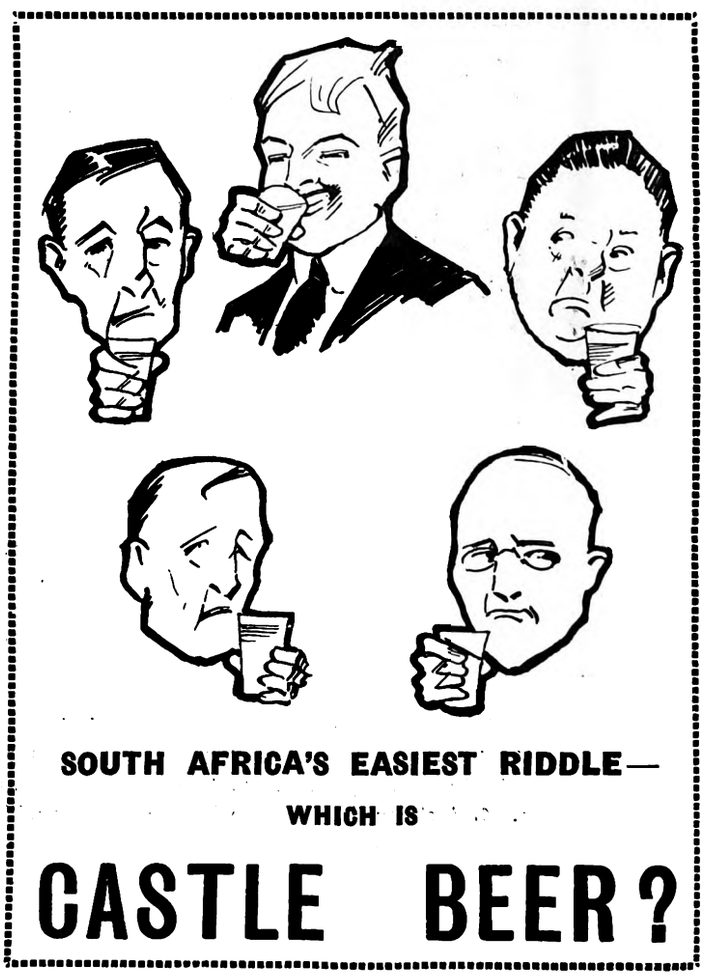
In the present revival at the Standard Kiki (originally played here by Miss Dorothy Rundell) is captivatingly acted by Miss Vivienne Carter, and other members of the cast (who are all good in their respective parts) are Mr. James Grant as Maurice, Mr. Hugo Graham as Gaston, Mr. Eugene Hatton as Mons. Galipaux, Mr. Lago Clifford (who is also the producer) as Ferdinand Floquet, Miss Gwennie Slater as Suzanne Polignac, and Miss Marjorie Clifton as Lucienne Bocard.

PALLADIUM THEATRE.

Prince and Princess Arthur of Connaught Attend Command Performance.

PRINCE and Princess Arthur of Connaught were present at the Palladium Theatre last Saturday evening to witness an entertainment submitted under the management of the Cape Peninsula Publicity Association in

(*Continued on Page 12.*)



HIS MAJESTY'S: IRENE VANBRUGH.

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LEICESTER SQUARE, March 8.

The Cry is "Houses!"

The three-fold defeat of the Government candidates (and the threatening loss of yet another seat just become vacant) at by-elections this week has been hailed with delight by the man in the street, who sees therein a certainty for the delay of decontrol in rents, oblivious of all claims for fair-play from those whose funds are sunk in house property. From an impartial point of view one can but admit that the Government has only itself to blame for these set-backs (made all the more embarrassing as they entail the resignation of two members of the Cabinet), which are mainly due to its evasion of direct and concise replies to questions anent guarantees for continuation of control until there is sufficient housing to go round. Altogether the rumpus has taken a lot of attention off the Ruhr problem, which is still holding up a settlement of such great import to the business world. The French, more chauvinistic than ever, continue to occupy more towns amain—and the Germans to turn on their copious outpourings of protests, threats, warnings and prophecies. The level-headed watch—and pray for common-sense to step in soon.

From Queer Street to Kew.

Now that the astounding wave of murders and *crimes-passionels* has died down there is the spice, the indiscretion and the scandal of the Divorce Court to keep the tattlers' tongues turning. The Russell case, with Baby " featured " (as they say in Filmland), takes premier place for the moment, and hot and acrimonious wax the arguments as to the infant's resemblance to its putative parents. The petition filed by Mr. W. H. Gough (son of General H. S. Gough) against his wife (daughter of Mr. George Cawston, the South African financier) has been the cause of much comment in various coteries here, which is not surprising when, of the three co-respondents cited, two are such well-known figures as Augustus John and Baron Maurice de Rothschild. Every mention of Mr. John's name in print results in pilgrimages of large batches of busy-bodies to the Café Royal, all anxious for a glimpse of, or the murmur of a phrase from the lips of, the uncrowned King of Chelsea. What a shaking, brushing and cleaning of djibbahs, sandals, shawls and shrouds there will be if he is called to give evidence, for no self-respecting Café-Royalist could miss such an event. It is a joy to get away from such stickiness and while away an hour or two in the open when, as has happened once or twice recently, we get a half-day of sunshine. Saturday and Sunday were deliciously mild and sunny. At Kew, the spring-tide floods making a riverside walk impossible, I had a look round the Gardens, which are three or four weeks ahead of normal this year. Crocus and daffodil bloom side by side, and almond-trees and rhododendrons make as brave and lovely a show as was ever seen, even in mid-April in other years. And to-day we have had a hail-storm of such severity that the flowers will surely all be put out of action!

"The Loves of Pharaoh."

" The Loves of Pharaoh," the second big German film to be shown here, has caught the public right at the height of the Tutankh-Amen boom. I saw it last week at the Scala and was much impressed by the magnificent photography and the stupendous settings and crowds. An astonishing amount of money and labour must have been spent upon it to obtain such results. The splendour of the settings, costumes and effects has, in fact, somewhat lessened the appeal of the story. That, however, does not detract one iota from the interest of such a rare spectacle. Dagny Servaes, the beautiful leading lady, is far ahead of most of the American movie-stars in every way. Gaument's, by the way, have taken some extremely interesting pictures of the scenes at the official-opening of King-Tutankh-Amen's tomb. Copies are now on their way to South Africa—also of the film of the same subject issued by *The Topical Budget*. Both are well worth making a special effort to see.

"The Blue Lagoon" Acclaimed.

Last Tuesday I attended a private view of " The Blue Lagoon " at the New Gallery Kinema. In spite of previous brilliant films seen here from South Africa, nobody in the very crowded audience had anticipated anything approaching such a feast of beautiful scenes, charming acting and delicately-handled story as was there unfolded on the screen. Mr. H. de Vere Stacpoole himself was present and told me that the film had enthralled him beyond words, and that he considered the acting and the production flawless in spite of the great difficulties involved in the transference of such gossamer-like material to the definite hard-and-fast medium on the cinema. The African Film Productions, Ltd., may well be proud of their work. The whole of the British Press, from *The Times* and *The Daily Telegraph* down to " The Mudlark Mercury," has been unanimous in its panegyrics; in fact, I hardly think that a Griffith or Rex Ingram picture has received so warm a welcome from press and trade as has " The Blue Lagoon." Unfortunately, the congested state of cinema-theatre programmes here necessitates the bottling-up of this film until October—so once more you have the advantage of seeing a big super-film many months before the public over here.

When Irene Vanbrugh Left.

There was a very animated gathering at Waterloo last Friday to say *au revoir* to Irene Vanbrugh and Dion Boucicault before their departure for Cape Town. Sir Arthur Pinero and practically all our leading stage luminaries were there, including Marie Löhr, Phyllis Monkman, Violet Vanbrugh, Gwendolen Brogden, Edmund Gwenn and Sir Gerald and Lady du Maurier, to do homage to the most accomplished and lovable actress we have, since Ellen Terry no longer elects to grace the boards.

Stravinsky Worshippers.

The last Philharmonic Concert was notable for the inclusion of Stravinsky's " *Sacre du Printemps* " conducted by Eugene Goossens—the first occasion on which the venerable society has admitted such an example of the wild, unrestrained and barbaric-sounding modern composition. Mr. Goossens let the orchestra give full vent to the gyrating, writhing rhythms and the hoarse, clamorous and penetratingly acid discords of this marvellous " symphony," which I admire more whenever afforded an opportunity of hearing it. McEwen's new-to-London symphony, " Solway," and Dukas' symphonic poem "*La Peri* " (so like to Debussy's most attractive creations) were thrown almost into oblivion when followed by such cleverly-presented Stravinsky. Two young and frightfully enthusiastic Stravinsky-ites—she in knitted one-piece dress, with bare legs, sandals and Struwelpeter hair, he with a sort of mid-Victorian stock collar and tie and Byronic tresses—created a diversion by becoming " possessed of seven devils " directly the " *Sacre* " started. Their swaying arms, bodies and heads and weird gesticulations when listening to the noisiest portions became positively alarming. Fortunately their energy cooled directly the final bars were played, and they shouted themselves hoarse until reminded of the time by the lights being turned out! A few days afterwards, also at the Queen's Hall, there was another variant of hero-worship. Mme. Suggia played the Elgar 'cello concerto (to my mind more boring than a twenty-year-old reprinted sermon) and was rewarded by rapturous recalls. It was evident that the greater portion of the crowd came solely to hear her—and yet more evident that they understood very little, if anything at all, of music! There you see what a strong, romantic and glamorous personality can do—irrespective of what medium it chooses for its expression.

PAUL PRY.

HIS MAJESTY'S: " MR. PIM PASSES BY."

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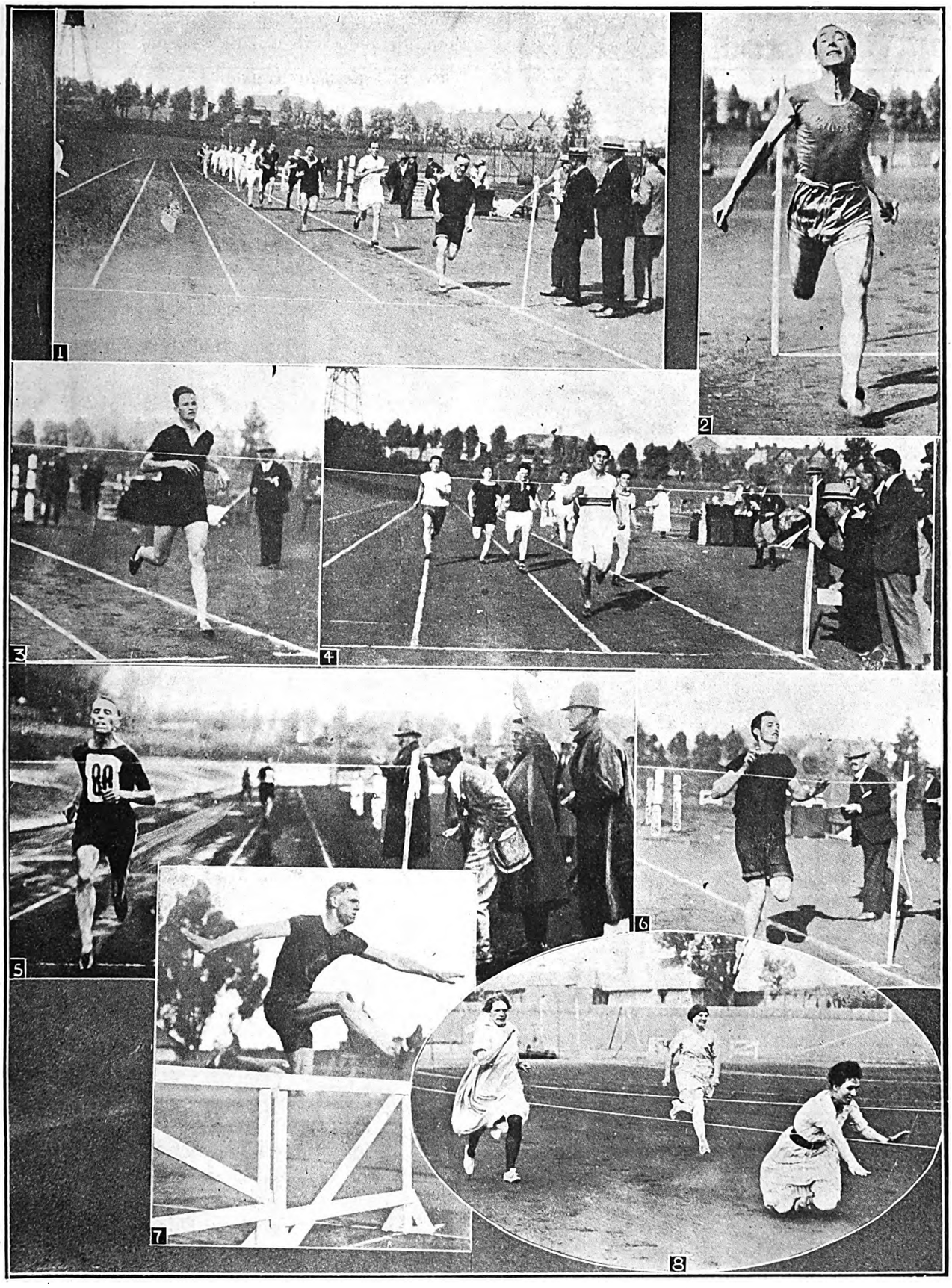
SOUTH AFRICAN ATHLETIC CHAMPIONSHIPS.



SOME BRILLIANT PERFORMANCES AT THE JOHANNESBURG WANDERERS.'

1. The first lap in the 880 Yards Handicap, with the winner (W. Kruger) running third. **2.** G. G. Dustan winning the 100 Yards Championship in 9 4/5 secs. **3.** W. Kruger winning the 880 Yards Handicap. **4.** H. Lucas winning the 220 Yards Handicap in 21 secs. **5.** Len Richardson winning the 4 Miles Championship in the rain in 21 min. 30 4/5 secs. **6.** F. Fernandez winning the 2 Miles Handicap. **7.** S. J. M. Atkinson (Natal) winning the 440 Yards Hurdles in 60 1/5 secs. **8.** A spill in the Ladies' Race.

Photos for "S.A. Pictorial."

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JOHANNESBURG, Tuesday afternoon.

THE market was closed from Thursday afternoon both here and in London, and on the re-opening this morning prices were on somewhat conservative lines, pending the receipt of cable advices as to the opening on the other side. The chief excitement was the news of the marriage, after many years of close friendship, of the ever-popular "Jimmy" Neilson to Miss Maude Ferguson, sister of Mrs. Barry and of the Inspector of Mines at Krugersdorp. There was much "celebrating" at the Rand Club. Mr. and Mrs. Neilson are sailing for England on Friday.

If there was any feature this morning, it was in Consolidated Diamonds at 24s. 6d. (and 25s. in London), a rise of a florin on the week, while Anglo-Americans are sympathetically steady at 26s. Government Areas are firm at 105s. 6d.—107s. 6d., while the middle price of Modders is within a shilling of "even money" (£4).

Two issues of debentures were announced just before the holiday. New State Areas is offering half-a-million and West Springs £350,000, the interest in each instance being 6 per cent. New State's debentures are convertible into shares on a sort of "sliding scale": Up to the end of this year at 45 shares per £100 debenture, up to December, 1924, at 42 shares, and at June 30 or December 31, 1925, at 40 shares. Mr. Joel at a Premier meeting some years ago referred to diamonds as representing the case of "the higher the fewer"; in the case of New State shares it is the longer the fewer! These broken amounts on conversion will prove rather awkward, though brokers should be getting used to odd lots in New States, as so many were created by the bonus allotment to Van Ryn Deep shareholders, on the basis of one for eight, three years ago. "And very nice, too!" as people doubled their money, in spite of some rather academic grumblings at the time.

West Springs will give an option-certificate on half the number of debentures subscribed for and issued, to take up shares at par at the end of each quarter until December 31, 1924. There is, of course, a chance of a modest market developing in these option-certificates. In the event of their being exercised, a further £175,000 would become available. The first £350,000 should enable a plant capable of crushing half-a-million tons a year to be erected, while the further amount would greatly facilitate the financing of the increase to 720,000 tons.

Both issues are guaranteed, the New State Areas by the Johannesburg Consolidated Investment Co. for a commission of 3 per cent., and that of West Springs by the Anglo-American Corporation for 5 per cent.

:: CAPE TOWN ORCHESTRA. ::

JOHANNESBURG SEASON,
March 30 to May 2.

TOWN HALL, FRIDAY, APRIL 6.

Programme includes:

4th Symphony in B Flat .. .. *Beethoven.*
Suite .. .. "Mother Goose" .. .. *M. Ravel.*

Miss Isobel MacLaren will sing:
"La Fiancee du Tinbalur" .. .. *Saint-Saens.*

SATURDAY, APRIL 7—POPULAR PROGRAMME.
Vocalist: Miss Ethel Mann.

SUNDAY, APRIL 8.

Miss Mina Freund will recite "Bergliot." Signor F. Ferramosca, Violinist.

TUESDAY, APRIL 10—THIRD SYMPHONY CONCERT.

Programme includes the:
Cesar Frank Symphony in D and the Pibroch Suite (Violin Solo with Orchestra, Mr. H. Tate Gilder).

IN THE BRIGHT LIGHTS.

(Continued from Page 8.)

connection with the visit to Johannesburg of the Cape Town Orchestra. The programme was a mixture of playing, singing, dancing and acting.

The Cape Town Orchestra (under Mr. Theo. Wendt) played the "William Tell" Overture and "*La Boutique Fantasque*" *ballet*-music, which is also by Rossini, in an arrangement by Resphigi as used by the Russian *Ballet*. Miss Hilda Neale sang several solos, including "Softly awakes my heart" from "Samson and Delilah," Roger Quilter's "June" and Harold Austin's "In the Woods."

Miss Madge Mann's pupils gave a long *Ballet* in thirteen scenes entitled "The History of Dancing," which began in the Prehistoric Ages and ended with "Jazz." The Orchestra played all the music, which was drawn from Elgar, Luigini, Rameau, Gounod ("Faust"), Dvorak, Glück, Bach, Delibes, Paderewski, Grieg and Saint-Saëns, with Isidor Fisher's "She gives it all to me" to finish up with. There were dozens of dancers, some of them very small, some of them grown up, and others of varying sizes in between, and they were all appropriately and carefully dressed in the costumes of the period they represented. The *Ballet* was arranged and produced by Miss Madge Mann, with Mr. W. Seals Wood as stage manager.

Finally the Johannesburg Amateur Operatic and Dramatic Society presented "The Girl and the Parcel; or, By Registered Post," a musical comedietta in one act by Lechmere Worrall and Harold Simpson, with music (very charming and melodious) by Theo. Wendt. The principal characters were played by Miss Janie Daniels, Mr. W. Lowe, Mr. H. R. Sharpe and Miss Kathleen Oldroyd, with sixteen members of the Society as a chorus of Schoolgirls. The production was under the stage direction of Mr. Fred Coyne.

The entertainment was repeated on Monday afternoon and Monday evening, and was witnessed by good audiences on all three occasions.

BACK FROM ENGLAND.

Miss Vivien Talleur, the well-known dancer and teacher of dancing, has returned to Johannesburg from England and the Continent, and is to teach at Miss Maude Harrison's Conservatoire.

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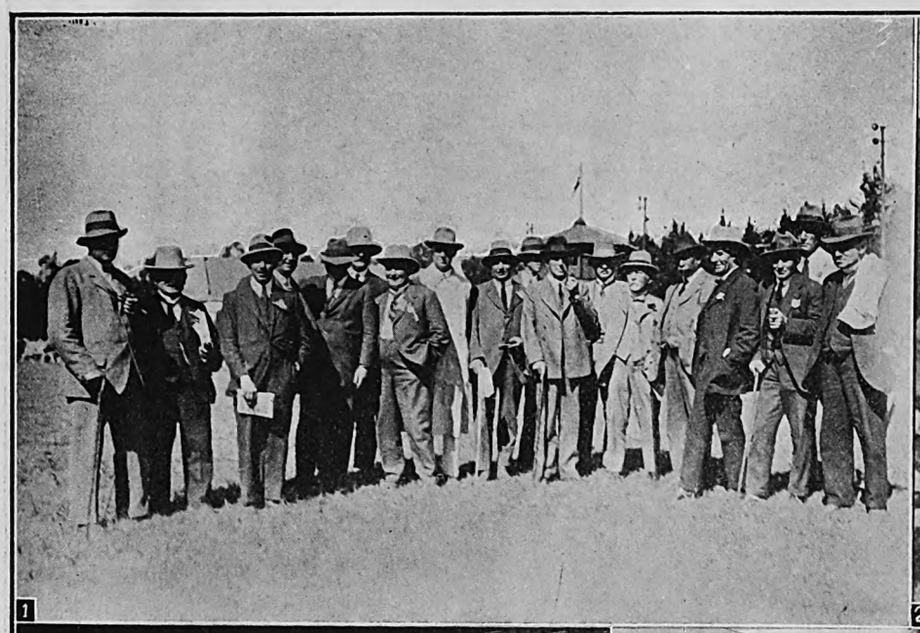
RAND'S RECORD AGRICULTURAL SHOW: S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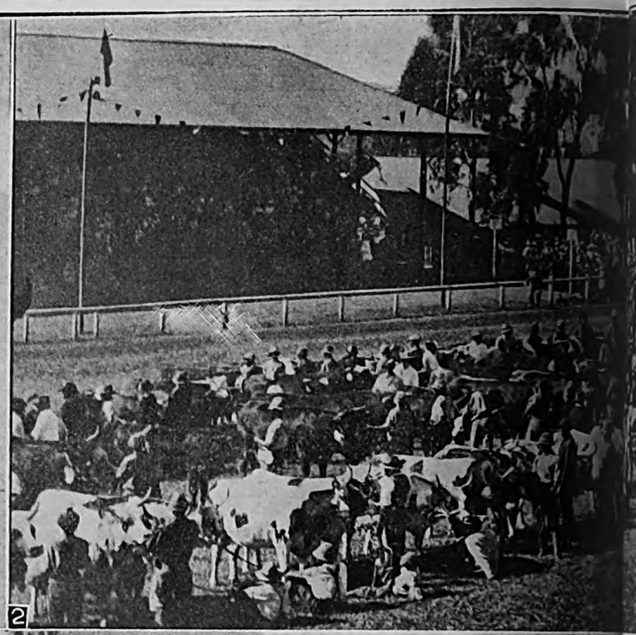
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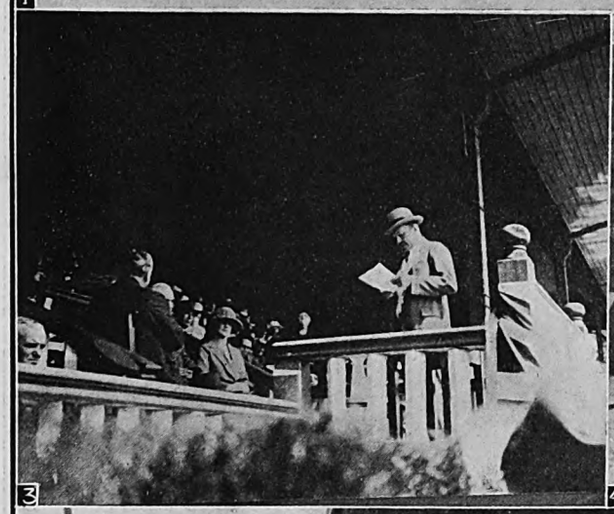
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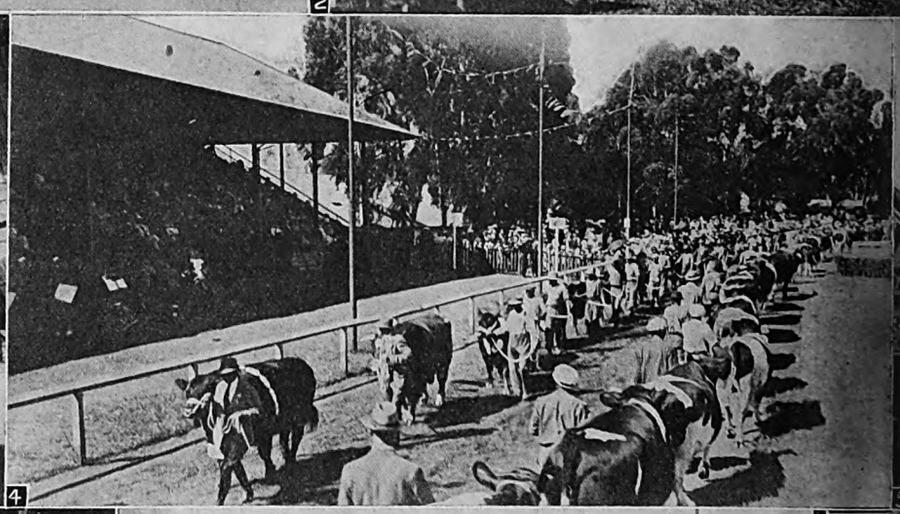
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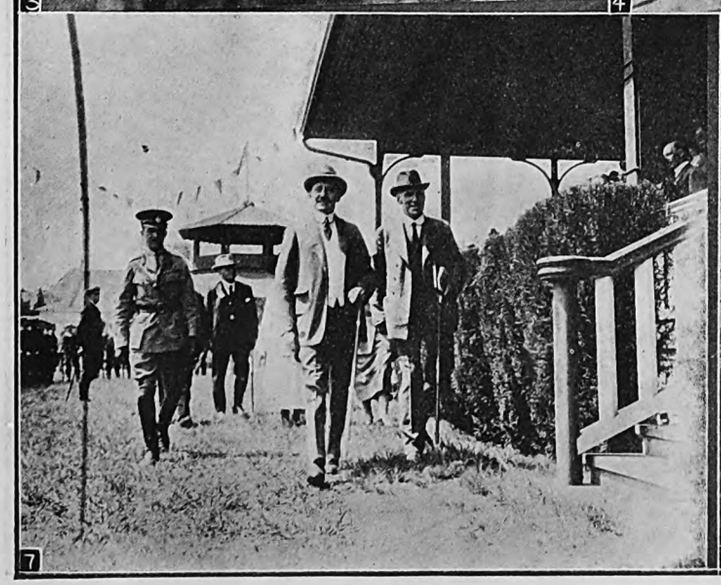
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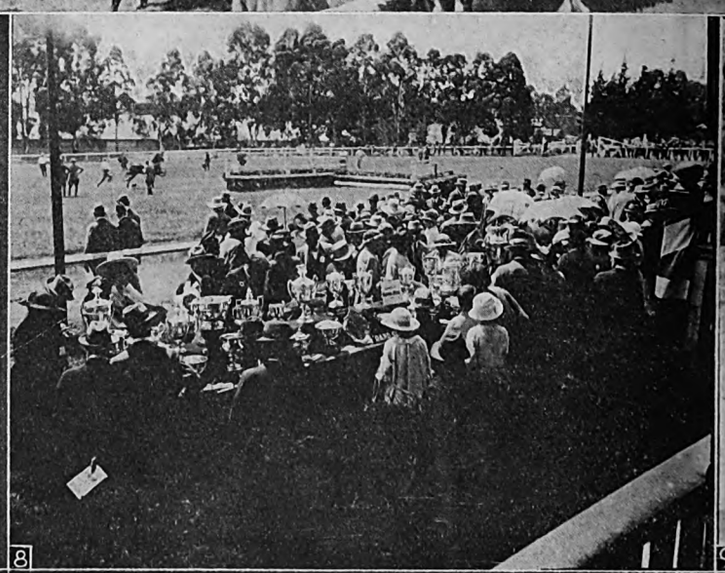
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THE 1923 SHOW OF THE WITWATERSRAND AGRICULTURAL SOCIETY WAS A RECOR

1. An exclusive photograph of the Live-stock Judges in the Judging Ring, grouped specially for THE SOUTH AFRICAN PICTORIAL. The men in this group represent most of the leading authorities on stock-breeding in South Africa. **2.** A general view of the Parade Ring during the parade of the Champion Cattle. **3.** H.R.H. Prince Arthur of Connaught opening the Show. **4.** The Grand Parade of the cattle exhibits. **5.** "Motor Street," where many new and up-to-date makes and models of motor-cars were

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To have her hair waved and dressed to her own style.

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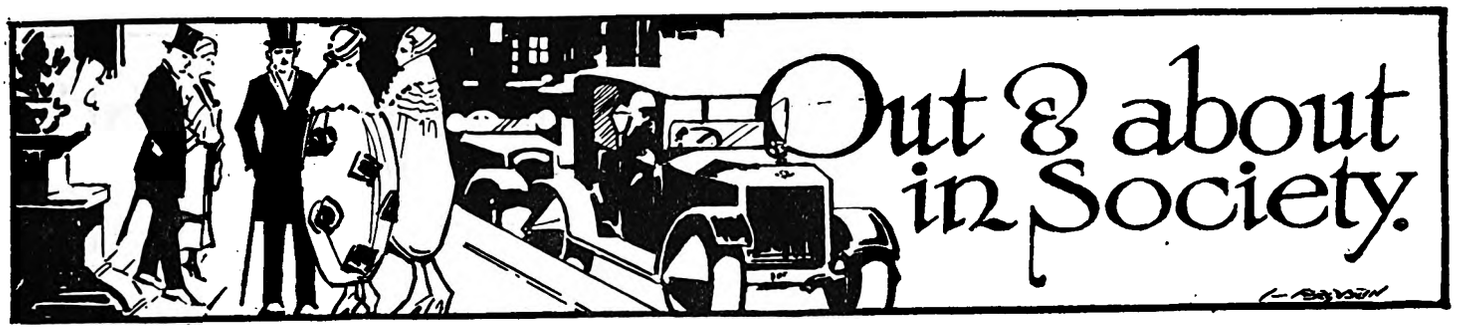
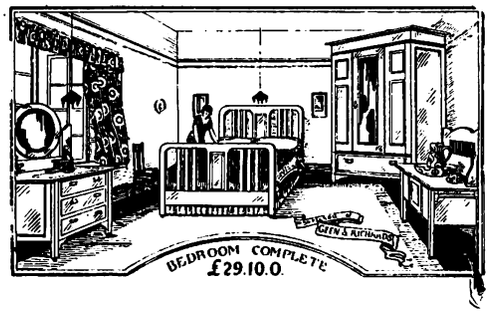


[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* The South African Pictorial, *P.O. Box 1574, Johannesburg.*]

Dresses at the Show.

I think everyone is sorry that the Rand Show is over with the possible exception of Mr. J. G. Torrance, the very energetic Secretary, who scored yet another triumph by the fact that all previous gate records were broken and the crowds of visitors rolled in day after day. It is a very easy thing to criticise anything, but do, *mes amies*, first try your hand at organising, and I think you will then "for ever after hold your peace." I, for one, thought the arrangements as nearly perfect as was humanly possible, and felt like cheering "good old Johannesburg" when I looked round at the opening ceremony, at the large green oval of the ring, the stalls full of pedigree cattle, the exhibits, the flying pennants, and above the blue sky and bright sun. I wonder how many people noticed the little ceremony as His Royal Highness Prince Arthur of Connaught arrived—when the Union Jack was hauled down and there fluttered up gaily in its place his own Household Standard which flew during the whole time Prince Arthur was at the Show? After inspecting the guard of honour of lads of the Witwatersrand Naval Brigade units under Lieut.-Commander John McKenna, the Prince and Princess entered the Royal Box, attended by Mr. John Roy, Acting President of the Witwatersrand Agricultural Society, and Mrs. Roy, His Honour the Administrator of the Transvaal (Mr. A. G. Robertson), His Worship the Mayor (Councillor L. Forsyth Allan) and the Mayoress (Miss Allan), and by Captain Wilbraham, A.D.C. One wondered why Lady Phillips, standing in the crowd near the Royal Box, was not invited to it, Sir Lionel Phillips, who is away in England, being President of the Society. But the way of mortals are so often beyond our ken. Her Royal Highness wore a smart grey tailored suit and a small grey velvet hat, with an original wreath of tiny ribbon flowers in grey and pink. The Mayoress came in nigger brown, with a *chic* brown toque with orange flowers laid flat on the brim. Mrs. John Roy wore a white costume and black hat swathed in yellow ribbon. There was a very distinguished crowd. Lady Phillips wore a *chic* elephant-grey coat and skirt and black hatter's-plush hat trimmed with paradise fronds. Lady Dalrymple wore a charming white silk gown embroidered in silk and a "Mary blue" hat. Lady Oppenheimer was gowned in floral shantung, and Lady Bailey wore a *chic écru* georgette gown and a small scarlet hat. Mrs. Tommy Marks was very *chic* in a blue and white check coat and skirt with blue and scarlet Chinese embroidery round the coat and hem, and a large black hat veiled in brown. Mrs. Harold Phillips, who wore a handsome white silk knitted frock with a lovely *ciel*-blue hat, had Mrs. Wilkinson with her in a *chic* black pleated *moracaine* gown and a fawn hat veiled in lace. Commander Coke was with his wife, who wore a smart white gown and a mauve hat. Councillor and Mrs. Nelson were present, and also Captain and Mrs. Louis Botha. Mrs. Wm. Anstey wore a grey silk stockinette gown and a black hat, and Mrs. Elsedon Dew's white costume had black pin-stripes, and her black hat had a sequin crown. Mrs. Wills, very smartly gowned, was with her son, and Mrs. Elli Marks wore a mauve and white linen gown and hat *en suite*. Mrs. Gomes had on a white *lingerie* frock, and Mrs. Percy Sherwell wore black with a black lace veiled hat. Mrs. Henry Adler wore a brown coat and skirt and small brown hat wreathed in flowers, and her daughter, Mrs. Grant Smith, came in beaded cinnamon stockinette and a straw hat of the same shade. Mr. R. H. Henderson, C.M.G., was with his wife, Mrs. Henderson wearing a brown coat and skirt and a straw hat of a lighter shade. Mrs. Islip came in fawn *moracaine* with a plumed hat, and Mrs. James Whitehouse wore a cream and orange gown and hat *en suite*. Mrs. Sam Evans wore a blue and white silk *foulard*, and Mrs. Hirst, who is staying with her and whose husband is lecturing on money values, wore a blue and white floral gown and small grey hat. Mrs. Juta had on a white coat and skirt and a black ospreyed hat, and Mrs. G. M. Pemberton wore a nigger brown frock with a small hat wreathed in wall-flowers. Mrs. Gwatkin, who did so well in the jumping, was in riding kit, and so was Miss Madge Fabian, a prize-winner. Others present included Sir Julius Jeppe, Sir William Dalrymple, Alderman John Bickerstaffe (Blackpool), Senator Carr, Sir Ernest Chappell, Lord Francis Hill, Captain Wilkinson, the Hon. A. Annesley, Captain Gwatkin, Commander Talbot Lonsonby (always a well-known Show personality), Mr. Kleinenberg (Pietersburg), Mr. Percy Lowe, Captain Harold Phillips, Mr. Francis Phillips, Major and Mrs. Adler, Major Eric Tamplin, Major C. E. S. King, Mr. Justice Krause, Mr. and Mrs. A. J. Walton, Mrs. Ridge Tucker, Mr. and Mrs. Jackson, Miss A. C. Love (in a fawn coat and skirt and small blue hat), Mrs. J. R. Wilson (in grey stockinette with taffeta hat), and Mrs. R. C. Edwards.



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Round the Exhibits.

Then one wandered round the exhibits, which were numerous and really wonderful. I liked the South African Industries and the motor section, where the American accents grew more and more pronounced at every step you took. In the demonstration hall the Transvaal Home Industries had some very good exhibits, and I had my silhouette cut by clever Miss Edna Marks, just back from India, where she became engaged to an officer of the Indian Army, Captain N. G. Guy, who is coming shortly to South Africa to marry her. Sitting behind the wooden bars I knew at last what it feels like to be an animal in the Zoo, and every bit of conceit I may have had vanished before the often quite audible comments of the passers-by. Dear man from Rustenburg in the grey flannel suit and brown hat, I may not be handsome, but really . . Miss Marks, by the way, acted as hon. secretary of the Show of the Home Industries, and had a busy time; there was such a big programme of demonstrations all intensely interesting. I found the Child Welfare stall very intriguing, run under the auspices of the Public Health Department and the National Service Fund. Chatting to Health Visitor Morisse, who was in charge, with Health Visitors Ferris and Ides and the ladies of the National Service Fund assisting her, she spoke of the splendid co-operation that exists between the Municipality and the National Service Fund, which made the work such a pleasure and the success so wonderful. To give advice to mothers is the key-note of the N.S.F., and every Thursday afternoon at the New Market between 114-120 babies (and their mothers) are interviewed and advised. At the Vrededorp rooms the number attended to is about 100 every Wednesday; at Jeppe 75, and at Turffontein between 40 and 50. Lady Phyllis Ponsonby is the President of the N.S.F., and a medical man is always in attendance every Thursday to advise in cases requiring medical attention. I have been there and seen some of the wonderful work done, so please do likewise and be assured of a hearty welcome from that splendid worker, Mrs. C. D. Pomfret, M.B.E., the organising secretary of the N.S.F. However, I must not stand all day in front of the "baby stall." I watched Mrs. Gardiner giving a demonstration of painting on china—such lovely articles; Mrs. Goetsche spinning and weaving; and Miss Davidtz demonstrating various delectable dishes. Miss Getter had an exhibition of beautiful leather work, and Mrs. Kilfoil had wonderful sisal flax and brushed wool hats. Mrs. Russ Barker lectured on Food Values and Dr. Milne and the Health Visitors on Child Welfare. Mrs. G. W. Nelson made sweets and Mrs. Mollison artificial flowers. Altogether an excellent programme, and I hope you all saw the Pietersburg exhibit, wonderfully artistically got up.

A Show-Week Wedding.

The first day of the Show saw the wedding of Miss Audrey Kearns-Jacobs, daughter of Mr. and Mrs. L. Kearns-Jacobs, of Johannesburg, to Mr. Leslie Henry Patley, son of Mr. and Mrs. J. M. Patley, of Johannesburg. At the Wolmarans Street Synagogue the Chief Rabbi, Dr. Landau, and the Rev. S. Woolf performed the ceremony, Captain Hubert Patley acting as best man for his brother. The parents of bride and bridegroom were the *unterführers*, Messrs. S. Jacobson, T. Liebson, L. Goudirs and W. Patley holding the canopy poles. The bride made a lovely picture in an elegant draped gown of ivory satin *beauté*. Embroidered on the hips with pearls and crystal beads, the gown fell in graceful points, an original note being struck by the sprays of orange-blossom attached to the embroidery. The shell-pink satin train was lined with white georgette and was hung from the shoulders. She was attended by the Misses Ruth Layton, Jean Mendelsohn, Joyce Levy, Phyllis Patley, Ethel Weston and Alice Jacobs, a dainty group in buttercup-yellow georgette frocks, the scalloped edges of the skirts being trimmed with narrow *écru* Valenciennes lace. A reception was held at the Carlton Hotel and was attended by several hundred guests. Mrs. Kearns-Jacobs received her guests, wearing a pleated gown of deep blue georgette, the front and back panels being of hand-made lace embroidered in gold, and the waist line being outlined in dull gold Egyptian embroidery. Her hat was of dull gold lace and black velvet, with a large black bird-of-paradise plume. Mrs. J. M. Patley wore a handsome draped gown of mole-coloured *charmeuse* trimmed with silk lace of the same shade, and her hat had touches of silver on it, and was turned up with two grey wings. Mrs. (Dr.) Layton, sister of the bride, wore a pretty gown of cyclamen georgette and a black lace hat trimmed with a curled osprey mount. The honeymoon is being spent at Amanzimtoti, Mrs. Patley travelling in a rust-coloured wool stockinette costume bound with grey *soutache* braid and embroidered in grey and dark brown. Her hat was also grey and had a *chic* ornament in shades of black, gold, red and brown on it. A mole-coloured embossed duvetyn coat trimmed with mole skin was worn over the costume.

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The Merry Mascots' Dance.

Then to the Merry Mascots' dance in the Selborne Hall, where, under the presidency of Mrs. Herring, gowned in blue with gold and blue laces, the young people were having a good time. "Dadge" was the guest of honour, and during the supper interval Miss Poppy Frames, in a very pretty Early Victorian gown of heliotrope silk with silver lace bertha, gave a *ballet* dance. Miss Herring was among the dancers, wearing a pale pink taffeta frock. Mrs. L. Hinwood wore black, and Mrs. Otto Maynce cinammon-brown knitted silk over *charmeuse* of the same shade. Mrs. Brewis wore a black jetted gown, and other pretty frocks were worn by the Misses Berger, Spencer, Wallace, Coggle, Milford and Norris. Mr. De Smidt was a very efficient D.C., and the dainty supper tables provided by Mesdames Spencer, Van der Berg and Frames made one long for the life of a "lady" with time to stay awhile.

MRS. E. BLINMAN,
A well-known Johannesburg hostess who has just left on visit to the Cape.
Photo by Levson.

At the U. P. C.

Very brilliant was the scene at the United Party Club, with hundreds of coloured lights, and queer shadows thrown from the limes on the dancers clustering round the block of ice with its frozen bouquet of flowers that is such a feature of the club dances. The newly-elected chairman of the Entertainment Committee, Mr. Leslie Hancock, was present, and with Mr. Brady, the Secretary, looked to everyone's comfort. There were many large parties. Mrs. W. Halford wore a very elegant old-gold gown, and brought Miss Ridner in black *moracaine*. Mrs. Martin came in jade-green silk, and Miss D. Feinhols wore a graceful frock of pale pink under gold lace. Miss E. Franks (Cape Town) wore rose taffetas, and Mrs. Stewart Wallace black. During the interval, in white satin gown and suit, Miss Ida Patlansky and Miss Dorothy Morrison danced an exquisite little item, "Love-making in the Early Victorian Days."

At the Carlton Hotel

"Thanks be to Allah!" said I as the Carlton Hotel hove in sight; "the last port of call" There was a very merry crowd in palm-court and ball-room, and, a delightful innovation, two bands were playing in turn, the one on the floor and the other taking up the refrain from the gallery above. "Granny," made popular at the Empire, was being played, and Miss Anna Hana, being recognised by the dancers, was pressed to sing it, and had to respond to several encores. Captain the Hon. A. Annesley was present with Mr. and Mrs. Percy Sherwell and and Mr. Meikeljohn, Mrs Sherwell wearing a very elegant gown of deep fuchia georgette. Sir Harry Graumann was entertaining his sister, Mrs. Sims, and her daughter. Mrs. Ben Goldstein, with a large party, wore a very *chic* mauve and silver brocaded *bouffant* gown with silver-tissue corsage. Mrs. Sievewright came in a *chic* jade-green frock, and Mrs. N. Kark wore black and white, the long-waisted corsage being of white lace over georgette, and the back and front panels of the whole skirt being of black georgette. I notice the "Tutankh-Amen" effect in various of the latest gowns. Mrs. Peter Kaplan wore one of grey georgette gold beaded, the girdle and front panel being of black Egyptian design and being slightly longer than the skirt. Mrs. Pardee looked charming in a gold frock with pattern of grapes, and Miss Yirrel looked well in sea-green. Mrs. P. Goldberg wore a deep blue gown with large beads of the same shade, and Mrs. Ismay wore a *chic* white *moracaine*. Then Mrs. Bertie Mendelsohn had on a lemon brocaded frock, and her sister-in-law's black-jetted gown was very handsome. I noticed Major and Mrs. John Reid, who were with Mr. N. O. Currie; Mr. Percy Friedman entertaining a party; Mr. John Bailey, Captain Clapham, Mr. William White of Durban, Mr. Wetzler, Mr. Victor Morum, Mr. J. Marnock, Captain Sievewright, and, well, lots of other folk we all know.

MRS. MAUD HYSLOP,
Head of the Women Clerks at at the Corner House, who is leaving shortly for England.
Photo by Levson.

At the Races.

Cloudy weather on Saturday augered badly for the races, but the sun came out, and just as those who had come in thin dresses and wished they had brought coats were shivering, the day became warm and the clouds dispersed. There were a few showers of rain during lunch, but who cared?

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Certainly none of the large parties under the pavilion. Their Royal Highnesses were entertained to lunch by Mr. and Mrs. Wentzel, among those honoured with an invitation being Sir William and Lady Dalrymple, Sir Ernest and Lady Oppenheimer, Sir Evelyn Wallers, Sir George and Lady Albu, Lord Francis Hill, Lady Portal, Captain the Hon. B. E. L. Clifford, Captain Wilbraham, Colonel and Mrs. Taylor, Colonel Greenwood, Mr. Portal, Mr. and Mrs. W. Rockey, Miss Wentzel, Miss Vallings, Miss McLeod and Mr. and Mrs. Fitzpatrick. Princess Arthur wore a very lovely cinnamon-brown *moracaine* gown with uneven draperies from the one shoulder, the frock being made on long straight lines and being trimmed with tiny tucks. Her hat of golden-brown crinoline was very attractive, especially when the sun's rays caught it and shone on the golden berries with which it was trimmed. Mrs. Wentzel, who, together with her husband, received the Royal party, wore a navy-blue tailored gown with *chemisette* and braiding of stone-grey and a small blue hat in a lighter shade. Miss Wentzel, who was also in the Royal Box, had on a brown and white costume and small black hat. Lady Oppenheimer wore a very elegant black-pleated *moracaine* gown and hat *en suite*. Lady Dalrymple was gowned in white embroidered silk and a turquoise-blue hat. Lady Albu wore blue georgette edged with beads and a large blue hat. Mrs. Taylor wore a deep brown coat and skirt piped with blue and a small brown ospreyed hat. Mrs. W. Rockey's plaid skirt was worn with a velvet jacket of black and a smart plumed hat. Miss Jennings had on a rose and black Paisley coat and skirt edged with fur and a *chic* rose and gold turban. Lady Hall wore a very smart black *moracaine* gown with yellow sleeves, worn under a *chic* Egyptian coatee with very handsome embroideries. The Hon. Mrs. Stewart came in a blue and heather mixture costume and small *chic* hat. Madame Stadtler wore a very elegant georgette and *charmeuse* gown in fawn. Mrs. Greville had on a blue coat and pleated skirt with a grey hat. Mrs. Islip wore a handsome stone-grey embroidered coat and skirt with a small hat with mole plumes. Mrs. Sam Marks wore an original *toilette* of brown velvet, the skirt having georgette panels embroidered in silks and the short sleeves being banded with velvet which hung in long points to the hem of the skirt. Her brown lace hat had lovely birds of paradise on it. Mrs. Alec Moses came in fawn georgette and a straw hat with lace bows. Mrs. Churchill was very *chic* in a nigger-brown coat and skirt and small ospreyed hat. Mrs. Kelsey had on a stone-grey coat frock trimmed with tiny buttons, the side folds being piped with the same shade and making the uneven hem. Her small velvet hat had grapes round it in various shades. Mrs. Nelmapius wore a smart dark blue *crêpe-de-chine* with stone-coloured collar and a blue hat of flowered chintz. Mrs. Charles Marx, junior, wore a very elegant *toilette* of *beige* georgette, the skirt being of lace in the same shade, and a cloak of georgette and lace with a gold tissue hat. Mrs. (Dr.) Mackenzie came in a light cinammon coat and skirt and a straw hat of the same shade banded with ribbon. Mrs. Coke wore blue taffetas with a purple hat. Mrs. Henley came in cinnamon with a red lace hat and fox furs.

The 1820 Settlers' Ball.

The 1820 Settlers' Ball at the Carlton Hotel on Monday evening was the smartest social event we have had for many a long day. The scene was a very brilliant one, the large Palm Court, the ball-room and two supper rooms being given over to the guests, who must have numbered five hundred or more. From the gallery looking down on the dancers it was a wonderful sight, the coloured lights in their attractive shades of gold and deeper orange throwing a soft glow on the beautiful gowns, and in the Palm Court there were many more people "sitting out" amid the palms and listening to the music. Friends met friends, townsfolk renewed acquaintance with people from the country, and Colonel Hoy hovered around like a good fairy. Their Royal Highnesses Prince and Princess Arthur of Connaught arrived at 9.15 and were met by the Mayor (Councillor L. Forsyth Allan) and the Mayoress (Miss Allan), Lady Phillips, Lady Andersson, Mrs. Charles, Mrs. Juta, Mrs. Orpen, Mrs. Kingston, the Hon. Hugh Wyndham, Colonel Hoy, Councillor G. W. Nelson, Mr. Taberer, Mr. Francis Phillips, and the Rev. A. A. Kidwell. Her Royal Highness wore a very elegant gown of black *moracaine* with the new train, the waist-line being outlined by a band of jade-green velvet on which were laid *diamante* leaves, the one shoulder having the same *motif*. Mrs. Wilkinson wore a very elegant white gown. Lady Phillips was much admired in cloth of silver embossed, very becomingly draped with a short train. The Mayoress had on a very *chic* black sequin gown with cerise velvet belt, ending in two narrow panels over the hips veiled in tulle. Lady Dalrymple wore an elegant *toilette* of pale blue with laces embroidered in big silver flowers. Mrs. Francis Phillips was much admired in white, the whole

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gown being very beautifully embroidered in crystal beads and a *diamante* band being worn on the hair. Lady Oppenheimer was very elegant in silver tissue with deep silver laces on the skirt and forming the lace bertha held in place by two shoulder straps. Mrs. Clogg came in a sulpher brocade gown, and Mrs. Churchill was one of the smartest present in a swathed black *moracaine* corsage with Elizabethan frill and a full black skirt. Mrs. R. P. Mackenzie had on a draped gown of lovely gold and green brocade, and Mrs. Nelmapius wore a very original *toilette* of deep blue with rose and black stripes, the side panels of tulle being of the same design. Mrs. Charles had on a very *chic* grey *charmeuse* gown, the long train depending from the waist and finished off with two rose embroidered *choux*. The *chemisette* and tiny sleeves were of silver lace and net. Miss Dorothy Wentzel was much admired in a very pretty deep rose frock of *moracaine* with crystal bead embroidery and two *motifs* of the same material at the waist. Mrs. Fitzpatrick came in a black gown and Mrs. G. W. Nelson wore *écru* laces with a mauve belt. Miss Madge Fabian was much admired in silver grey georgette studded with silver beads, a floating fold of mauve georgette hanging from the silver waist buckle. Mrs. J. J. Wessels wore black lace and Mrs. Hodson (Pietersburg) had on an elegant fawn gown with silk embroidery in the same shade. Mrs. Errol Hay had on a striking gown of gold laces, and Miss Albu wore silver tissue and silver laces. Miss Betty Bowen had on a gold lace gown of Early Victorian cut and Miss Joan Henley wore rose georgette. Miss Sybyl Carlisle was much admired in black mirror velvet trimmed with fine black lace and jet. Several ladies defied superstition and wore peacock feathers in their hair or as fans.

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BONDSMAN'S DAY.

How Collet Made the Handicap Easy for Him.

THE YEARLING SALES.

By "ONLOOKER."

BONDSMAN has justified himself. Starting one of the hottest favourites on record for a Johannesburg Handicap, he won the big race at the current Autumn gathering in most convincing style. Bondsman, turned out by Randall looking in the pink of condition, was probably the best horse on the day at the weights over the journey to be covered, but it is idle to say otherwise than that the way was made easy—very easy—for him. The race was run right into the hands of the favourite. Collet, sent to the front, tore away as if the race were a six-furlongs one, and a number of others strove to keep pace with the flying leader. The consequence was that this lot, which included the top weight, were literally sobbing before a mile had been gone, and Bondsman then came along and

Mowed Them Down

in resistless fashion. Dignitary could not have been handled to less advantage. With all his big weight he was cutting at the pace-maker from the outset, and was the first to head Collet. The effort left the colt helpless a long way from home. He might have struggled into a place, but he was mercifully not ridden out, and Fordwych gained second place in front of Primus. The field for the Handicap reached unlooked-for dimensions, sixteen going to the post. The owners of several of the number could have had small, if any, expectation of success. The betting indicated this. Outside Bondsman and Dignitary there was very little money for any other runner; scarcely a pound for some. Although, then, the winner started at the restricted price of 7 to 4, it would be a bad race for the layers.

* * *

The only favourite to prevail on Saturday besides Bondsman was Benedictine in the two-year-old event. Like the Handicap winner, Benedictine carried Sir Abe Bailey's colours. He is

A Slashing-looking Colt,

bred to go fast, for his dam, Gloria, is a half-sister to the Merchants' winner Sweet Repose. The colt ran a little green, but pulled through readily enough at the end, Charon and Windy Trip being closest to him passing the post.

* * *

Only five turned out for the long-distance race, the Yeoville Handicap, one mile and a half, on the first day. Richelieu was favourite and ought to have won, but his pilot rode him to a standstill, and this enabled Seriphos to gain the verdict. The last previous win for this horse was

In September, 1921,

when he took a race at Auckland Park. Mr. Purdham, who now has Seriphos, also won the top-weight Flying Handicap with the aid of his imported mare Sporting Ally. Liberte, carrying the Bondsman livery, was the shortest-priced runner for this race, but was cut out of second place by Cutlet, who gave a capital showing in getting within half-a-length of the winner when conceding 16 lbs.

* * *

On the second day, Easter Monday, there was a real holiday crowd at Turffontein, and, seeing that the turnover at the totalisator topped £30,000, it is plain there is plenty of money for the great game. Monday was a losing day for followers of the money, for only two favourites scored. These were Kedgeree in the initial event, the two-year-old race, and Glasgow in the last on the card. It was on the strength of her runaway victory at Benoni last month that Kedgeree was so greatly fancied. The St. Cyr filly pulled through readily enough with, however, nothing much to spare from Aphrodite, who was receiving 11 lbs. Glasgow had dwelt at the post in his race on the Saturday, and this, coupled with a stable lead, brought Mr. de Meillon's imported horse to the shortest price for the second day's get-out stakes. The one next in favour to Glasgow was Sporting Ally, who, just before the race, was

Purchased by Sir Abe Bailey

(the selling price being stated to be 500 guineas) and, with Strydom in the saddle, bore the "black and gold hoops." Sporting Ally is probably better at five than at six furlongs. At all events, Sir Abe's new purchase had no say at the finish of this particular six furlongs, Appetiser, the top-weight runner finishing second. Catapult was expected to do well in the race which was fated to be his last. The brother to Cutlet developed symptoms of thrombosis some six months ago and was turned out to grass in the hope that the ailment would be arrested. After being put into training again Catapult had been doing so well that it was thought his trouble had been eradicated. When, however, he was pulled up very distressed after his race on Monday it was plain that the dire complaint was again manifest, and Mr. Forbes gave orders to have the horse shot. Catapult had always given promise of more than ordinary merit.

* * *

All the top weights were withdrawn from Monday's big race, the Transvaal Handicap, leaving Gay Tar, 7 st. 12 lbs., at the head of the ten to take part. The prestige of the stable, coupled with the fact that he was the elect of the five that had been entered in Sir Abe Bailey's name, caused Castor to be looked upon as the best of good things. It is true Castor had never proved himself over a long course, but his trainer opined that if his four-year-old charge was no great shakes he was

Equal to Beating the Opposition

even over two miles. Slight odds were laid on Castor, with Seriphos second choice. Castor quite failed to see the journey out, and Seriphos, though he did gain third place, did not run up to expectations. Tough little Gay Tar, a genuine stayer, ran home the winner from another small one, Lady Daniel. The runner-up is proving herself a wonderful little mare, with no distance coming amiss to her. As for Gay Tar, he turned up as the winner of a previous Transvaal Handicap, beating Contentment and six others when the distance was a mile and three-quarters at the last Spring meeting.

* * *

Just prior to the Transvaal Handicap Katabasis, half-sister to Dick Whittington, the sire of Gay Tar, registered a very smart performance in winning the seven-furlongs Jeppestown Handicap. Katabasis has only been in the country about five weeks, and her connections had

Not Much Expectation

of success. Probably the filly met a weak field, but anyway she scored in very decisive fashion. Mr. Forbes had a substantial offer for the filly after the race, but, bearing in mind the good services of brother Dick, the offer was declined.

* * *

Winners on the first day to add to their score on Monday were Duro and Mon Cher. In Duro's case it was on objection for interference after finishing second to Chandelier

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that he was awarded first place. Mon Cher had a close call in defeating Edinburgh Rock and Cullinan, two fancied candidates.

A Lot of Money Was Lost

over Cheerio on Saturday; and more on Monday. Mr. Russell's gelding gave an unaccountably poor display on the first day, and it was hoped that better fortune would await his backers on the holiday. The irony of it was that Cheerio was short-headed by an outsider in his ex-stable companion, Dark Brown. Dark Brown is the colt that made the record price at the yearling sales.

* * *

Cylford, an imported five-year-old, was the hero of the Easter holiday gathering at Durban, winning the chief event both on Saturday and Monday. Polype was second each time and is certainly a most unlucky performer.

Orpheus Was Fourth

in the Easter Monday Handicap, and as he had no more than 8 st. 4 lbs. to carry must be far from being the Orpheus he was when running on the Rand. The great Clare Clan, going out favourite, was beaten out of place in the leading event at Cape Town on Monday.

* * *

Ex-Jockey Jock Beatt has purchased the house and stabling at Rosettenville so long occupied by G. F. Butt, and when he gets possession intends to train a few horses for himself.

* * *

The report of the judges was to the effect that the thoroughbred yearlings at the Show were about on a par with last year's lot. Such authoritative statement of course "goes." The ordinary observer would probably agree with the judges as regards the top-notchers, but the general opinion is that there were a greater number of weedy ones on exhibition than in most previous years; and a few breeders did not exercise much wisdom in exhibiting some of those put on view. The pride of the Clewer contingent, Naples, a daughter of Pietri and After Dark II., is a charming filly, and her being placed first in her class was fully anticipated. The first-prize colt, Gladiator, a chestnut by Solaster from the Lion Hill stud, was placed in front of Naples when the award for the best on the Show was given. None of the Clewer yearlings went into the sale-ring, but Gladiator was offered. One would suspect Mr. Herff had no expectations of the colt realising the reserve, whatever it was. The Lion Hill studmaster is

A Devotee of the Figure System,

and his prize colt is bred the right way according to Bruce Lowe. But Gladiator is one of the first of his sire's progeny, and, although Solaster is a beautifully-bred horse (his lines of blood are more fashionable than those possessed by his predecessor at Lion Hill, Sir Daniel), most racing men hardly venture on the purchase of the stock of a sire until the sire has proved himself. In parentheses it may be remarked that the figure system is not the fetish it once was, for the good and sufficient reason that it has become a difficult matter to "figure up" some of the greatest performers of recent years. However that may be, Gladiator is an extremely nice colt of medium size. He will have every chance to distinguish himself, having been leased by Mr. J. Gard. Besides taking over the handling of the prize colt, Mr. Gard made several purchases at the sales, so it may be taken for granted that this thoroughly sound authority on the thoroughbred has relinquished the idea of taking up residence in England.

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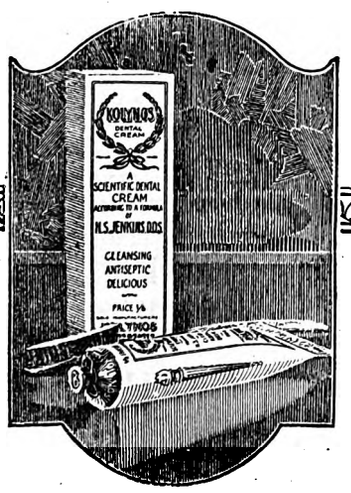

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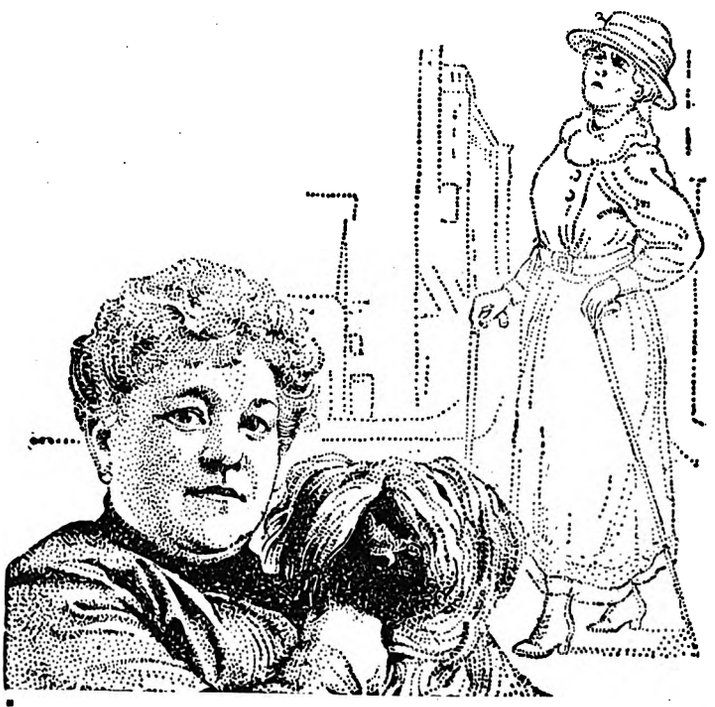

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Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—"Round in 50."

His Majesty's, Johannesburg.—Miss Violet Vanbrugh and Company in "Mr. Pim Passes By"; preceded by "Five Birds in a Cage."

Standard, Johannesburg.—Leonard Rayne's Company.

Orpheum, Johannesburg.—Broughton and Creedon, Kemble and Morton.

Grand, Pretoria.—Daisy Griff, Leah Victoria.

Criterion, Benoni.—Jack Barty, Cornalla and Eddie.

Rinko, Maritzburg.—Dan Brothers and Sherry, Marie Ellerslie.

Criterion, Durban.—Laveen and Cross, A. C. Astor, Ivy and Dorice Lee.

Theatre Royal, Durban.—The Yorke-and-Adams Company in "Partners Again."

Apollo, Germiston.—April 9, 10 and 11: Peter Point, Dorval and Dalcy.

Vaudette, Krugersdorp.—April 12, 13 and 14: Peter Point, Dorval and Dalcy.

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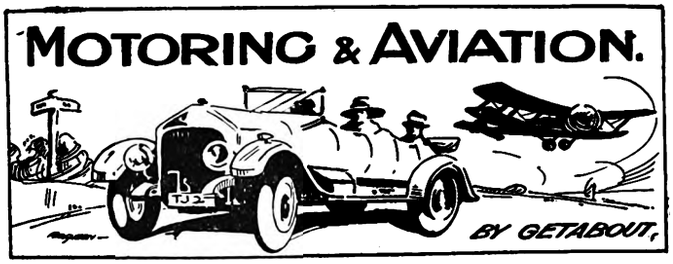
AEROPLANE CONSTRUCTION.

South Africa is becoming backward in matters pertaining to air travel. It is a good long time since we have had anything really new. It is difficult for us to realise the advances made in aeroplane and airship construction since the flying boom here. England, France, Italy, America and Germany are all experimenting with helicopters and gliders. France has a huge air fleet, said to be equal to three of the other powers put together. Germany, in spite of adverse conditions, continues to build 'planes, while in England there are a number of interesting types now being experimented with. Engine construction is said to have progressed best in England. America still holds the record for seaplane construction.

THEY CAN.

Anent the paragraph "Can Women Drive?" on this page the other week, a correspondent writes to say that he's certain they can, and as well as, or better than, the average male driver, too. He says that his wife drives him to and from town every day, and all that he does is just to close his eyes when they get into a tight corner. When he opens them again the danger has passed, and if the wife says nothing neither does he. If she says anything about the cause of the trouble, he agrees with her. His wife believes in luck, and so far it has worked out splendidly.

Brussels Motor Show, the third of the European series, for it comes after the exhibitions held in Paris and London, is generally admitted to have been a success from a business standpoint. The number of visitors during the twelve days the show remained open exceeded 200,000, and the gate receipts were 20,000 francs in excess of a year ago. Dealers generally express the opinion that sales were good, particularly towards the close of the show, and especially in low and medium-priced cars. The fact that many makers announced that prices would be increased after the closing of the show helped to bring in orders.



Individual Transportation.

Few people realise the change in our lives the motor-car has brought about—or, speaking broadly, the motor vehicle. For in nearly every family in Johannesburg there is a motor-car or a motor-cycle. Failing this, there is generally a friend of the family who has a car or motor-cycle. The ability to travel great distances in a comparatively short time has broadened our outlook, made us more tolerant of the points of view of others, and given us greater pleasure. A trip of thirty or forty miles is looked upon as an afternoon jaunt, whereas not a great number of years ago it was a journey (if by road) to be planned many days before. The call of the open veld is being responded to by thousands of city people, and the farmer and his family are able to visit town and their neighbours more often, and in greater comfort, than before the motor-vehicle really "came in."

Roads "Smoothing Off."

As autumn and winter draw on, Transvaal motorists begin to plan their yearly tours. Winter is really the only time of the year when one can with real confidence plan a motor tour of a few weeks without the feeling that "We may be held up by rain and roads." The roads throughout the Provinces of the Transvaal, Natal and the Free State are just beginning to "smooth off." At present they are somewhat rough, the surfaces having been churned up when wet by heavy ox-waggons. Reports on the Durban Road go to show that it is rapidly getting better, and that many sections under repair will shortly be completed. There are still some very bad patches, notably between Newcastle and Ladysmith.

To Represent Motorists.

The Associate section of the Transvaal Automobile Club is to be congratulated upon the vigorous campaigns it is at present conducting. For some years past the T.A.C. has been criticised because of its apparent apathy regarding matters of general motoring interest. It was said that the Club was not sufficiently representative and that it could not speak for motorists in the Transvaal in a body. The Associate section has been formed to make the Club thoroughly representative. The subscription is surprisingly small for the benefits derived under the scheme, and those motorists who did not join the Transvaal Automobile Club because of the £10 10s. a year may now become members of the Associate section, which deals with the "business of motoring." A lot of work has been done lately by this body, notably the putting up of direction posts on country roads, and of warning signs in town and country.

The Big Show.

The Motor Show for 1923 was a record. Motor Street at the Show Ground had to be considerably lengthened, and all the additional bays were taken up by members of the industry. Never before in the history of motoring in South Africa has there been such a display of the products of the automotive industry. Tyres and accessories were also displayed, and altogether the "man in the street" had before him a real picture of the progress of the great industry. Motor Street has been a centre of attraction at the Show Ground for many years past. The great majority of the townspeople say quite frankly that they go to the Show to see the motors. And even the farmer spends a good deal of his time in motor-row.

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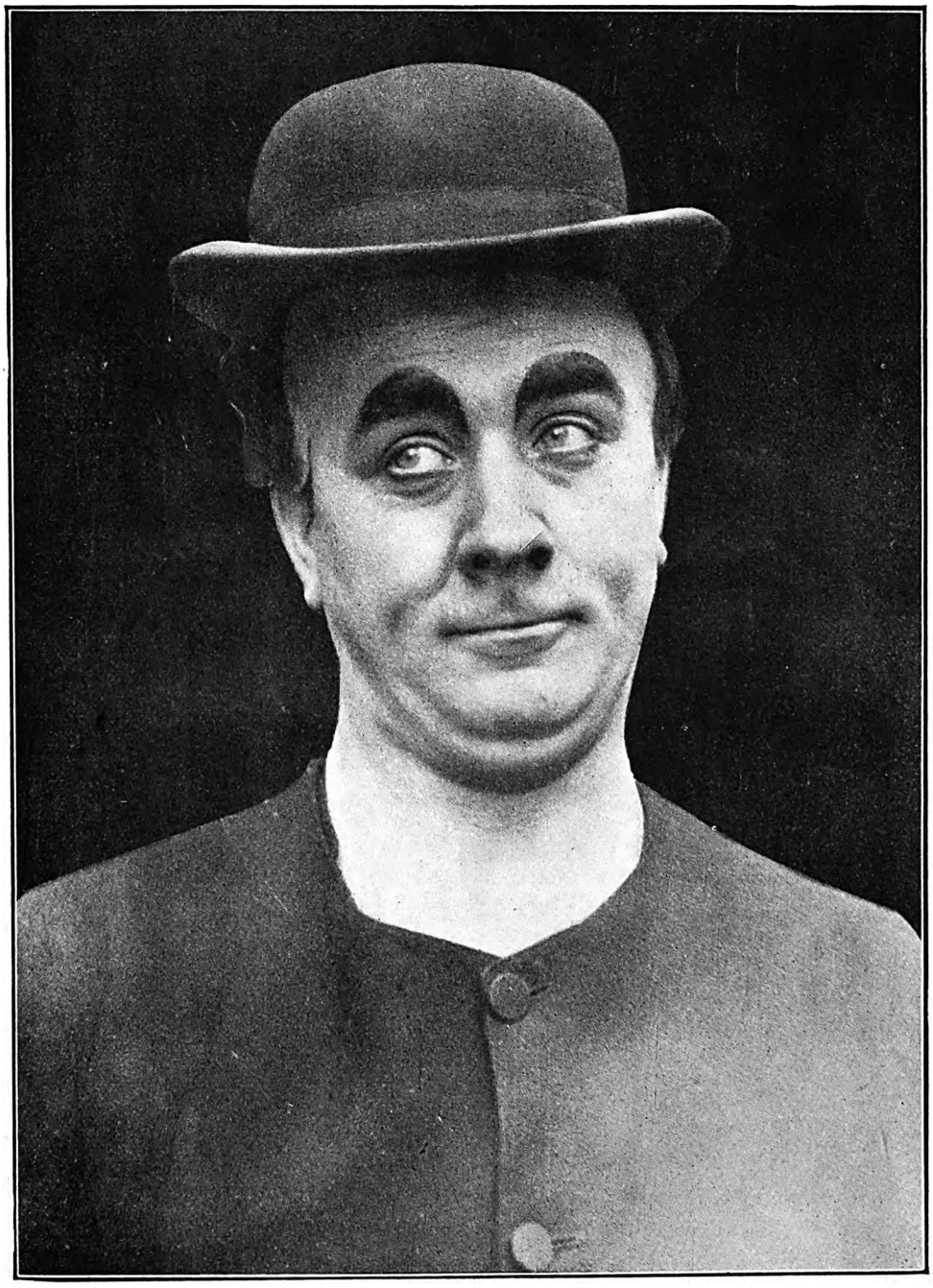
S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVI. No. 402.] SATURDAY, APRIL 14TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.



NOT GEORGE ROBEY.

Mr. Harry Brunning as Mr. George Robey as Harold Passepartout in "Round in 50" at the Johannesburg Empire.

Photo by African Film Productions, Ltd.

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Royal Landscape-Gardeners.

The other evening, being unable to obtain any sort of a seat for "The Merry Widow" revival at the King's, Hammersmith (in which George Graves, Carl Brisson, the dancer, and sweet young Evelyn Laye—all known to you—have made such successes), I strolled the few hundred yards on to Olympia, where the seventh *Daily Mail* "Ideal Home Exhibition" is again being held. Since last summer the gigantic Hall has given birth to a smaller one, placed alongside its progenitor, but even the two combined were not large enough to give anything like the space demanded by exhibitors, with the natural result that stalls are huddled together and it is difficult to move amongst the myriads of visitors who throng every inch of the buildings, all apparently avid to invest their all in the thousand-and-one gadgets devised for labour-saving, cleanliness, economy and beauty in the home (when, by the grace of God and the Government, there is a home to be had!). The array of multiple cookers, electric washers, toasters, heaters, ironers, lamps, player pianos, gramophones, indoor tennis and other games, fabrics, furnishings, vacuum and such-like cleaners, besides numberless other contrivances to aid in the smoother running of the household, is positively bewildering, and I soon retired to the enjoyment of a peaceful and most delightful half-hour in the enclosure devoted to the Gardens designed by Royal Ladies, which, entailing an additional entrance fee, was consequently less crowded. Here, in a dim opalescent blue light, are some of those horticultural pleasaunces of which one dreams but hardly dares hope to see in reality. Pride of place, I think, can be justly given to the beautiful, entirely natural and uncultivated grouping of bracken, rowan, fir and beach hovering over a tiny waterfall running through daffodil, daisy and violet-studded turf, designed by Queen Alexandra (whose post-box this week has been snowed under with congratulatory messages on the 60th anniversary of her landing in England). Princess Mary's ideas are very similar, but her garden has a glimpse of heather in the background, giving a Balmoral or Yorkshire moors touch. The Queen of Spain's gorgeous arrangement of flame-coloured azaleas in a formal paved court, with two oblong pools and a pergola just like those in the Basque country, was my next favourite, though the Queen of the Belgians' restful symphony of broad lawns, with lily-ponds, clematis, wistarias, low loose-stone walls, sun-dial and leaden statuettes, runs it close for sheer beauty and charm. Bungalow Town occupies the whole of the new wing; it is hardly possible to say which of the residences here built-up is the most seductive. There are structures of wood, iron, rough-cast cement, brick and some of a mixed base, but all so wonderful in design and decoration that nobody could be blamed for hovering on the brink of decision for the whole three weeks the Exhibition is open. One house, though, I found particularly lovely; with perfect reproductions of Elizabethan gables and carved wood-work and steep, red-tiled roof, a little like those incomparable gems of shops at Holborn Bar—yet furnished inside in irreproachably modern, quiet, reposeful and distinguished manner, incorporating every conceivable device for labour-saving. Some of the village and community-craftsmen working guilds which have sprung up recently in so many country districts are exhibiting samples of very luscious painted furniture, bowls, frames, fabrics and household knick-knacks of refreshingly unusual design and colouring, the sort of goods which cannot fail to lend distinction to any room in which they are displayed.

A New Gramophone Invention.

Tucked away in a corner I found a stand showing the new "World's" gramophone records (invented by Mr. Pemberton-Billing, of Parliamentary fame) which, if their present achievements are any criterion, are destined to have a revolutionary effect over the old methods. Briefly stated, their principle is the same as that of "Slow-motion" cinematography. An attachment, which can be easily fitted to any make of machine, is necessary; this slows down the speed of the turntable so that one winding suffices for each special record exactly as with the ordinary record. The "World" discs, however, contain from three to five times more music than any others; consequently they get whole symphonies, an act of an opera, complete song cycles, three to four ballads or dance selections, etc., on one record instead of on from four to six—and for the same price as the old-style discs.

STRADIVARIUS.

By W. T. MORONEY.

[By the large majority of votes of an audience of musical notabilities at the Æolian Hall, a violin made by Mr. Alfred Vincent was adjudged to be superior to a Stradivarius, when Mr. Albert Sammons played both instruments from behind a screen. Mr. Vincent's instrument is valued at £40, while the "Strad," dated 1731, is valued at nearly £2,000.]

The Professor arrived in his car at the hall
Just a little bit flustered and late for his call,
And, in the confusion, his violin case
By some means or other was not in its place.
He snatched up an instrument, much like his own,
In regard to appearance and also in tone.

And when he appeared, with a bow, on the platform,
The people applauded to see him in that form.
As the sound of his beautiful music was heard
The critics bent forward and nobody stirred.
They listened in rapture, it made them feel glad,
To hear the magnificent notes of the Strad.

And when the Professor had finished his number
The critics prepared to indulge in a slumber,
For the next violinist was young Mr. Brown,
A distinguished musician, but new to the town.
"He plays very nicely," the critics approved,
"But the tone of his instrument leaves us unmoved."

All the people confessed from the moment of "go"
That the gentleman knew how to handle his bow.
As he played *rallentando*, and then a bit faster,
The critics acknowledged that Brown was a master.
The talent was there, but it seemed very sad
To think that he didn't perform on a Strad.

And, while they were brooding in this sort of fashion,
The Professor appeared in a terrible passion.
"Pig-dog!" he declaimed, in the heat of his rage,
As he kicked the piano and stamped on the stage.
Then he swore that young Brown had abstracted his Strad.
And young Brown, to his agony, found that he had.

The critics looked pained and consulted their notes,
Then they rose in a body and reached for their coats.

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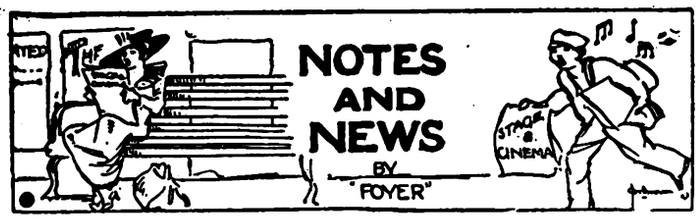

Mr. H. Strutt-Irwin's New Job.

Mr. H. Strutt-Irwin, formerly of the 1922 Musical-Comedy Company, now of the " Round in 50 " Revue Company at the Johannesburg Empire, is being congratulated on his appointment as Secretary of the Country Club, Pretoria—a position which he has been successful in securing out of over three hundred applicants. Mr. Strutt-Irwin, who hails from the English side of the border near Gretna Green, comes of a well-known Cumberland county family, and was at Wellington and Oxford. He served throughout the War, first as a captain in the Royal Artillery and afterwards in the Scots Guards. He was badly gassed and lost the use of his voice. On his recovery he was appointed A.P.M. of Liverpool, with the brevet-rank of major. After the War he went on the stage, and after only seven weeks' professional experience he was chosen to understudy Mr. Davy Burnaby in " Baby Bunting " and " Oh, Julie! " at the Shaftesbury Theatre, London, and appeared for him a number of times in both productions. He came to South Africa early last year with the 1922 Musical-Comedy Company with the intention of settling here. He played Maxime Paillard in " A Night Out," Klaas in " A Little Dutch Girl," Pluchard in " Oh! Oh!! Delphine!!! " Robert Harrison in " Irene," Lord Toshington in " A Southern Maid," and Lockit in " The Beggar's Opera." In " Round in 50 " he is appearing as Inspector Tutt, of Scotland Yard.

Mistaken for Germans.

Mr. Henry Latimer, of the Vanbrugh-Boucicault Company, whose photograph is reproduced on this page, stands 6 feet 2 inches in his socks, and began his stage career by playing Taffy in " Trilby." Another " big " part he has played (both in England and America) is the title-*rôle* in " Chu Chin Chow." He is a brother of Philip Braham, a well-known New York actor. Mr. Latimer (who, by the way, visited South Africa in 1903-04) has done a lot of film work in England for the Stoll, B. & C., Broadwest and Stuart Blackton companies. In a Broadwest production entitled " Under Suspicion " he played the part of General Noivard, of the Russian Army. On one occasion, when some exterior scenes for this film were to be taken in a little village not far from London, several of the actors, including Mr. Latimer, arrived on the " location " by motor-car ready dressed in their distinctly foreign-looking uniforms, and were greeted with hisses and hoots from the villagers, who at first mistook them for German officers. Talking of disguises, Mr. Latimer tells a tale of his early days, when he was touring in Lancashire with a very small company—so small that most of the members had to " double " parts. He himself played four or five in one play—" Monte Cristo," I believe it was—and became accustomed to audible comments of recognition from the audience. But there was one scene, towards the close, where he flattered himself that he was unrecognisable, appearing this time as an aged and bearded cleric, who lay among a heap of straw in a prison cell. But the curtain had hardly gone up on this scene one night, when a voice shouted from the gallery: " Eah! It's t' long feller agen! "

MR. HENRY LATIMER,
Of Miss Irene Vanbrugh's Company, who plays Bert, the Workman, in " Five Birds in a Cage," the curtain-raiser to " Mr. Pim Passes By " at His Majesty's Theatre, Johannesburg.

In England.

Mr. Alan Hollis, who was out here with Lady Forbes-Robertson, but did not accompany her to Australia (he played Alan Churchill in " The Sign on the Door "), is playing Captain Bastling in the London revival of " The Gay Lord Quex " at His Majesty's Theatre. Miss Irene Browne is playing Sophy Fullgarney (Miss Irene Vanbrugh's original part), and Mr. George Grossmith has forsaken musical-comedy to appear as the Marquess of Quex.

Mr. Antony Holles, who was out here last year in Miss Ruby Miller's Company, is appearing in England with Miss Edyth Goodall (the original Mary Turner in the English version of " Within the Law ") in a play entitled " A Family Affair." Miss Dorothy Peters (formerly of Johannesburg) is also in the cast.

A Sparkling Playwright.

Writing of Mr. A. A. Milne, the author of " Mr. Pim Passes By," *The Daily Mail* says: " He is one of the few dramatists of to-day who are taken seriously. His record is rather a remarkable one for so young a man, for he is still under forty. No fewer than four of his plays have been seen on the London stage within the past few months, and at one time two of them—' The Dover Road ' and ' Belinda '—were running simultaneously. There is no one writing for the English stage to-day who can ' footle ' so delightfully as Mr. Milne — his sense of fun is irresistible, and his command of dialogue is masterly. Indeed, it is not too much to say that he has created a new kind of humour. Before he forsook journalism to take up play-writing as a whole-time job, Mr. Milne was assistant editor of *Punch*, to which he contributed week by week a long series of sketches which have never been surpassed for charm in all the long history of that journal."

"The Merry Widow."

In the English revival of " The Merry Widow " George Graves is playing his original part as Baron Popoff, Miss Evelyn Lay is the Sonia, and the Prince Danilo is Carl Brisson, formerly of Les Brissons, the Danish dancers who visited South Africa in 1920.

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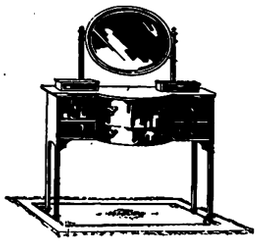

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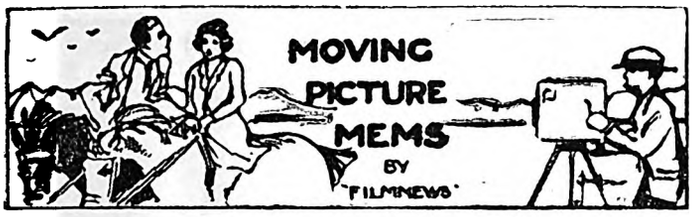

This Week's Colour-Plate: Alice Brady.

Alice Brady was born in New York City, the only daughter of William A. Brady, one of the best-known theatrical managers in the world. She was educated in a convent school in New Jersey not far from New York, and was then sent to Boston to study music. Her father cherished a grand-opera career for his daughter and she was educated with this in mind. However, Alice felt that although she enjoyed her music, her advancement would not be rapid enough to satisfy her ambitions, so when her father would not give his consent for a theatrical career she ran away from school and joined a musical-comedy company in Boston. When Mr. Brady discovered his daughter's escapade he did nothing to assist or discourage her, thinking that the hard knocks of such a life would soon be enough discouragement to make her return to school. But not so, for she soon left this company and was appearing in the *prima donna rôle* of "The Balkan Princess" in New York City before her father finally decided to become reconciled to her ambitions. He offered her the leading *rôle* in "Little Women," and for a full year she scored a striking success in this part. "Sinners," "The Family Cupboard," "Forever After," and "Anna Ascends" are other stage successes in which Miss Brady won great popularity. Mr. Brady is affiliated with a motion-picture company and Alice was naturally interested in the cinema, but her father was no more willing to help her in this direction than he was on the stage, so she had to begin at the foot of the ladder and work up in this profession also. She appeared in World and Select pictures and scored many personal triumphs. Realart productions finally procured her as a star and she has appeared in many notable pictures for them. The Realart stars were adopted by Paramount so Miss Brady is now a Paramount star. Extensive plans have been made for her productions, the first of which will be an adaptation of "Missing Millions." "Anna Ascends" will follow. Among her most popular pictures for Realart are "The Fear Market," "Sinners," "A Dark Lantern," "Out of the Chorus," "Little Italy," "Dawn of the East," and "Hush Money." Miss Brady is a brunette type, having a dark olive complexion, dark hair and large dark brown eyes. She is five feet seven inches tall and weighs one hundred and eight pounds.

AS FLETA IN "IOLANTHE."

Miss Nan Taylor, a prominent member of the Johannesburg Amateur Operatic and Dramatic Society, in the recent production of "Iolanthe."

Photo by O'Byrne.

Casts in Programmes—Why Not?

I wonder why the managers of cinema theatres do not print the casts of the "feature" films on their programmes? Such a practice would, I feel sure, be appreciated by many patrons. A correspondent writes asking for the full casts of "The Right of Way" and "Thunderclap." They are as follow:

"The Right of Way," a Metro production in six reels adapted by June Mathis from the novel by Sir Gilbert Parker; directed by Jack Dillon. Cast: Charly Steele, Bert Lytell; Joe Portugais, H. Gibson Gowland; Rosalie Eventurail, Leatrice Joy; Kathleen Steele, Virginia Caldwell; "Billy" Wantage, Antrim Short; Paulette Dubois, Carmen Phillips; The Seigneur, Frank Currier; The Curé, Henry Harmon; Captain Tom Fairing, Larry Steers.

"Thunderclap," a Fox production, directed by Richard Stanton from a scenario by Paul H. Sloane. Cast: Mrs. Jamieson, Mary Carr; Lionel Jamieson, J. Barney Sherry; Tommy, Paul Willis; Betty (as a Baby), Carol Chase; Betty (as a Girl), Violet Mersereau; Wah Leong, John Daly Murphy; Foster, Walter McEwan; Marion Audrey, Maude Hill; Gunga Din, Thomas McCann; Cooper, Hal Clarendon; Hy. Watts, Joe Burke.

All Want to Produce.

When a recent Jackie Coogan contract was made it was disclosed for the first time (says *The Stage*) that Mary Pickford and Douglas Fairbanks were eager to become producers. They tried to get Jackie, but, failing in this, are now in communication with other stars whom they plan to feature in their films. A weariness of screen-acting seems to have crept over them, as it admittedly has over Charlie Chaplin. All these stars have caught the producing fever and want to throw over acting. According to report, Doug. plans to make two more big specials, and Mary the same number, after which they will only produce pictures—not act in them. Charlie Chaplin is already at work on a drama entitled "Destiny" which stars Edna Purviance. It is said that it is a deep, dark tragedy, with no glimmer of the famous Chaplin comedy, but it does not mark the comedian's farewell to the silver sheet, for he, too, will make at least two more films in which he himself stars, then—perhaps he'll change his mind.

New Make-up is Green.

Film actors have long been accustomed to make up yellow, so that although to the human eye they seem to have jaundice-coloured faces, to the camera's eye they are exactly right. Now an American star has discovered that features tinted a pale green are even better.

At Twenty-two Theatres.

In mail week "Orphans of the Storm" was being shown in twenty-two London theatres.

Poets' Corner: The Average Man.

This life is but a drab affair
To humble folk like me who tread
The cool sequestered valley where
Distinction's light is never shed.
For us to-day is yesterday
Repeated, and to-morrow brings
No respite from the inter-play
Of common tasks with common things.
And when three thousand years have been
Turned out by Time's eternal looms,
No man will boast of having seen
The glories of our rifled tombs.
The archæologist will see
From relics scanned and laid aside
We had no other history
Than "Lived, paid Income Tax and died."

—From *Punch*.

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MUSIC AND MUSICIANS
BY C.A.O.D.

Concerto Soloists.

Johannesburg is singularly fortunate in the number of musical artists resident here who are available for concerto playing. Since the opening of the present season of Orchestral Concerts by the Cape Town Orchestra the soloists have included Signor L. Danza, Mr. Sydney Rosenbloom and Signor F. Ferramosca. Mr. Rosenbloom played again the Liszt E-flat Piano Concerto, displaying once more that searching musicianly eloquence which is peculiar to him and which seems to make his executive facility and his sense of inner expression an indivisible whole. Mr. Rosenbloom's art ranges over a wide field of moods and emotions, and his playing of the Liszt Concerto showed that it can accommodate itself with equal felicity in each. According to the pianist, there are a good many delightful places in the Concerto, and the audience was shown just sufficient to induce it to regard the music with delight and the player with admiration. As a matter of fact, things like the Liszt Concerto need just the kind of musical brain that Mr. Rosenbloom brings to them. Otherwise the music develops into nothing but a dazzling, raucous show-piece, with tinsel decorations and harsh and meaningless embroideries. One of the interesting features of the week's music was the appearance of Signor F. Ferramosca as violin-soloist in Lalo's "*Symphonie Espagnole*"—his first appearance, I think, with the Cape Town Orchestra. Signor Ferramosca's playing seems to have brought to a logical issue the indications of years ago. His treatment of Lalo's music suggested a kind of winged brilliancy with a firm sense of melodic outline, controlled by deeply musical sense of proportion. I admired most his evident seriousness and the continence of his performance, and he employed his intensely musical temperament in a way that conveyed to the listener that welcome sense of authenticity and distinction. This week the soloist will be Mr. H. Tate-Gilder, who will be heard in Mackenzie's "Pibroch Suite," and little Alannah Elias, who will play a Beethoven piano concerto on Friday evening.

WINONA HELEN FRANCIS,
Daughter of the ex-Mayoress of Bethlehem, O.F.S., a young vocalist who has won the Milner Art Scholarship for three years given by the Guild of Loyal Women.

French Music.

France is now, and has been for some time, among the acknowledged leaders of musical progress. Barely half-a-dozen years after the appearance of Beethoven's Ninth Symphony, Berlioz came along with his "*Symphonie Fantastique*"—Berlioz, the reckless foe of conventions, progressive through his revolutionary attitudes—a wonderful pioneer as an innovator if not as a creator. Among the moderns is Chabrier, who remains unknown save to a few. Had he come a few years later he might have earned recognition, even as Franck eventually compelled the admiration of the whole world. But Chabrier produced enough to exercise a beneficial influence upon his successors—and we have following him Debussy and Ravel. Both the last-named composers' works have been heard in Johannesburg during the past week. With the advent of these composers and of their minor colleagues, the modern French school was established upon a foundation firm and distinct. Henceforth it progressed constantly and speedily. Saint-Saëns stands foremost among composers who have exercised a compelling influence. He succeeded, by his example and musical sobriety, in raising the level of technique, and in inspiring a new faith in classical ideals. French music to-day is truly baffling in its variety. The Ravel "Mother Goose" Suite, played last week by the Cape Town Orchestra, held much of musical interest even at a first hearing. He is a modern in every sense of the word, and few will take him for granted like we do Debussy. He seems to be one of those progressivists who cannot be dismissed with the sneer of not knowing what he is driving at. Frankly, he does not write melodies that one can get one's teeth into. But certain sections of the Suite, notably the last two, prove that he has much to say that he alone can say. Ravel at least wields a brush and a palette and not a handle. He appeals at times as a tone-painter, but his curious idiom needs to be heard more than once for anything like full appreciation.

Eisteddfod Concert.

The Witwatersrand Cambrian Society has every reason to expect whole-hearted support from the local musical community for the Eisteddfod Prize-Winners' Concert which will be given in the Johannesburg Town Hall this Saturday evening, April 14. Not only will the public have a further opportunity of hearing the prize-winners in the various vocal, instrumental, elocution and choral sections, but also some exceptionally fine individual performers who have gained distinction at the recent competitions. The Cambrian Society has continued the annual Eisteddfod festival in past years often with financial loss, and the present prize-winners' concert idea is one way in which it is hoped to raise some part of the expense entailed by the various competitions. Saturday evening's programme will be as follows, the Concert commencing sharp at 8 o'clock: Vocal: The Misses Rose Kowarsky, Betsy de la Porte, E. Fairbrass, Ivy Nankervis, Janie Daniels and Winifred M. Castle; Messrs. Vernon Tunmer, Wm. Matthews, Stanley Argall, Robert Bothwell, C. H. Olivier, George Gorvett and H. Yeoman. Piano: Mr. J. du P. Perold, the Misses Esther Herman, Cecilia Hilson and Sylvia Goldrich. Violin: George Moss, Miss Sarah Joffe, Edward Sacks. Cello: Vaughan Pryce, Henry Sack. Elocution: The Misses Ivy Nankervis, Sadie Rosenberg, Muriel Cohen, Jean McLaren and Sheila McFadyen. Choirs: The Johannesburg Male Voice and Johannesburg Juvenile Choir (conductor Mr. L. R. Glenton), Normal College Ladies' Choir (conductor Mr. W. Joliffe Harris).

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In The Bright Lights.

"HIS HOUSE IN ORDER."

Miss Irene Vanbrugh to Appear in One of Her Most Famous Parts Next Week.

NO playgoer worthy of the name should miss seeing the Vanbrugh-Boucicault Company in "Mr. Pim Passes By" at His Majesty's Theatre, Johannesburg—and this week is the last opportunity of doing so. Owing to her Australian engagement, Miss Vanbrugh's time in South Africa is limited, and no return visits and no revivals will be possible. The Johannesburg season will end early in May, and there are still two more productions to be staged. Therefore Mr. A. A. Milne's delightful play will have its last performance on the Rand this Saturday night.

On Monday night Sir Arthur Pinero's "His House in Order" will be produced, with Miss Irene Vanbrugh as Nina Jesson, her original part and one of her most famous characters.

Nina Jesson is the second wife of Filmer Jesson, M.P., a fussy, methodical country gentleman who believes that a wife should be a sort of machine for keeping "His House in Order." His first wife, Annabel Ridgeley, killed in a carriage accident three years before the play opens, had been a model in this respect, and Filmer Jesson is dominated by her memory—and by the four self-righteous hypocrites, her relations: Sir Daniel Ridgeley, her pompous father; Lady Ridgeley, her frigid and calculating mother; Pryce, her vacuous brother; and Geraldine, her sister, who is worse than the other three put together. Nina, the daughter of a clergyman who had made a friend of her, had come into Jesson's household as governess to young Derek Jesson, son of the late lamented Annabel, had married the fastidious Filmer, and now is being systematically and pitilessly persecuted by the Ridgeleys—and also, though in a lesser degree, by her husband—because she is "so different from poor, dear Annabel." Filmer Jesson is about to present to the neighbouring town—which he represents in Parliament—a Park dedicated to the sacred memory of his perfect first wife. The Ridgeleys gather for the occasion like vultures scenting prey. Another member of the house-party is Major Guy Maurewarde, D.S.O., an old and trusted friend of the family, between whom and young Derek Jesson there exists a perdurable (and incidentally a very noticeable) friendship. The field is laid for the deliberate humiliation of Nina when there arrives on the scene Hilary Jesson, Filmer's elder brother, home on leave from Montiago, in the Republic of Santa Guarda, where he is the British Minister. Hilary is a very different man from his narrow-minded brother. Broad, travelled, tolerant, he is quick to size up the situation and to champion Nina's cause. The development of the theme is gradual but strongly dramatic. During the course of the play, which is written with all that command of stagecraft and dialogue of which Pinero is a master, first Nina, then Hilary, and finally Filmer himself, learn that the first Mrs. Jesson did not keep "His House in Order" quite as well as everybody thought she did; and the obnoxious Ridgeleys are given firmly to understand that in future they will be tolerated only as the guests of the new mistress of the establishment.

The full cast will be as follows: Hilary Jesson, Mr. Dion Boucicault; Filmer Jesson, M.P., Mr. C. M. Hallard; Derek Jesson, Master Terence Sullivan; Sir Daniel Ridgeley, Mr. Henry Latimer; Pryce Ridgeley, Mr. Martin Walker; Major Guy Maurewarde, Mr. Garrett Hollick; Dr. Dillnott, Mr. James Wilkinson; Harding (Filmer Jesson's secretary), Mr. N. E. Simon; Forshaw (a journalist), Mr. A. Clappe; Servants, Messrs. Finch Smiles and Walter May; Lady Ridgeley, Miss Lena Halliday; Geraldine Ridgeley, Miss Sybil Carlisle; Mlle. Thomé (Derek Jesson's governess), Miss Ethel Wellesley; and Nina Jesson, Miss Irene Vanbrugh.

MORE NOTABLE FILMS COMING.

Coogan, Talmadge and Barthlemess Pictures For South Africa.

A CONTRACT has just been concluded by the African Films, Ltd., with the First National Corporation, of America, under which the following films will be released in South Africa during the next few months:

Pictures featuring Jackie Coogan: "Oliver Twist," "My Boy," "Trouble" and "Peck's Bad Boy."

Pictures featuring Norma Talmadge: "Smiling Thru'," "Love's Redemption" and "The Eternal Flame."

Pictures featuring Constance Talmadge: "Polly of the Follies," "The Primitive Lover" and "East is West."

Pictures featuring Richard Barthlemess: "Tol'able David," "Sonny," "The Seventh Day," "Fury" and "The Bond Boy."

Pictures featuring Guy Bates Post: "Omar the Tentmaker" and "The Masquerader."

Pictures featuring Lewis Stone: "The Rosary" and "The Dangerous Age."

Other films: Wesley Barry in "Penrod," Douglas McLean in "The Hottentot," and Maurice Tourneur's production of "Lorna Doone."

All these photoplays have achieved big successes in America and England.

"KID" LEWIS BOOKED.

Famous Boxer to Give Sparring Exhibition in "Round in 50."

"KID" Lewis, the well-known English boxer, who arrived in Johannesburg from England on Wednesday, has been booked by the African Theatres, Ltd., to give a series of sparring displays on the South African vaudeville circuit. He will begin his engagement at the Johannesburg Empire, where his "turn" will be interpolated in the revue, "Round in 50."

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FAVOURITES OF THE SILVER SCREEN.

Miss Alice Brady.

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WEEK-ENDS AWHEEL.

4. MAGALIESBERG KLOOF.

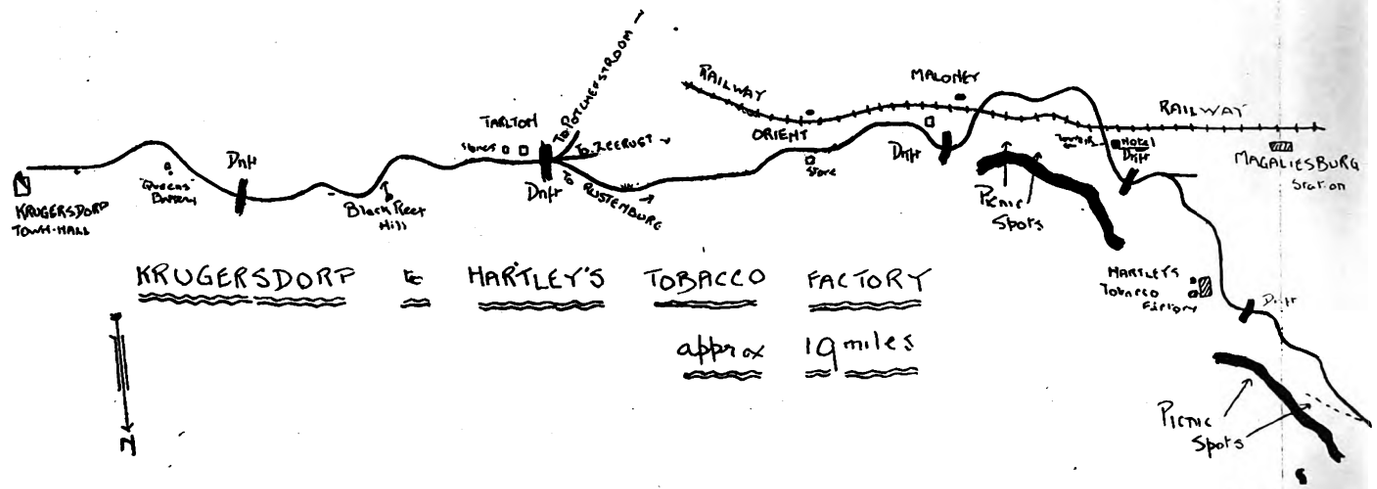
By "THE RAMBLER."

HERE we are once more—only this time I am by myself; which sounds a bit Irish. Owing to the Show-week our usual party was scattered to the four quarters of Milner Park, so I met myself on Sunday morning and tootled out to Magaliesberg to take the photographs referred to in my last article.

photographs on the opposite page rather fail to do justice to it, so the best thing you can do is to make the trip and see it for yourself.

This trip is perhaps a little longer than the usual Sunday jaunt. The distance from town is approximately 38 miles, but it can be done very nicely inside of two hours, and at the finish of the run you are rewarded by an exceptionally fine range of picnic spots to choose from (as a well-trained salesman might put it).

Magaliesberg is on the Rustenburg road, so the first thing to do is to get to Krugersdorp. This part of the journey needs no explaining, for all you have to do is to



Although it was distinctly a case of "All by myself I felt lonely," it was a glorious day and the scenery was what a Scotsman would call "magneeficent." I'm afraid the

get into Commissioner Street and follow it down through Fordsburg, past the Crown Mines, and you are on the Main

(*Continued on Page* 28.)

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EMPIRE: "ROUND IN 50."

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JOHANNESBURG, Tuesday afternoon.

IT looked on Thursday as if a good market were about to develop, but, since then, the activity has subsided, and this morning the market, though fairly firm, was a shade easier on London advices.

The political situation overseas keeps things back. Government Areas were 108s., after being 109s. last evening on a good deal of investment buying induced by the issue, in company with those of other mines of the group, of the annual report. The salient figures are certainly magnificent.

Anticipatory of the early start of the extra crushing power, Geduldes advanced from 61s. 6d. to 66s., but later reacted, and this morning there were no sales at all, the quotation being 64s. 6d.—65s. 3d. The shares continue to be liked for the improving dividend and prospect of capital appreciation.

In diamonds, New Elands have further sprung to 50s., without much business. Consolidated South-Wests continue to creep up, and are 25s. 6d. this morning. But I think I would rather pay £8 10s. more for a convertible debenture, which changes hands at £136, as they "earn money while you sleep," and at least pay you 8 per cent. on the par value. They are convertible into shares at par up to October, 1929.

There has been some little criticism of the Glynn's Lydenburg offering shares, ex-enemy holdings, at 13s. 6d., approximately the market price, though acquired from the Custodian at 9s.

EMPIRE PALACE.

WITH the glitter and beauty of many changes of scene, with novelty both in idea and detail, "Round in 50" is playing to packed houses in its fourth week at the Empire. From the start of the revue in England, through France, Italy, and China and—after an interval for consideration and admiration of all that has been seen—on to U.S.A., and back to London again, there is a constantly varying list of attractions. Half-a-dozen real song-hits are featured, of which Mr. Hugh Ormond's "My Lady Liqueur" and "Sambo," Miss Desmond's "Strut, Miss Lizzie," and Miss Bell's solo in the Tea-Leave *Ballet* are the most liked. Mr. Brunning's "Sing-Sing" song is being whistled and played all over town, and all the company contribute to the huge success that has been made. Audiences are enthusiastic, and the wonderful scenic effects that are obtained by clever staging plus the bioscope are as novel as they are effective. Altogether, "Round in 50" is pronounced the biggest and brightest success of the series of revues, and, with no slackening off of houses, this week is going as strong as ever.

STANDARD THEATRE.

AT the Standard Theatre this week that powerful Anglo-Chinese drama "Mr. Wu," with Mr. Lago Clifford in the name-part, is thrilling its numerous admirers. Besides Mr. Clifford (who is also the producer) the cast includes Miss Marjorie Clifton as Mrs. Gregory, Mr. Derrick Neville as Basil Gregory, Miss Ruby Berry as Nang Ping, Mr. Hugo Graham as Tom Carruthers, Mr. James Grant as Robert Gregory, and Mr. Eugene Hatton as Holman.

The Standard Theatre is advertising a new revue, "Follow the Girls," the production-date of which is to be announced shortly.

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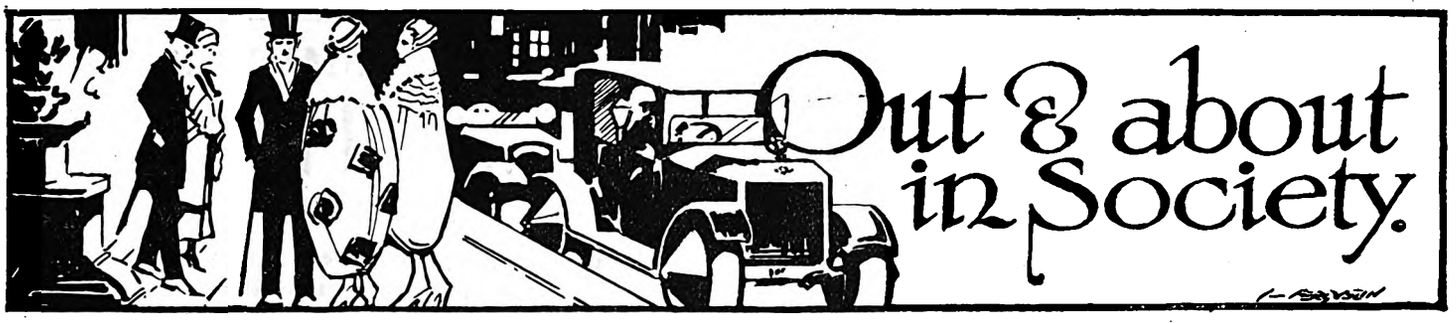


[*All invitations for dances, weddings and other Social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

The Social Round.

The Agricultural Show has come and gone but our ardour remains unquenched. We have not by any means retired into our shell or curled ourselves up for our winter sleep. The slight tinge of frost in the air brightens one up to renewed life, and during the day we work, we shop, we drink tea and—perhaps—we talk scandal. At night from every corner come the strains of dance music—"Jazz as she is played," in every weird and wonderful form. At the theatres large audiences welcome Miss Irene Vanbrugh nightly and her clever husband Mr. Dion Boucicault; follow the thrills of "Round in 50" and exclaim in rapture at the wonderful scenes—at the scented Orange Grove with the old Black Daddy whittling a stick, while the red-and-white costumed coons sing softly and a touch of original colour is flashed by the purple-lined hats of the dancers; at the Tea-Leaf *Ballet* with its gorgeous pageant of gowns, and at "My Lady Liqueur" with her satellites. And again in between times we dance, and flirt and forget all European problems in the Present. So I settled myself down to a round of dances in this or that or the other good cause.

Many Consuls Were There.

I visited the Sokol (Slav-Gimnast) Limelight and Confetti Ball at the Freemasons' Hall, where the Past and Present Chairmen wore sashes of red, white and blue ribbon and where everyone was happy and the officials worked very hard. One heard there languages of all the nations almost, but the kindness that one received had only one language for all. There were many Consuls present. In the big hall with the flags of all countries round the walls, I noticed Consul Dr. Pettaval of Switzerland, Consul T. F. Allen of Italy, Consul Hinde of Chili, Consul W. Frykberg of Sweden and Mr. MacGillevray his Vice. The Past President, Mr. Cekalovic, was chaperoning his ward, Miss Katie Ruskivitch, a very pretty girl in a dainty white gown, and Mrs. S. Vrdoljak was beautifully gowned in white silk and lace. Mr. and Mrs. Max Pollak were present; also Mr. and Mrs. du Toit, Magistrate Bovill and Mrs. Bovill, Mr. and Mrs. Goodman, Mr. Poole, Dr. Kaufman and Advocate Miller. The fun really commenced after the supper, when confetti and coloured streamers transformed the room into a miniature fairyland and everyone had a really jolly time.

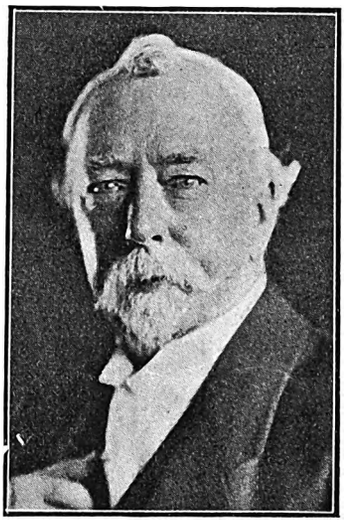
CONSUL W. FRYKBERG,
Who has resumed his duties at the Swedish Consulate, after his trip to Europe.

Do You Know These?

That reminds me, after the two little stories I told you the other week appeared in print a friend of mine sent me these two that *he* had also overheard at a dance, and I really think they are very good, do you? Said the Young Man Who Was Very Much Sought After at Parties to a young girl: "So sorry I forgot your party the other night." Replied the lady: "Oh, weren't you there?" And again the hostess to the guest: "But you have already said good-bye to me, Mr. Blank." Mr. Blank: "Really? Well, one can't do a pleasant thing too often, you know."

With "The P. J.'s."

I think I left myself standing outside the Freemasons' Hall and about to cross to The P.J.'s Club. Did I mention it was a really chilly night? On entering the Norwegian Hall the orange curtains and hangings gave such an air of sunlight that one cheered up at once and began examining the little yellow Easter chicks that had evidently laid beautiful bon-bons in quaint little baskets on all the supper-tables. The Jazz-Maniacs were doing their hardest to please and succeeding very well. (The cheerful smile of Billy Rogers would do anything—but why use a perfectly good Borsalino hat to deaden the sound? It's not done, you know.) One thing was certain—everyone was in the best of spirits, and just as you sat down breathless after the latest "Rag" and felt that you were certainly not very far behind Pavlova, in came two waiters with a large tray, and on the tray was a large golden egg and in the egg was a fluffy yellow chicken who was really Miss Dulcie Rob-



VISITING SOUTH AFRICA.
Alderman John Bickerstaffe, the "Father" of Blackpool Town Council and Chairman of the Tower Palace and Grand Theatre Company, Blackpool.
Photo by Levson.

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inson, you know. (It does sound rather like "The House that Jack Built.") All in frilly yellow, with an original peaked cap on her hair, this little lady did a dance which was much appreciated, so much that she had to do it all over again. Then we danced some more, and then Miss Pearl Adler, who wore a pretty heliotrope gown, the long side-panels of tulle having flat flowers of the same material edged with dewdrops laid on, and Mr. Terry Duff gave an exhibition of a waltz for stage-use and the new rhythmic walk for the ballroom. And I for one cheered up tremendously when I learnt that I was not intended or expected to do the wonderful steps of the former dance, which are very graceful when you are slender, but otherwise ——. Then there was a hunt for a hidden Easter Egg containing a vanity case for the lady and a token for the man. Among the dancers I noticed Dr. and Mrs. Welchman, Mr. W. Frykberg, Mrs. Jocelyn Hutcheons (who was responsible for the clever studies round the walls and the artistic bowls and vases), Mrs. Henry Adler (in a handsome gown of black mirror-velvet edged with monkey fur), Mr. and Mrs. Erlich, Dr. and Mrs. Mackenzie (of Germiston), Miss Glenton (in a dainty black frock with long lace side-panels), Miss Treeby (in rose taffetas) and Miss Manley (in jade-green). Mrs. Foster came in a smoke-blue gown with old gold, and Miss Coleen Purchas wore a jade-green sleeveless frock. Miss Peggy Strange wore a gold tissue gown embroidered, and Miss Foster wore Wedgwood blue. Mr. and Mrs. Douglas Abrahamson were dancing, Mrs. Abrahamson in black lace over white, and Miss Kleudgon was gowned in lemon taffetas, the side-panels edged with blue forget-me-nots. Mr. W. Stayt was among the dancers, and Mrs. Grant Smith wore a handsome Chinese brocade in dove-colour and a *chic* wreath of multi-coloured georgette flowers on her hair. And next week we are promised even more novelties.

A Chat With Sybil Carlisle.

Standing in the wings the other day at His Majesty's Theatre, I had a few hurried minutes' talk with Miss Sybyl Carlisle, who came out with Miss Vanbrugh. Tall and graceful Miss Carlisle was born in South Africa, so has an exceptional claim to our interest. Her grandfather Carlisle was an 1820 Settler, and her other grandfather was General Sir John Bisset, who won his commission in the Zulu War. Miss Carlisle's parents lived near Grahamstown. Carlisle Bridge, in fact, is named after the family. "I can't tell you how much I have looked forward to my visit to South Africa," Miss Carlisle told me. "I hope it won't be the last, because in 'His House in Order' I am taking the part of a disagreeable woman, and I should like a chance to redeem my character!" Miss Carlisle considers South Africa a very wonderful country, and is very much in love with Johannesburg and with the many relations of her own she has met here.

A Quiet Wedding.

Very quiet was the marriage of Mr. James Neilson this week to Miss Maude Ferguson, although they could not avoid the crowds of friends who came to wish them luck on their trip to Europe. "Jimmy" Neilson is one of the most popular of men, and his intimates did not let him forget it.

Guild of Loyal Women.

The Guild of Loyal Women have been sitting in conference at the United Party Club and have done much good work, delegates attending from all parts. While their badge, "For King and Empire," remains the same, the principles of the Guild were amended, and now read:

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1. To be loyal to each other. 2. Earnestly to endeavour to promote unity and peace and the prosperity of South Africa. Signed by the President General, Mrs. J. Anderson, of Pretoria. The President and delegates and the Hony. Secretary and Hony. Treasurer of the Executive have an earnest body of women behind them, and who will not agree that South Africa is all the better for the Guild of Loyal Women! There were many well-known women present, including Mrs. J. Anderson (President General), Mrs. C. Hareten (Hony. Secretary), Mrs. McIntosh (Hony. Treasurer), Mesdames Bryne, Huneberg, Armstrong and Springthorpe, Mrs. Scott (President of the Pretoria Junior Branch), Mrs. Hocking (the Johannesburg President), with Mrs. Vining (the Hony. Secretary), Mrs. Farrar and Mrs. Mountstephen. From Potchefstroom came Mrs. Gaisford, the President, and Mrs. Goetz, the Hony. Secretary. Mrs. S. G. Francis, ex-Mayoress of Bethlehem, represented that city, her little daughter, the winner of the Milner Art Scholarship given by the Guild, singing very delightfully at afternoon-tea on the last day. Mrs. Whiteman came from Klerksdorp, and there were also numerous Johannesburg women there to welcome the visitors, who all assembled each day at luncheon for an hour's relaxation.

MISS MARION GOLDSTEIN,

A promising young Johannesburg elocutionist, as Prince Arthur in a scene from "King John," in a recent entertainment at the Palladium Theatre.

Commercial Travellers Make Merry.

The dance given by the South African Commercial Travellers' Association (the Transvaal Centre) in the Grand National Hotel was a cheery affair at which there were many more men than could be found partners for, and the fair sex for once found themselves much sought after. There are fashions for the mere male as well as his wife, and having noticed that the policemen on point duty were wearing very exciting white braces over their uniforms—the new cross-over effect—my mind was tuned to officialdom, and when the M.C.'s buzzed round with arm-bands reminiscent of the T.A.C.'s latest activity, the man who guards your motor-car and wears an armlet (Chairman Emanuel, I will keep your secret), I felt perfectly at home. Much has been written of the "Dance fiends" who come to every ball uninvited and "unpaid"; they did not have a hope with the Commercial Travellers. On entering the supper-room your ticket was clipped by a businesslike-gentleman pretending he was a tram-conductor, and there was no sympathy in his eye when you told him you'd had a ticket but had lost it. Morell's Orchestra played excellently during the evening, and the aforesaid Chairman, with Mr. N. Greenberg as his Hony. Secretary, and Messrs. Abbot (a cheery soul), De Jong, Howie, Nelson, Jamieson and Morris, officered by Mr. P. Coombs as D.C., looked after the comfort of everyone in a way seldom seen at dances in these times of women's rights and men's apathy.

At the Town Hall.

I heard rumours of a much larger affair later in the Town Hall, and made up my mind to be there early. Madame Kate Oppermann was among the dancers, wearing a sapphire-blue velvet gown with swathed corsage and a short train. Mrs. Lewis Emmanuel came in saxe-blue *charmeuse*, the side-panels of net over the scalloped skirt, and was helping her husband in a competition in which a very lovely baby doll, given by Messrs. Randles Bros. and dressed by Mrs. Maxheimer, was the star turn. Mrs. Fels came in wine-coloured lace, and Miss Rosa Cohn wore a sapphire-blue gown with lace panels back and front embroidered in gold. Mrs. Ross wore an elegant white stockinette with black beadwork, the sleeves having long white fringes hanging to the floor, reminiscent of a gown worn by Lady Forbes-Robertson in "Woman to Woman." Miss Laidlow came in heavy green brocade, and Mrs. Maxheimer wore black laces with a beaded corsage. Miss X. Smith came in an Early Victorian gown of rose *charmeuse* with rosebuds of the same material and trails of leaves for trimming. Mrs. Jamieson wore saxe-blue, a crochet gown with long fringes, and Mrs. Wilson came in deep rose. Mrs. Grey Rattray wore one of the smartest gowns in the room, black with gold Egyptian embroideries on the full skirts, which were slit at the sides to show a black lace frill. Mrs. G. Mitchell wore grey taffetas with fuchia-shaded panels, and Mrs. Percy Coombs came in a pretty shell-pink gown with crystal beads and rubies. Miss Budroff was gowned in black *crêpe morocaine* with inset of gold tissue on the skirt and gold roses round the waist. Miss Elen wore a pale blue taffeta, and Miss Boyle came in rose laces. Others dancing were,

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besides representatives of leading firms, Miss Chick, Miss Tucker, Miss Shirski, Mrs. Nawran, Miss Bowling and Miss Flemmer.

Catholic Ladies' Fete.

The Catholic Ladies' *Fête* in the Town Hall, which they arranged in order to complete their Cot in the Children's Hospital, was very successful indeed, and they have now a nice sum over to relieve distress in the winter months; because the Catholic Ladies do a great deal to assist the poor of the town. I loved the "Children of Mary" stall which was hung in palest blue, and the "Post Office" was a mass of yellow and mauve and filled with flowers; a very attractive idea which the Postal authorities might well copy! Tea was served in an enclosure at the side, and the "Dollies" stall was besieged by a crowd of wee folk—there were so many fascinating things for Madame Doll. The Mayoress, Miss Allan, opened the *fête* in the usual gracious way in which she does all things.

Danish Concert and Dance.

I found the concert and dance at the Danish Hall very enjoyable. The cosy little hall was hung with Danish flags, over which a fine oil-painting of Denmark, pictured as a woman holding up the flag, was hung. The singing of Mrs. Bilmark was greatly appreciated, and also that of Mr. Forsell. Mr. Bilmark played the 'cello and accompanied his wife on the piano. Mr. W. Thomsen, chairman of the Danish Society, in a neat speech wished *bon voyage* to Mr. Eiler Draby, who has been Acting Consul during the absence of Sir George Albu, and in presenting him with a case of pipes hoped he would return to South Africa. After Mr. Draby had suitably replied, Mr. J. C. Lind, chairman of the "Nordkap," thanked Mr. Draby for the interest he had always taken in the community. Consul Frykberg (Sweden) was present with his wife, who wore a very handsome black satin gown with panels of lace at the hips edged with jet. Mrs. Eiler Draby wore mauve and Mrs. Thomsen came in pale primrose *charmeuse*. Mrs. Jensen wore a nigger-brown silk crochet frock with long fringes on the skirt. Mrs. Martini came in a draped frock of black *moracaine*, and Mrs. V. Frykberg looked very pretty in rose taffetas with opal trimming. Miss Haswell was much admired in green-shot taffetas with scalloped hem to the skirt, and Miss Saga Falck, a charming girl, wore black silk with tiny ruching round the neck and sleeves. Her sister was very lovely in a black gown trimmed with steel beads. Mrs. Goetache wore silver-grey *charmeuse*. Among others present were Mr. Jensen, Mr. and Mrs. K. G. Nilson, Mr. and Mrs. Schon, Mr. and Mrs. Styrrup, Mr. Lutzow Holm (editor of *Fram*) and Mrs. Lutzow Holm (in an elegant black mirror-velvet gown), Mrs. Rasmussen, Mr. and Mrs. W. Pietersen, Mr. Karl Frykberg, Mr. B. Buckland, Mr. Vallen.

At the Carlton.

The Carlton Hotel *souper dansant* last Friday was extremely enjoyable, and dancing was kept up till a late hour. There was such a demand for tables that extra ones had to be requisitioned from the Palm Court, about 200 guests being present. Apart from the excellence of the music and the supper, the beautiful surroundings make the Carlton *soupers dansants* one of the most popular *rendez-vous* in town. There are still large numbers of visitors here, and at the Carlton are staying, among recent arrivals: Mr. Victor B. Faford (Racine, U.S.A.), Mr. C. A. Lagesen, M.P.C., and Mr. Robert S. Lord (Cape Town), Mr. A. S. Blackhurst and Mr. W. B. Nolan (Durban), Mr. and Mrs. F. Wilson Smith (Staffs., England), Mr. and Mrs. Koenig (Pietersburg), Mr. and Mrs. J. Cohen (Lourenço Marques), Mr. J. M. Cohen (London), and Mr. C. H. Jolliffe (Hunts., England).

At the U. P. C.

The Von Brandis Division has always been a political stronghold, and the dance they gave at the United Party Club certainly deserved a better attendance. Although the numbers present would have filled a smaller hall comfortably, the huge dancing space at the U.P.C. dwarfs all but the biggest crowds. Mrs. Herring, gowned in saxe-blue silk and laces, was the chair, with Miss A. Cohen, a really hard worker, as Hony. Secretary. Miss Cohen wore a deep-rose gown of silk stockinette with grapes as a shoulder posy, and her sister wore green ninon. Mr. H. M. Brady acted as D.C. and Mr. Tothill as M.C. Among the dancers were Dr. Woolf, Mrs. Chas. Marx, junior (in a gown of palest pink with strands of silver), Miss Hart (in shell-pink with opal trimming), and her sister in silver tissue edged with cornflowers. Miss Herring wore a rose taffeta gown with scalloped hem. Mrs. G. W. Nelson was gowned in black lace.

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IMPORTATION RULES ALTERED.

By "ONLOOKER."

WE had dreary weather conditions at Turffontein last Saturday, the concluding day of the J.T.C. Autumn Meeting. The rain was not heavy, but there was hardly a let-up from the time the first race was run until almost the close of proceedings. It was a day when the ample shelter provided at headquarters came in for full appreciation. The rain had the effect of making the going somewhat holding, and undoubtedly upset form to some extent. One noticed, when the Wednesday performer, Porphyritic, ran home an easy winner at the end of a mile in the fourth race, that the track was cutting up. So much so that the wiseacres concluded that the heavy-weights in the Merchants' Handicap, which came next, would be put out of court. And it was

A Correct Conclusion.

There is no race in the calendar that so frequently brings together the same competitors as the Johannesburg Merchants'. Included in the eight runners on this last occasion were four previous winners (the heroine of the race, Flush of Dawn, was having her ninth start for the event), and Fordwych, the eventual winner, had been runner-up in Polyscope's race. In the early betting Collet was in most demand. The altered condition of the track, however, was deemed prejudicial to the chance of Mr. Gard's mare, and when Mr. Murray withdrew Dropped Stitch to depend solely on Fordwych, this seasoned imported horse, to whom Collet had to concede just upon a stone in weight, became a pronounced favourite. Collet started second choice, while Cutlet's attractive showing on the first day—just beaten at five furlongs under 8 st. 7 lbs.—secured her many friends.

* * *

Only the favourite and Cutlet had any say in the finish; and a great finish it was. When Mr. Forbes's little mare came to the front entering the last furlong it looked as if she were going to register her second Merchants' success. But it was not to be. Fordwych, putting in good work, ranged alongside. Cutlet held on bravely, and the two passed the post locked together. Many

Expected Cutlet's Number

to go up, but in such a close thing only the judge could tell, and he decided it was a dead-heat. It transpired that Fordwych had met with some interference in the race, and in the run-off, which took place before the concluding event on the card, 2 to 1 was laid on his beating Cutlet. Waiting on the light-weight for four furlongs, Fordwych was sent out and, having the mare at once in trouble, was an easy winner.

* * *

There must be something radically wrong with the tutoring of our jockeys. It has just been said that Fordwych did not get a clear run when he dead-heated for the Merchants'; and this on a straight course which could accommodate three or four times the number of runners there were for the race. If it were an isolated case there would be little to say. But it is the rule and not the exception to see horses crossing each other in the straight-course races, in contravention of the rules. It would seem that most of our trainers instil into the minds of young riders that

Getting Alongside the Rails

is of paramount importance in all races, and many of the boys seek the inside running—the term does not hold on a straight course—irrespective of the consequences to others. So it is that many of our present jockeys are never comfortable unless they have their mounts close alongside the rails. No doubt some horses run better in this position. This, however, can only be in consequence of their riders seeking to obtain the place. There is no guiding rail on the exercise grounds, so it is only in races that horses gain a *penchant* for the rails.

* * *

Fable has passed through several hands, but it has remained for his present owner, Trainer J. Ryan, to get the best out of the old gelding. Fable has been much in the limelight of late; his crowning performance was in winning the Goldfields Handicap on Saturday. From the outset well up with the pace-makers,

Fable Took the Lead

before entering the last furlong of the mile and three-quarters, and held off Seriphos to score with a little in hand. Consistent Lady Daniel was close up, fourth. The going might be said to have suited Gay Tar, for he is a sturdy sort, and the saying goes that those close to their work are best on holding ground. Any such advantage was, however, neutralised by his impost of 8 st. 6 lbs., and Gay Tar finished last of the runners.

* * *

Backers had to lay long odds on Benedictine in the Breeders' Produce Stakes. As, however, Sir Abe Bailey's colt had proved himself and had only two in opposition, the odds asked for were by no means extravagant. It was, indeed, good business to lay 100 to 16 on—one heard the remark that it looked like robbing the books—and punters with means did not hesitate to support the good thing. Those who laid the odds had no cause for uneasiness, for Benedictine was

Pulling Over the Other Two

all the way. Ringmen had practically nothing to balance the losses over Benedictine; and they would be losers over the second race, in which Edinburgh Rock lost his maiden status in running away from seven others over seven furlongs. Thereafter, except in the Merchants', first and second-choice runners fared badly, and backers, speaking generally, were sadly out at the end of the day. Mon Cher was not much fancied for his race, yet in registering his third success at the meeting he won as decisively as on the previous occasions.

* * *

The greatest surprise of the day—of the meeting—was the runaway success of the Cape Town-owned Roche in the final event, the Farewell Handicap, one mile, for which

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Katabasis went out favourite. The English-bred filly had been given a hefty rise for her success with 7 st. 10 lbs. in a middle-division race on the Monday. Here she was called upon to put up 8 st. in the higher division. It was

A Modified Top-Class,

to be sure, for (for the first time) those handicapped at 7 st. 7 lbs. or over in the last two big Handicaps were debarred from entry for the Farewell. Katabasis would have justified confidence had it not been for the despised Roche, who had never previously been heard of in races beyond six furlongs. It was after covering his supposed pet distance that Roche commenced to streak away from the others, and he was full of running when passing the post many lengths to the good.

* * *

At the meeting of the Jockey Club last week it was resolved to raise the fee for the registration of the lease of an imported horse to 25 guineas. This alteration of the rule is not designed to restrict importation to any extent. The increased fee is neither here nor there as regards a good horse. What it is hoped will be achieved is that the fee to be charged will act as a deterrent to would-be buyers of weedy stock. An

Alteration Made in the Rules

of much more concern to many of our racing men is the embargo placed on imported small ones. The small ones imported after August 1 this year will not be eligible to run in measurement races; and all imported horses, big and little, are, after the date mentioned, not to be handicapped in races below the second division in any divided race. There is no inducement hereafter to import such horses as Maggie's Hoop and Lenæus.

* * *

The highest veterinary authorities set it down that a horse that contracts the trouble known as thrombosis (the stoppage of the circulation of the blood owing to the presence of a clot in one of the passages) should at once be destroyed. One so affected is always a danger to his rider; and to more than his own rider in the case of a racehorse. It is when the animal becomes heated and excited that the clot is liable to expand, causing a complete stoppage of the flow of the blood, and the unfortunate sufferer has to come to a stop. Mr. Forbes, then, did the right thing in

Having Catapult Shot

when it was found the gelding, one of the best in his stable, suffered from thrombosis. Mr. Ben Runciman some months ago had diagnosed the trouble, but it was hoped that with a long spell of idleness the blood passages might become unobstructed. But it would appear that thrombosis is ineradicable. From all accounts, there have been a good many cases of thrombosis hereabouts. It was because he became so affected with it that Nobleman was thrown out of training. Of course, at stud Nobleman is freed from violent exercise, and is as healthy and well as the next horse.

* * *

Arrangements have been concluded between Sir Abe Bailey and Mr. Henry Nourse for the latter's famous mare, Dignity, to be sent to England to be mated, in the first instance at all events, with Sir Abe's great staying sire, Son-in-Law. Dignity is now in her 16th year, and though she has been a little uncertain in breeding she should have several years of stud life before her; and the general hope of South Africans will be that the mare will

Further Distinguish Herself

as a matron by producing something of the same class as Dignitary. The export of Dignity will mark the first occasion of the sending of a South African-bred mare to

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EMPIRE: "ROUND IN 50."

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stud in the home of the thoroughbred. Are there not one or two others raised in this country good enough to send to England? Would it not be a good idea to have Honor accompany her dam overseas? Honor is lacking in size, but she demonstrated on the turf that she inherited the brilliancy of Dignity.

* * *

Son-of-a-Gun, a winner at Kenilworth on Easter Monday, is a four-year-old by Son-in-Law from Bosey by Fariman, only landed from England about three months. The colt ran with and beat Katabasis in a race in England, so it is not surprising he beat the third division horses at Cape Town last week.

* * *

Alastair, a winner at Kenilworth last Saturday, is a three-year-old colt by Polymelus—Joi de Vivre by Gallinnule, belonging to Sir Abe Bailey. Alastair had previously won, that being in his first outing in this country on February 24.

* * *

E. Harvey, just returned to grace, was the most successful jockey at the Autumn Meeting. He had four winning rides; would have had five if the dead-heat in the Merchants' had not been run off.

* * *

The racing this Saturday is at Germiston. Some of the following selections should go close:

12.20 p.m.—Stewards' Handicap, 5 furlongs.
Lady Meddler 1, Fifine 2, Windy Trip 3.

1 p.m.—Park Hill Handicap, "B," 1¼ miles.
Queen's Wake 1, Queen of the Valley 2, Leveret 3.

1.50 p.m.—Rose Deep Handicap, 7 furlongs.
Tiger Lily 1, Edinburgh Rock 2, Allenby 3.

2.30 p.m.—Rose Deep Handicap, 6 furlongs.
Appetiser 1, Murray's selected 2, Cutlet 3.

3.10 p.m.—Germiston Handicap, 1 mile.
Prince Orb 1, Surprise Sauce 2, Emperor of Elba 3.

3.50 p.m.—Rose Deep Handicap, 5 furlongs.
Erin-go-Bragh 1, Noble Image 2, Blackford 3.

4.30 p.m.—Park Hill Handicap, "A," 1¼ miles.
Desert Palm 1, Richelieu 2, Dandy Dick 3.

5.10 p.m.—Rose Deep Handicap, 5 furlongs.
Charm 1, Dark Brown 2, Honey 3.

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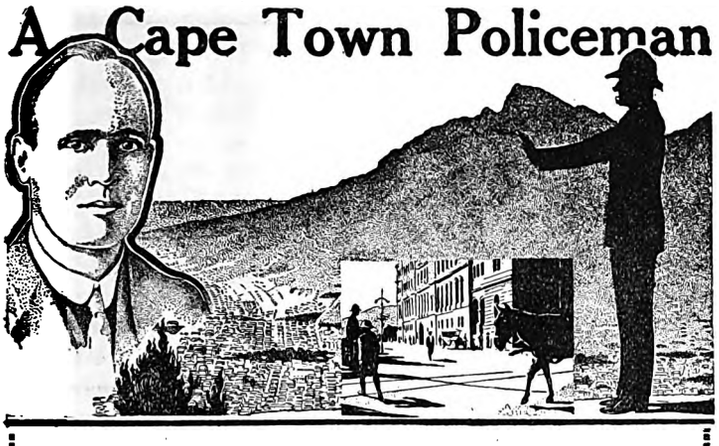
A Cape Town Policeman



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He declared that the company would need at least £50,000 to save the business.

It was agreed that an independent committee of shareholders should be formed to decide upon the best means of putting the company on its feet.

MISS MARIE TEMPEST.

The King and Queen and the Duke of York were present at the Duke of York's Theatre in mail week to witness the performance of "The Marriage of Kitty." During the evening Miss Marie Tempest was received in the retiring room adjoining the royal box, where the King and Queen congratulated her upon her return to England.

WEEK-ENDS AWHEEL.

(*Continued from Page 10.*)

Reef Road, which, after you have followed it faithfully for a matter of twenty miles, lands you at that famous West Rand town.

The Main Reef Road, however, is not too good, and by making a couple of deviations it is possible to find better going. You go first through Langlaagte then join the Main Reef Road again for a short distance, and then break off again to the right and go through Maraisburg and on to Roodepoort. This run is slightly longer, but very pleasing, as a large part of the road runs through an avenue of trees. Once past Roodepoort the road to Krugersdorp is an A1 run.

At Krugersdorp you can stop and have a half-way cup of tea. On the journey again, you leave the Krugersdorp Town Hall on your left, and make for another small township, Krugersdorp West. Then follow the Main Road, and at the end of this quarter bear off to the left. Hereabouts the road is not good. Over a rise and down again, and you have on your left the old "Queen's Battery." At the bottom of the hill is a small farmstead, a nasty little patch of thick sand, and a small drift. Through this, and you are on a medium road again for about a mile, and then on top of a hill you start on the "downward path" again; at least you would think so, for here the road is very bad over what is known as the Black Reef Hill. In fact, most drivers are inclined to alter the vowel-sound in the word "Hill," but what would you? You cannot expect to have billiard-table roads all over the country. After carefully manœuvring this part of the journey over a distance of not more than two miles, you hit a decent road again and sail gaily along, and about fifteen miles out of Krugersdorp you come to Tarlton, with its couple of stores and a drift.

After crossing the drift you will see three roads branching off. They are all labelled—the one to the left to Potchefstroom, the middle one to Zeerust, and the one on the right to Rustenburg. There is no need to tell you which one to take, but mind you take the *Right* one, which leads you through a plantation. It is a splendid road—for a couple of miles, and then it bears off to the right and turns into the usual curate's-egg road—good in parts, your lordship. It winds about, but there is only the one road, so you cannot go wrong. Soon the railway keeps you company, and rail and road run parallel. Passing Orient, the road runs between the railway-siding signboard and Orient Store.

On you go, and the road turns sharply off to the left, through some trees and slightly on the down-grade, till you come across a fair drift. This is Maloney. Don't be afraid of this water-course. Keep well to the right going and to the left on the return, and you'll glide through beautifully, as it is a gravelly bottom, and there is not much fear of slipping. Follow the road, and you pass over the railway. The road curves about, hugs the line again, and again you cross the rail three-quarters of the way down a hill, and just after that you come to the Magaliesberg Hotel. If you enquire here, they will direct you to the Weir. The road is over the *veld*, but is quite easy.

As an alternative, you can go straight on, through another drift and up a hill. After starting your descent you will notice down in the valley some large white buildings. This is Hartley's Magaliesberg Tobacco Factory, and the road passes it and yet another drift. Thank goodness, this is the last drift, although not one of the drifts is really bad. Then ensues a very pretty drive through the Kloof. The road curves all the time, and at the end of a cutting, branching off the Main Road to the left, is a well-defined track. Here you turn completely round and follow the Main Road back, only on a lower level, and park your car in the shade, and make yourself happy.

The pleasant spots here are very numerous, and you can indulge in swimming, climbing, or just any sort of recreation you feel inclined for.

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STAGE & CINEMA.

VOL. XVI. No. 403.] SATURDAY, APRIL 21ST, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

KID" LEWIS.

"Kid" Lewis, the noted English Boxer, Welter-weight Champion of Great Britain and Europe, who is visiting South Africa on his way to Australia, has been engaged for a short tour of the African Theatres' Vaudeville Circuit. He will make his first appearance at the Johannesburg Empire on Monday night in Sparring Exhibitions—to be interpolated in the popular revue "Round in 50"—with several well-known South African boxers.

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JO'BURG SNAPSHOTS.

By JENKYN.

THERE is probably no one of the new and ever-growing school of women-novelists who matter who has been so lavishly boomed in the press as Miss Sheila Kaye-Smith, and, having just finished her novel "Joanna Godden," I am forced to admit that she deserves every laudatory line. For "Joanna Godden" is a great book, and Joanna herself will, I think, be

Ranked Amongst the Immortals.

No writer, with the exception of Thomas Hardy, has ever managed to envisage the atmosphere of the English country-side as does this young novelist. And her touch is lighter and more versatile than that of the Laureate of Dorsetshire. I cannot resist quoting one delicious little bit: "I was never at a play but once," says Joanna. "'Our Flat' it was called, and all done by respectable people—not an actor nor an actress among 'em."

* * *

I purchased my copy of the book for eighteenpence at a certain Johannesburg second-hand book-shop that I wot of, and I read it slowly, savouring every morsel, as one does a rare wine, or a dinner from the kitchen of a thousand-guinea *chef*. It is not without flaws—apparently the result of careless proof-reading. For instance Ospedaletti, that

Heavenly Little Village

midway between Bordighera and San Remo, is spelt "Œpedaletti"; and although Miss Kaye-Smith has thinly disguised Eastbourne as Marlingate, she gives it away by an allusion to Beachy Head. Also, she speaks of Lord John Sanger's "Wild-Beast Show" and then goes on to describe a circus—oblivious of the fact that there is a vast difference between the two forms of entertainment. In spite of these trifling defects Miss Kaye-Smith has given a masterpiece to the world.

* * *

The gentleman who called himself Lord George Sanger was not the first showman to give himself a courtesy title. Amongst ventriloquists there were "Lieutenant" Cole, "Lieutenant" Travis, "Captain" Slingsby, and a Scotch gentleman who modestly styled himself "Prince" Bendon. In the circuses I believe that "Count" Ohmy was the first aristocrat of the sawdust-ring. "Lord" George was quickly followed in self-ennoblement by his brother, "Lord" John Sanger, who is mentioned in "Joanna Godden." George died some years ago on his farm at Hampstead. He was quite a wealthy man and had

Retired From Showmanship

for many years. I don't know whether his brother is living or dead. "Lord" George Sanger always appeared in his own processions. After all the gaudy waggons had passed by, with the figurines of Britannia, the outriders and comical clowns, he would drive along in a neat cart with his frock-coat, tall hat, and grizzled square-cut beard, looking "the goods" and with an "Alone-I-did-it" expression on his face. Both he and John went in for lavish printing in all the colours of the rainbow; and if the shows were half as good as the posters on the wall, they must have been worth twice the price charged for admission.

* * *

The Wild-Beast Show was a very different proposition and was practically the monopoly of Messrs. Bostock and Wombwell. The animals travelled in caravans with wired fronts, and when they pitched in the Market-place they were arranged to form three sides of a square, the fourth comprising the platform (whence a raucous-voiced showman

Invited the Populace

to "Walk Hup!") and the gaudily-painted pictures of the animals inside. The smell of the beasts, the aroma of the naphtha lamps, and the reek of unwashed humanity in bulk, gave about the finest combination of stinks it is possible to imagine.

* * *

Reading an article in *The Star* the other night on Sir Frederick Treves' reminiscences of "The Elephant Man" brought back memories of 1889, when I was managing a photographic studio in St. Paul's Churchyard, and one day, on opening a letter in the morning's mail, a photograph and a postal-order dropped out. The photograph was an ordinary *carte-de-visite* of those days and was of the most awful THING that mortal eyes ever gazed upon. It was

Joseph Merrick, "The Elephant Man."

Seated posed in a chair in front of the usual photographer's background, neatly dressed in a well-cut suit of clothes, was this the most dreadful abortion of the human species that has been known to Nature. His head was three times the normal size and was all misshapen and lopsided. The skin, so far as one could judge from the photograph, was of the texture of elephant's hide. The nose was like a trunk that had been nipped in the bud, as it were. One ear was huge and flapped over, while the other was nearly normal. One hand was flabby and indefinite, like the flipper of some fearsome prehistoric reptile, while the other was beautifully shaped. The hair was long, straight and stringy and cropped up all over his head in weird patches. Later I saw nude photographs of the poor creature reproduced in *The British Medical Journal*, and it was clear from these that his dreadful disease was almost confined to one side of his body.

* * *

At the time when he sent his photograph to me he had been rescued from a penny show in the Whitechapel Road, where he had been starved and maltreated, and he had his own comfortable quarters in the London Hospital. I was invited to

Go Along to Meet Him,

but I respectfully declined. To this day, although that was thirty-four years ago, I can remember the thrill of horror I felt when I saw that photograph, and I can visualise every detail of the picture itself. A few months later he died, as so graphically described in Sir Frederick Treves' narrative.

* * *

I don't think the story of the nigger menagerie lion-tamer has ever been published, though it is not exactly new. It goes as follows:

Down the village street walked Rastus, and ran into an old friend of his, sometime one of the village loafers, but now, like Solomon in all his glory, most gorgeously arrayed.

RASTUS: Say, Pete, wha's you doin' heah?

PETE: Guess I tho't I come along to see you-all at de old home-town.

RASTUS: But wha's you doin' all dressed up like dat? You got a good job?

PETE: Yais, I ain't doin' so bad. I's a lion-tamer in de menagerie.

(*Continued on Page 13.*)

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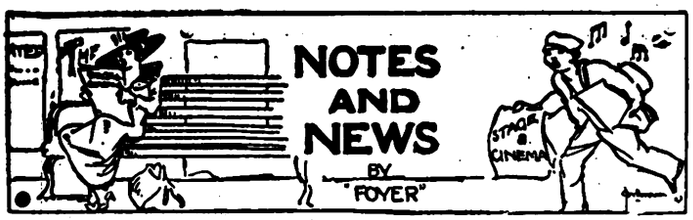


The 1923 Musical-Comedy Company.

The 1923 Musical-Comedy Company will open at His Majesty's Theatre, Johannesburg, on May 14, in "Whirled into Happiness." The following are the principals:

Miss Vera Pearce	Mr. Victor Crawford
Miss Ethel Cadman	Mr. Martin Iredale
Miss Isa Bowman	Mr. Rowland Hill
Miss Christine Rona	Mr. Gordon Sherry

Mr. Frank Barclay.

Mr. Rowland Hill is already here. The others, accompanied by a number of London "Show-girls," are on the *Windsor Castle*, due to reach Cape Town on Monday. The company will come straight through to Johannesburg, and rehearsals will be commenced immediately under the direction of Captain F. Maxwell-Stewart, the producer.

"Whirled into Happiness."

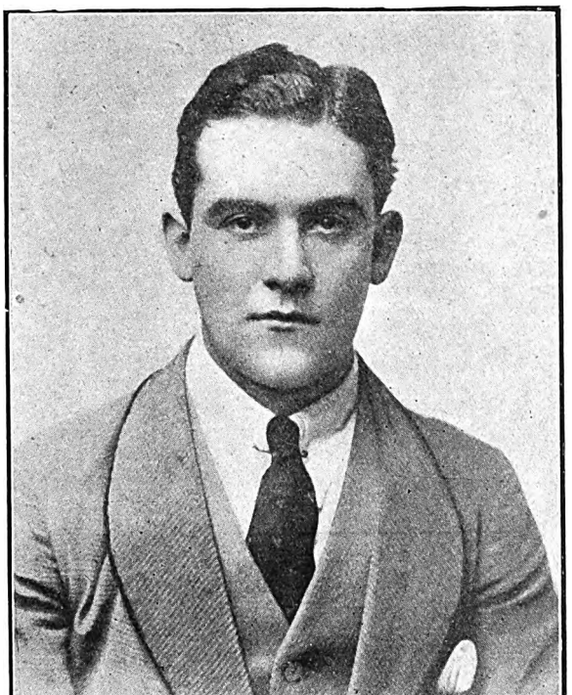
"Whirled into Happiness" was a big success at the Lyric Theatre, London, where it was produced last June. The English version is by Captain Harry Graham, from the Austrian of Robert Bodanzky and Bruno Hardt-Warden. The music is by Robert W. Stolz.

The Story.

The story (as told by "Jingle" in *The Bystander*) opens in the *foyer* of the Majestic Music-Hall, where Florence Horridge has arranged, in response to an advertisement in the "agony" column of a newspaper, to meet the young Marquis of Brancaster. She explains to the attendant that the private box opposite her own will be occupied in due course by Lord Brancaster, who will be readily identified by the fact that he wears a blue ribbon to his eyeglass. Presently the young marquis turns up in the *foyer* of the music-hall, with any number of expensive bouquets that he designs to offer to Miss Horridge as a mark of his respect and esteem, or somewhere thereabouts. Before, however, he has had time to enquire which box has been allotted to him, Mlle. Delphine de Lavallière, described as a music-hall star, bounces on the scene, and wants to know what about it, or words to that effect. It appears that the young marquis has been making love to her for some time past, and now she finds him running after another girl and positively emptying the contents of a florist's shop metaphorically on her fair head.

Enter Horace.

The Marquis tries to explain away the flowers and things, but Delphine is clearly not without experience in these matters. She grabs hold of the blue-ribboned eyeglass and throws it on the floor. Then she pushes the marquis's face about a good deal, and tears off his collar and necktie, and makes him totally unfit for the courting industry for the time being. All the Marquis can do, therefore, is to return home and, as the saying goes, pin himself together. (These are not days in which ladies can be jilted with impunity.)



MARTIN IREDALE,
Leading juvenile man of the 1923 Musical-Comedy Company, now on their way to South Africa. He is known as "the handsomest juvenile lead on the musical-comedy stage."

Just about this time, Mr. Horace Wiggs, a well-set-up young man, but alas! no more than a mere hairdresser's assistant, strolls into the *foyer*, having apparently lost his way to the gallery, which is obviously his destined place in the house. He picks up the monocle with the blue ribbon and sticks it in his eye, rather amused at the glamour it imparts to his otherwise commonplace appearance. This, of course, completely establishes his identity as the Marquis of Brancaster; and it is only natural, therefore, that the attendant should mistake the hairdresser's assistant for the scion of a noble house. He gives Mr. Wiggs the marquis's bouquets, and gets him a nice box of chocolates, the cost of which is a mere twenty-five shillings. As Mr. Wiggs is entirely penniless, he accepts the box on credit; while the attendant assumes that a real marquis will as a matter of course, sooner or later, honour a debt incurred under such delicate circumstances. Wiggs is then shown into the box from which he can obtain a full view of Florence Horridge and her suite, who at once spot the eyeglass with the blue ribbon, and become decorously excited accordingly. Then we come to Mr. Albert Horridge, an aspirateless gentleman known to commercial fame as the disseminator of 'Orridge's 'alf-crown 'ats. He has strolled into the *foyer* in order to get an introduction to the fiery Delphine, and while he is making autumnal love to her, he sees his daughter and Mr. Wiggs very much wrapped up in each other. He informs Florence that he shall tell her mother about these goings-on; and Florence, having so great an opportunity for the retort courteous, replies that in that case she will tell her mother about the old man and Delphine. Having scored a point, she proceeds to sweep the board, as it were, by introducing Mr. Wiggs as the Marquis of Brancaster. This knocks the stuffing out of Mr. 'Orridge's position, and he becomes extraordinarily respectful to Wiggs, begging the young man to join a garden party he is giving at Crouch End. And as Florence adds her own entreaties to those of her father, Wiggs accepts the invitation. The next act takes place at the Garden Party, and the scene of the last act is laid in a West-End hairdressing establishment.

Married in New York.

News is to hand of the marriage in New York of Mr. "Jimmy" Jolley to Miss Jeannette Sherwin.

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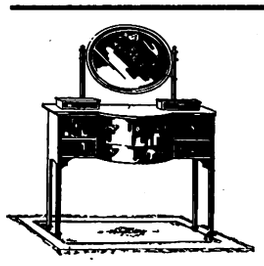

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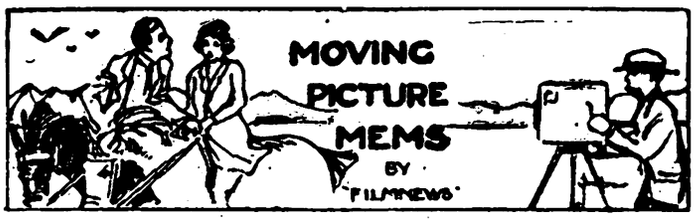
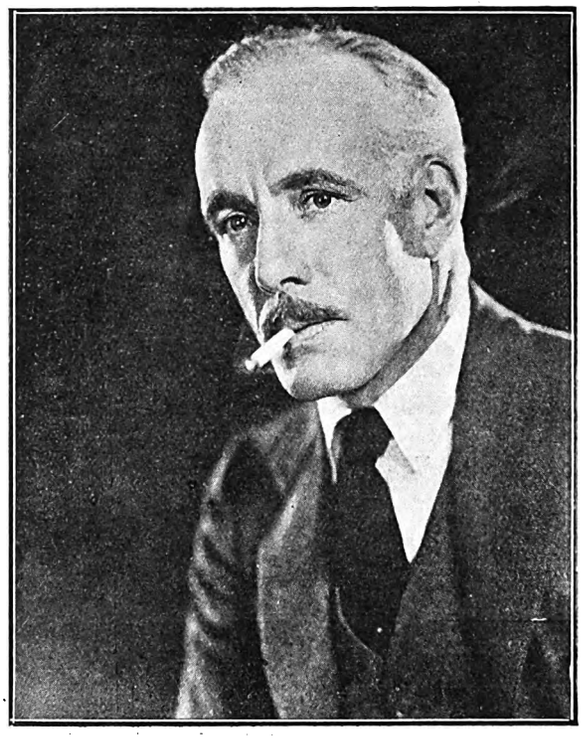


This Week's Colour-Plate: Dorothy Dalton.

Dorothy Dalton was born in Chicago, Illinois, on September 23, 1893. She was educated in the Sacred Heart Academy, Chicago, and upon graduation began her stage career in support of Virginia Harned in a stock company, later playing *ingénue rôles* with Hart Conway and Wright Huntington. Then she spent two seasons in vaudeville, after which she joined the Thomas H. Ince picture company. "The Price Mark," "Love Letters," "His Wife's Friend" and "Black is White" were among the pictures she made for Ince. In December, 1919, she signed a contract with the Famous Players-Lasky Corporation, her first picture being Sir J. M. Barrie's "Half-an-Hour." Among her recent pictures for Paramount have been Cecil B. de Mille's "Fool's Paradise," George Melford's production, "Moran of the Lady Letty," "The Crimson Challenge," "The Woman Who Walked Alone," "The Siren Call," and "On the High Seas." Miss Dalton is five feet three inches tall and a brunette. Outdoor sports appeal to her strongly. She is an expert swimmer.

Chaplin's New Record.

Charles Chaplin is going to make a record. He has made several, but this one is the kind that can easily be broken by anybody. In other words, the comedian is going to become a gramophone star as well as a celluloid one. He has contracted to make one record, for which he is to receive $10,000 and ten per cent. royalty on each record sold. He may talk, sing, or play—whatever he chooses. Charlie can be as funny in person as he can be on the screen when he elects to impersonate famous actors, or do bits of characterisation.



LEWIS STONE,
Whose First National pictures "The Rosary" and "The Dangerous Age" have been purchased for South Africa.

The Pickfords.

Mrs. Charlotte Pickford Smith has moved into a beautiful new home. Her son-in-law, Douglas Fairbanks, bought it for her, or so we have heard (says *Photoplay*); at least, he bought the grounds. In consequence, the home of the Douglas Fairbankses is not enlivened by the sprightly presence of the most famous stage mother in the world. Mary and Doug are all alone—except for their considerable retinue; and seem to be getting on splendidly. And now that she has left the Fairbankses more or less to their own devices, Mrs. Pickford has turned her attention to her son Jack. She is Jack's manager, and presides over the production of his new pictures. "Garrison's Finish" was the first. The youngest Pickford had an interlude in his screen career with his marriage to lovely Marilynn Miller, the honeymoon having lasted quite a while. Jack parted from Marilynn only because he had to get back to work and Marilynn had to continue singing and dancing in "Sally." But along about Christmas time, Jack left his studio flat and sped east, arriving in some middle-western city or other in time to clasp a diamond gift on his wife's arm. And Jack would not have hastened back to the coast, the story goes, had it not been for urgent messages from his mother, who has the artistic welfare of her youngest at heart and wishes to see him come back to the screen in a big way. Marilynn, touring in "Sally." Jack, making pictures in California. What a cruel existence for two young people who are so much in love with each other!

Elsie Takes the Cake.

The stars are always launching out into new and tricky businesses. Working with the hands—so to speak—instead of with the brain. Now it is Elsie Ferguson who has started on a new profession. She is now making fruit cake in a large way—and has organised the Elsie Ferguson Fruit Cake Company. It all came about in this way. While Miss Ferguson was in Virginia, making some scenes for Paramount's "Varying Shores," she met a delightful old lady who had always admired her stage and screen work. To show her appreciation the old lady gave her a recipe for fruit cake—one that had been a family secret for some two hundred years. When Elsie returned to her New York home she made the cake and served dainty slices of it at her informal tea parties. And it became so popular that her tea parties grew until her apartment wasn't large enough to hold them. And then people began to want some of the cake to take home. And out of that the new and flourishing business was evolved. And now the world at large can know the thrill of eating cake that was baked, personally, by Elsie's slim white fingers!

Second Edition.

All the old Triangle pictures—two thousand of them—are to be reissued. They include the dramas produced under Griffith and Thomas Ince supervision, starring the Gish girls, Douglas Fairbanks, William S. Hart, Charles Ray, Bessie Barriscale, Dorothy Dalton and many others.

Poets' Corner: Autumn Afternoon.

The willows dip
Their fingers in the river
Softly,
And the little ripples
Widen gently
Across the smooth water. . .
A bluebird flashes
His slender wings
In the sunlight. . .
The wind is a breath,
Soft and perfumed
With cut clover.
With barley blossoms,
With caraway. . .
I can lie here,
Where the shadows are long,
And I can dip my fingers
Down into the cool water
And let them trail
Green and silver. . .
I can feel the cool
Of the grass under me,
And the warmth of the sun
As it sifts down through
The leaves.

Oh, lazy, lovely Autumn!
I must hold you close, close,
For then, perhaps,
I can remember you
And be warm with the thought of you
When Winter comes.

By Abigail Cresson.

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The Ninth Symphony.

The performance of Beethoven's Ninth Symphony in its complete form next week by the Cape Town Orchestra and the Johannesburg Philharmonic Society will mark one of the most important events in the musical history of the Rand. The tremendous chorus of dissent called out by the last Symphony is familiar to all musical students, and its echoes have come back intermittently ever since the colossal work had its first performance. Dr. Franz Bendel. a writer of great knowledge and discernment, recorded his conviction as follows in his "History of Music": "As regards the technical part, particularly the mode of representation, I am of the opinion that Beethoven erred completely in the last movement, so that spirit and matter, substance and form do not harmonise, but, on the contrary, fall asunder. One must transcend the external representation, discern that which Beethoven intended to say but did not succeed in saying, before he can perceive the spirit." Wagner, in his interpretation of the work, finds the spiritual subject of the whole in the sentiments of Schiller's "Ode to Joy," whose musical setting constitutes the last movement, which, owing to the obvious difficulties of performance, is perhaps the least known movement in the whole Beethoven literature. Wagner's method of elaboration, with the aid of quotations from Goethe's "Faust," is very beautiful and useful, in that it is remarkably efficient in quickening the perception and appreciation of the listener; but there is no denying that later researches into the manner in which Beethoven proceeded in composing the Symphony have disclosed facts which seem to deal very harshly with Wagner's beautiful theories. A valuable aid in arriving at some sort of technical history of the Symphony is found in the publications made by Nottebohm, of Vienna, of the scraps, loose leaves and sketch books used by Beethoven during many years in noting ideas as they occurred to him, and in experimenting in modes of treatment for them. Some of these show plainly the growth of the plan of the Symphony, and, in connection with incidents recorded by biographers and other writers, afford an excellent insight into the mind of the master at intervals during the many years that the work was growing.

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"Ode to Joy."

The first intimation that history records of Beethoven's associating the "Ode to Joy" with a musical work dates as far back as the year 1793, when a letter from Professor Fischenick, of Bonn, Beethoven's birth-place, to Schiller's sister, informs her that Beethoven (who is described as "a young man of this place, whose musical talent is becoming notorious and whom the Elector has just sent to Vienna to Haydn"), intended to compose the "Ode to Joy" "verse by verse." This, however, was long before Beethoven took to orchestral writing and, of course, can have no connection with the Ninth Symphony save as an interesting fact showing how long he harboured the idea of setting the poem before the work was actually accomplished. Eighteen years later, among some sketches for the Seventh and Eighth Symphonies, is found a short subject in the notes associated with words of Schiller's Ode. This subject occurs finally in the Overture in C, Op. 115. But there is still no intimation of the existence of a plan which produced the Symphony. It seems only a recurrence of Beethoven's old resolution to compose music for the Ode which had by then assumed the proportion of a large work of the concert overture kind. A note-book used in 1815 contains the first subject used by Beethoven in the Symphony, and forms finally the germ melody of the fugue scherzo. Two years later the note-books show another fugue theme, and the composer had written above it "for the Symphony in D." These have reference to the first movement. Nothing is found concerning the third and fourth movement, and the last movement seems designed to be instrumental, and apparently Beethoven had not yet thought of introducing Schiller's "Ode to Joy."

The Tenth Symphony.

In 1822 the sketches of the first and second movements are seen in the order they now occupy. A statement is here also regarding the advisability of dropping a "Tenth Symphony" in favour of a new overture. This resolve to drop the purpose of writing a tenth symphony doubtless determined the choice of the choral ending for the Ninth, although history records abundant evidence to show that it took a long time to quiet all the composer's doubts. It is even open to question whether he ever became entirely satisfied with the work as he eventually published it.

Beethoven Dissatisfied.

The significance of the sketches is apparent. They form a plan in words which Beethoven carried out in the music. The problem he has set by introducing voices in the Symphony was a difficult one, the more so since the first three movements were designed entirely independent of such an outcome. To attach a choral part to a symphony with nothing more than an instrumental prelude would probably have destroyed the form of the work. To accomplish the innovation, and yet at the same time crown the work with a *finale* that should seem an essential part of the whole, was the great problem, and the whole musical world knows how Beethoven solved it. After the first performance Beethoven expressed the opinion that the choral *finale* might be displaced by an instrumental movement, for which he had already noted a principal subject. The idea, however, was never carried out, and the subject referred to eventually appears in the A-minor Quartet, Op. 132. From the foregoing it will be seen that great musical and historic interest is attached to next Tuesday's concert, when the Philharmonic Society and the Cape Orchestra will combine in the performance of the last Symphony.

One of the worst effects of the invention of machinery is that not only did it make the work in factories mechanical, but it spread the idea of the mechanical even among men who were engaged in the arts and crafts.—"*Solomon in All His Glory*," [illegible] *Lynd*.

FAULDING'S EUCALYPTUS OIL (THE GOLD MEDAL OIL).

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

"His House in Order": Another Triumph for Miss Irene Vanbrugh.

On Monday night at His Majesty's Theatre Mr. Dion Boucicault produced Sir Arthur Pinero's "His House in Order" for Miss Irene Vanbrugh (presented by the African Theatres). The play was beautifully staged and beautifully acted, and was received with much enthusiasm by a large and fashionable audience. Among the "first-nighters" were actually several people who had not seen the previous production, "Mr. Pim Passes By." I talked with two of them myself.

Like Filmer Jesson's letter to Nina, requesting her to make "complete and immediate reparation" to the Ridgeleys—"two whole sheets of courtesy and moderation—eminently Filmerish"—"His House in Order" is "eminently Pineroish." It is a complete revelation of the Pineroic art. If Sir Arthur Pinero had not elected to become a famous playwright he might have become an equally famous novelist: "His House in Order" is, in fact, a country-house novel in a stage-setting. He could probably have become famous at anything he studiously set his mind to; the perfect polish of his stagecraft proves his acquisitive genius. And not only did he do things himself; he showed others how to do them—or, at least, how they should or might be done. This he accomplished by a characteristic process of elimination. He began by showing the Adelphi melodramatists how to write plays without any "comic relief," played before a front-cloth while the full-stage set was being changed at the back; and he "showed 'em" pretty effectually. Then he demonstrated how plays might be written without any "subsidiary plot"; a device that was occasionally found useful even by a certain Warwickshire dramatist of whom it is said that, a bad actor himself, he wrote good plays for bad actors to act in; and of which a very good example was recently seen in "Mr. Pim." Finally he cut out the direct "love interest" and devoted his creative faculty to the invention of "types" of character designed to throw into a becoming highlight one or more exceptionally fine acting parts of a sympathetic nature. The apotheosis of the method is seen in "His House in Order," which is of a much more recent date than (for instance) "The Second Mrs. Tanqueray," "The Notorious Mrs. Ebbsmith," "Trelawney of the Wells" or "The Gay Lord Quex."

"His House in Order," in fact, may be said to represent Pinero at the very height of his fame and power, and therefore at his very best. The common objection to Pinero, that he "dates," is a frivolous objection. For that matter, Shakespeare and Sheridan "date." A play which deals, as this one deals, with age-old traits of human nature, can never "date" sufficiently to be uninteresting or not worth seeing. I hate to go on using the word "technique" as if it didn't mean anything; but if it means anything at all (as, of course, it does), it is a perfection of style to be found in unlimited and highly admirable quantities in the construction of "His House in Order." The only point on which the author is not entirely convincing is in requesting our tacit acceptance of the mental blindness of Filmer Jesson during the seven years preceding his first wife's death; and he makes out a very good case even for that. Apart from clever stagecraft, it is the Pinero method never to be in a hurry. If one compares the idea of his play to a smooth, round rod of iron, and its development to the process of converting it into a smooth, flat bar of iron, then one may say that, having made it red-hot in the fire of his imagination, he begins to tap it gently at 8.15 p.m., but does not hit it really hard until about 10 o'clock. The danger of this style of blacksmithery is, of course, that by that time the iron may have lost a good deal of its heat and consequently of its malleability. This contingency, however, appears to worry Pinero not at all; and, indeed, his later blows are of a surpassing strength and vigour and effectually flatten out the metal to its destined shape.

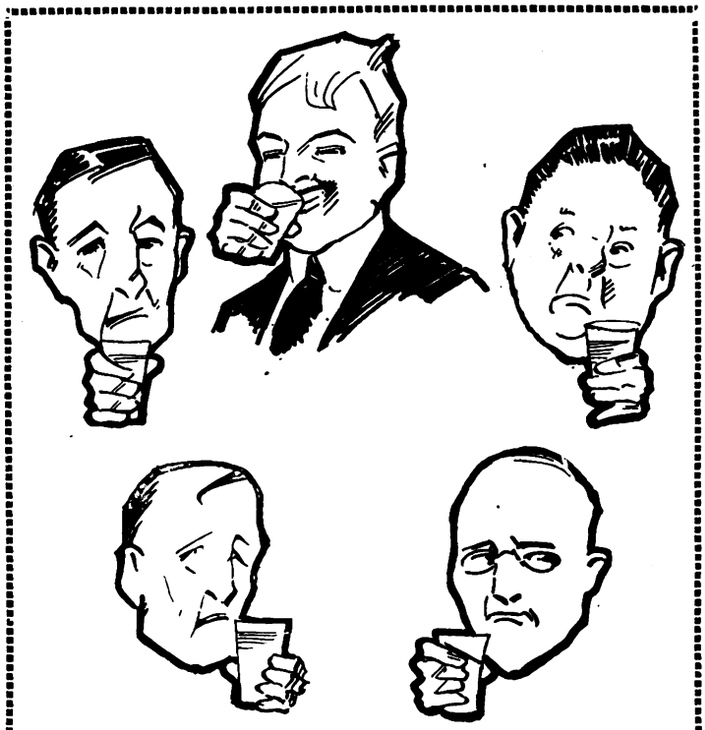
Of Miss Irene Vanbrugh's acting in the part of Nina Jesson one can only write, simply and without any reservation, that it was a superb and magnificent performance. She held the audience completely enthralled. The effect of the third act was electrical and unforgettable. Of the methods by which she achieved her effects there was absolutely no trace whatever. She merely rose superior to each demand placed upon her, whether of pathos, despair, fear, triumph or detestation, mastered it in a moment, and emerged (in the words of Hilary) "one of the noblest of her sex."

Mr. Dion Boucicault, though not an always-believable Hilary Jesson, was kind, tender, sympathetic, and broad-minded. Mr. C. M. Hallard's Filmer Jesson was a triumph of good acting, because all through the play he so handled the part as to make us feel that his final reconciliation with his neglected second wife was not incongruous. No actress on the British stage could have improved upon Miss Sybil Carlisle's Geraldine Ridgeley. Mr. Martin Walker changed the odious Pryce Ridgeley (even into "plus-fours") and made him too much the good fellow. Miss Lena Halliday was perfect as Lady Ridgeley. Sir Daniel Ridgeley (Mr. Henry Latimer) was easily the most tiresome of the Ridgeley quartette. Master Terence Sullivan played the important part of young Derek Jesson extremely well. His French governess, the vivacious but time-serving Mlle. Thomé, was cleverly lifted into the complete picture by Miss Ethel Wellesley. Mr. Garrett Hollick was convincing as Major Maurewarde, and the smaller parts were well played by Messrs. James Wilkinson (Dr. Dilnott), N. E. Simon (Harding) and H. B. Clappe (Forshaw).

At the conclusion of the first performance there was an ovation for the whole company, with innumerable special "curtains" for Miss Vanbrugh and Mr. Boucicault.

By the way, can it be possible that the authoress of "Good Gracious, Annabelle!" received the inspiration for her title from the resurrected exploits of Annabel Jesson (born Ridgeley)?

Carlyon.



HIS MAJESTY'S: IRENE VANBRUGH.

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FAVOURITES OF THE SILVER SCREEN.

Miss Dorothy Dalton.

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Leicester Square, March 22, 1923.

Battling Punters.

Flat racing has started this week, and many's the wry face to be met with up West to-day. Most everybody of a sporting nature connected with the theatre had yesterday put their mite on "Tons of Money" (owned and trained by the sponsors of the successful farce of that name still running here) for the Lincoln Handicap, but now ruefully admit their mistaken notions of the value of a lucky name—and faith in a possible fluke. Nevertheless, with the characteristic and volatile temperament of the backer, all of them, in the same breath with which they execrate their bad fortune, wax exceeding curious as to the chances of their favoured gee-gee for to-morrow's Grand National! Hope springs eternal——.

And "Battling" Siki.

I have yet to meet the person who is not entirely glad of the defeat of the Senegalese, "Battling" Siki, at Dublin on Saturday. Carpentier, who went to Ireland to witness the fight, will now have an opportunity of disputing his lost championship-title with a man of his own colour. He is again immensely popular, a fact which should help his *morale* greatly when the time comes. The Dublin affair must have been a queer and eerie experience, with its barricaded theatre, armed guards, soldier pickets and the mine exploded by the rebels just before the big contest.

Pepper.

"*La Garçonne,*" the French "*roman de mœurs contemporaines*" by Victor Margueritte, to which I recently referred, incurred the ire of somebody connected with the London Police Force, with the result that all booksellers stocking it were requested to withdraw it from sale. Copies change hands nowadays at anything from 10s. upwards! Meanwhile the tricksome translator has been "shaking a wicked pen" and we are shortly to have it in English as "The Bachelor Girl"—publishers, Messrs. Philpot. Geoffrey Moss, a young British officer, has just published a first novel, "Sweet Pepper" (Constable), which has also been banned—by certain libraries. Its plot—a young English girl "axed" from a War Commission job in Vienna goes to Buda-Pesth and there for some months lives the life of a highclass (if the *déclassée* can be said to have any class) courtesan, with the avowed object of providing sufficient capital to purchase a poultry-farm in England whereon to finish her days (and haply repent)—is unusual and unconventional enough. Nevertheless, there is no nastiness, nor any dilating on unpleasant scenes. The atmosphere, in fact, is mostly quite open-airish and has clever touches giving a genuine Continental flavour, with the phenomenona and anomalies consequent upon the abnormal *valuta*. An amusing book for a few hours' relaxation from over-work or a bout of more serious reading.

The Flowery Path.

Another couple of volumes of a totally different nature—"cerebral," shall I call them?—which have come my way are "Jacob's Room," Virginia Woolf's third and latest full-size novel, and Ethel Colburn Mayne's "Nine of Hearts," published a fortnight ago. "Jacob's Room" is one of those *staccato*, impressionistic studies of contemporary middle-class life, very similar to Dorothy M. Richardson's cycle of flashlight, self-communing, subconscious analyses ("Pointed Roofs" and "Honeycomb" down to "Deadlock"), but is more concise in form and subject. In her way, Mrs. Woolf is as stark and revealing as the De Goncourts, whilst her prose excites the brain in the way that some of Meredith's works are wont to do. It is the first time I have read this gifted writer, and it has made me keen to get her earlier work. As for Miss Mayne's stories—they are extremely clever, somewhat highbrow, and demand more concentrative power than one is usually constrained to give to fiction. I read but four, and mentally registered a promise to return to the rest in about thirty years' time, when leisure and the grant of the old-age pension may permit of their enjoyment. Meanwhile I stick to Aldous Huxley, Mary Butts, D. H. Lawrence and Michael Arlen for superlatively brainy, amusing and really well-written stories of lesser-than-customary length.

A Morass of Mediocrity.

"Carte Blanche" at the Court Theatre must be the most wearisome and pointless revue ever submitted to a complacent London public. Throughout the dreary, dragging evening we could not help envying you, who get the cream of current successes and are mercifully spared the infliction of the inferior in entertainment—theatrical, cinematographic and vaudevillean. The "Two Bobs," Odette Myrtil, Billie Hill (a promising newcomer) and Tubby Edlin were only able momentarily to emerge and show of their talents in this morass of mediocrity. I understand that wholesale alterations have now been effected and new life put into the show, but that's small consolation to those who endured the first performance.

A Charming New Operetta.

At the Princes a new operetta, "The Cousin from Nowhere," by Edward Kunneke, has been staged. It has the prettiest score heard here for a very long time—quite as charming as anything Messager, Lehar, Straus or Fall ever wrote, together with a plot which does not peter out in the first act. The complete cast consists of nine people—no chorus and consequently no interruptions for leg-wiggling or shrill, totally incomprehensible remarks from show-girls ambling about for no apparent reason. Altogether a very delightful production, and so welcome after certain other musical plays now running here. I believe there is every likelihood of it being sent to Africa later.

Not Up to Standard.

The mighty and redoubtable D. W. Griffith in his latest "wordless-play" (a designation he prefers to "film" or "picture"), "One Exciting Night," presented at the New Oxford last week, has disappointed his admirers here. Instead of sticking to a straightforward story, as in "Way Down East" and "Orphans of the Storm," he has combined numerous crook themes, murders, mysteries and melodrama galore with slap-stick comedy, adding a hurricane scene and rescue-of-heroine stunt to finish with. The crook stuff is much over-done; consequently the audience smile impatiently instead of being thrilled; and the scene at the end is so prolonged that most of its effect evaporates long before the easily-foreseen happy ending is reached.

Mr. Milne's Latest.

A. A. Milne's latest play to be done here, "The Great Broxopp," is as yet not the great success it deserves to be, yet I think it quite as delightfully amusing and capricious as "Mr. Pim Passes By" or "The Dover Road." Edmund Gwenn slightly over-acts the vulgar but warm-hearted Broxopp, inventor of "Beans for Babies," though it's hard to see who could play it better. Mary Jerrold as his faithful, shrewd wife, revelling in a Bohemian life as opposed to the one of affluence they attain *via* the "Beans" (only to be presently pitched into penuriousness again through the machinations of the father-in-law of the now grown-up "Broxopp Baby," their son), has wonderful chances and takes them whole-heartedly. Ian Hunter (a South African) is the "Baby," just down from Cambridge and unaffectedly sick of being twitted with "Beans"; his nobly-born *fiancée* being taken by Faith Celli. Both are excellent; indeed I think the acting in this play is just as good as it was in "Loyalties," the previous production at the same Theatre (St. Martin's). Reandean Ltd. are admittedly the most artistic and serious-minded of the

(*Continued on Page 13.*)

HIS MAJESTY'S: "HIS HOUSE IN ORDER."

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Johannesburg, Tuesday afternoon.

THE general political situation and the uncertainty whether Mr. Bonar Law is to continue as Premier, tend to restrict London business in Rand shares, and in the past day or so there has been a noticeable easing-off in enquiries from the other side. The mining houses, confronted with a demand for an extra 30 per cent. wages from the mine mechanics, and a revised Miners' Phthisis Act, which threatens to impose a still greater burden on the companies, are standing aloof, except, perhaps, when their brokers send out an "S.O.S." call for supporting orders. With little "lead," and the cynics may add "less money," the public remains somewhat shy. There are not wanting signs of a Bear account developing which may help matters.

"Corner House" stocks, especially those of the Central Rand (Modders have never dropped below 78s., and Bee's only slightly on the week), have been distinctly weak. Village Deeps were at one time shovelled out at 11s. 6d., but have recovered to 12s. buyers. Nourses were quitted down to 14s. 6d., but, here again, have recovered to 15s. 3d. In both cases, the profit for March was disappointing compared with the results at the year-end. But the "premium" is off, and the reinstatement of holiday leave is putting up costs a trifle.

The annual report of Crown Mines met with a frigid reception, and shares which were eagerly bought at the beginning of the month at 56s. 3d. were sold down to 53s., at which a couple of thousand changed hands this morning. At one time a certain artificiality was imparted to the shares as they were used as a medium for transferring balances between here and London. There is disappointment that the ore-reserves have not been increased as was expected, consequent upon reduced costs (by 5s. 3d. per ton). Hints that capital expenditure is likely to be heavier than last year are not liked, while the limited disclosures south of the dyke are of not nearly such good value as was foretold, the south reef being convincingly unpayable. The depression in these shares has been assisted by the reported adverse opinions of a well-known engineer, who has numerous followers in the market.

Those who were "nippy" (like these early morns) enough did well by swopping Crowns for Cities, which have improved 4s. since Thursday and are now 52s. 9d. Such operators avoided a loss of 3s. and have made another 4s. on top, which is 7s. to the good, a nice "pick-up" in these dull days.

Tin shares have been merrier. Both Leeuwpoorts and Zaaiplaats (which had been rather "wobbly") put on a shilling. They stand at the same quotation of 4s. 7d., but don't forget Leeuwpoorts are one pound shares, whereas Zaaiplaats are of 5s. each. My "tip" anent Transvaal Silvers hung fire for quite a while, but they are 1s. 6d. better on the week at 15s. 3d., with supplies distinctly short. Tweefontein Collieries have again come into the market with bidding for the ordinary up to 15s. and 17s. 6d. for the preference, with few, if any, shares being tempted out. West Springs have lots of backers at 19s. 3d. Brakpans continue at over 70s., and Springs hover about 50s.

When a man, discouraged by some set-back says: "I'm no good," he doesn't mean it. He merely means that in his opinion there is a slight possibility that he is not absolutely perfect.—"*Things That Have Interested Me*," by *Arnold Bennett*.

Man aims at protective colouring in his clothes, women at attractive colouring.—"*Solomon in All His Glory*," by *Robert Lynd*.

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JO'BURG SNAPSHOTS.

(*Continued from Page 2.*)

Rastus: (*admiringly*): You's a lion-tamer! You goes into de cage to tame dem wild lions! Gee! how does you do it?

Pete: Oh, it's vurry easy! In de mornin' I

Walks into de Cage

an' gives Massa Lion his breakfuss'—bacon and aigs and a cup o' cawfee an' bread and butter an' marmalade. And den I gives him a schooner of beer an' a big seegar, and I goes away till lunch. An' den I gives him a big steak—about twelve-an'-a-ha'f pounds, cut thick with plenty of blood in it, an' some chip potatas, an' another schooner of beer, an' another big seegar an—

Rastus: Say, Pete! Wha' d'you say you wuz?

Pete: I's a lion-tamer.

Rastus: No you ain't!

Pete: I's *not* a lion-tamer? Well den, ef I ain't a lion-tamer, what am I?

Rastus: You'se a *lyin' niggah!*

MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

theatrical syndicates operating in London; we have them to thank for the opportunity of seeing many a play which would otherwise have been left to wither in manuscript.

The Wrong (Latch-) Key.

Percy A. Scholes, the musical critic, tells a good story of a young curate not a hundred miles from Kensington who, left as *locum-tenens* in the vicar's absence, after looking over the organist's programme for Sunday, returned it later with a heavy blue-pencilled mark through a voluntary wickedly entitled "Romance in A Flat."

"Tootle Him With Large Vigour."

The following "Rules for Motorists in Japan" have been culled from *The Singapore Free Press*:—

At the rise of the hand of the honourable policeman stop with rapidness greatly. Do not pass him or otherwise disrespect him.

When a passenger of foot hove in sight tootle the horn trumpet melodiously at first. If he still obstacles your passage tootle him with large vigour, and express by word of mouth a warning, "*Hi! hi!*"

Beware of the wandering *sow* that *he* shall not take fright as you pass *him*. Do not explode the exhaust noise box at *him*. Go smoothly by.

Give space to the festive dog that makes playsport in the roadway. Avoid entanglement of the dog with your wheel spokes.

Go smoothly on the grease mud, as there lurks the skiddy demon. Press the brake of the foot smoothly as you roll around the corner and save collapse and tie up.

Thank you honourably.

Paul Pry.

CARE OF THE TEETH.

The care of the teeth is a matter which is to-day receiving far greater notice from the general public than ever before. This is mainly due to doctors insisting upon the fact that it is impossible to maintain good health if proper attention is not given to one's teeth. The natural result of this increased interest is that a recognised first-grade dentifrice, such as Kolynos, has shown enormously increased sales. This is naturally very gratifying to the manufacturers, and, to cap their achievements, they have received the signal honour of Royal Patronage, and can now proudly announce: "By Appointment to H.R.H. the Prince of Wales." This is the only firm which concentrates all its efforts solely on the manufacture of a dentifrice to receive such a high honour.

EMPIRE PALACE.

"Kid" Lewis to make his First Appearance on Monday Night in "Round in 50."

"KID" LEWIS, the famous English boxer, Middleweight Champion of Great Britain and Europe, will make his first appearance in South Africa at the Johannesburg Empire on Monday night, when, during the course of the popular revue, "Round in 50," he will give a series of exhibition sparring bouts with several well-known South African boxers. Needless to say, this will be a great attraction for "the heads," who will be there in force.

On the same night "Round in 50" will enter upon its sixth and final week at the Empire, prior to being sent on tour. The tour will begin at the Theatre Royal, Durban, on Monday, April 30.

"Round in 50" has proved very much to the liking of Empire audiences, and has played to excellent houses throughout the run. Mr. Harry Brunning, Miss Billie Bell, Miss Billie Desmond, Mr. Hugh Ormond, Mr. Alexander Haviland, and the rest of the principals and members of the company, have enhanced their reputations, and the scenery and staging have been voted a thoroughly sound achievement.

STANDARD THEATRE.

"Follow the Girls" to Replace "Lord Richard in the Pantry" this Friday Night.

AFTER five performances of that amusing comedy, "Lord Richard in the Pantry," the Leonard Rayne Company now at the Standard Theatre will this Friday evening (April 20) stage the new revue, "Follow the Girls."

Mr. Lago Clifford is the producer of "Follow the Girls," the "book" of which is understood to be largely the work of Mr. Edwin Adeler, with music by Miss Winifred ("Judy") Vyvyan, who will conduct the orchestra. A preliminary description of the revue, issued by the management, states:

"'Follow the Girls' is crammed with good musical numbers, witty dialogue, excellent dancing, plenty of change and action and a chorus of happy workers. Dresses,

(*Continued on Page 25.*)

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EMPIRE, NEXT WEEK: "KID" LEWIS.

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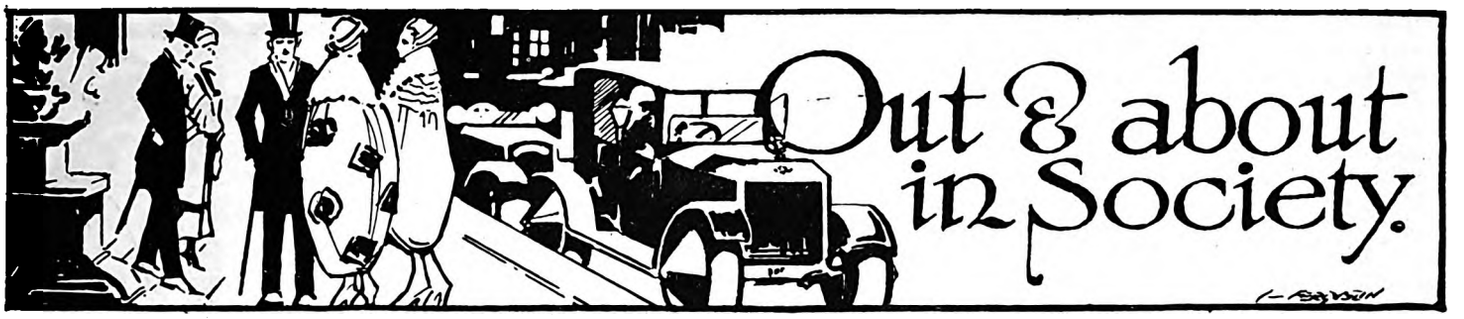
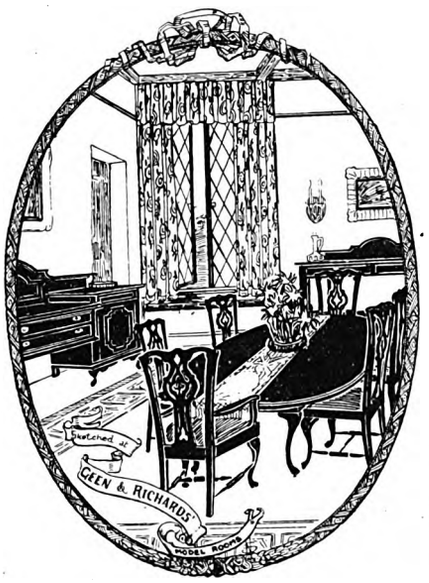


[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* The South African Pictorial, *P.O. Box 1574, Johannesburg.*]

Re-enter the Cape.

Have you been shopping lately? It's a most intriguing occupation and makes one long for health, wealth and *of course* a beautiful face and gorgeous figure. However, I suppose to a more or less degree we are all of us sure we are really fascinating, and so what does it matter? The tastes of the world differ, thanks be to Allah—a most convenient fashion that makes it certain that "everyone is loved by someone," in the words of the popular song, that is surely popular because it is full of just the, to us, right sentiments. Of course the feminine with the *svelte* figure scores this season. The long straight lines predominate with draperies merging now—such are Dame Fashion's vagaries—only over one hip, and the gowns are all looking more or less "vampish" in consequence. To be before the times you must wear a cape; they are all the rage again in England for Spring wear among the smart set. Capes for the street, cut with a dashing air with big turn-over collars, demure Quaker capes, and then, of course, the short cape that is one of the attractions of a three-piece suit. In the new St. Martin's comedy fascinating Faith Celli appears in a wonderful pleated *crêpe-de-chine* gown of grey with a little pleated cape waist-deep, hanging from a collar of grey squirrel. A very delightful idea. The Tutankh-Amen period frocks have not yet reached this country, except for a few *chic* models, and one looks forward to the ideas that the little army of fashion artists and dressmakers have brought back with them from their tour to Egypt—fashions which will be faithfully transmitted to South Africa; because, however *chic* we may think it to grumble, the shops in Johannesburg can give us all the various feminine articles that either you or I can afford to pay for.



South African Academy.

There has been something of a lull this week in the social round. The few dances that have taken place were patronised as well as at any time, and so that our ardour should not slacken we are promised many big *fêtes* and functions in the future. The South African Academy Exhibition of Arts and Crafts promises to be of great interest and will be opened by the Mayor, Major Forsyth Allan, and the Mayoress, Miss Allan, on May 1. I hear the entries are larger than ever this year and that the quality of the work sent in is excellent, so that a visit to the Selborne Hall will interest us all.

Norwood Girl Guides.

There were two "uniform" dances this week. In the Selborne Hall the Norwood and District Girl Guides Ladies' Committee gave a very bright and cheery affair. Her Royal Highness Princess Arthur of Connaught had telegraphed her patronage and the Mayor and Mayoress had also given theirs. Mr. Parson and Mr. Troutman extended a welcoming hand as doorkeepers, and Mrs. Page, the Captain, gowned in a handsome deep purple frock with white cuffs and collar, was the presiding genius. There was an excellent ladies' committee headed by Mrs. Lane, and Messrs. Moss and Arnold with Mr. Bloomfield as D.C. looked to the comfort of everyone; and no-one enjoyed it more than the Guides themselves, a very pretty body of "flappers." Mrs. Lane was gowned in white veiled in black laces, and Mrs. Bloomfield wore unrelieved black. Mrs. Peck came in grey *moracaine*, and Mrs. Ward wore a black-and-white floral silk frock. Mrs. Sharpe had on a black *crêpe-de-chine* gown with laces embroidered in gold. Mrs. Watson also wore black and gold, and Miss Blayer had on a very pretty rose *charmeuse* with underskirt of gold lace. Miss Martin came in a dainty gown of gold laces, and Mrs. Lionel Gray wore black *charmeuse* and georgette.

V. A. D.'s Entertained.

Then Mrs. T. F. Allen gave a very delightful evening at her lovely residence, "Yukon," to the No. 3 Detachment, V.A.D., of which she is the honorary member. The oak-panelled ball-room with its stained-glass windows made a fitting background to the blue and white uniforms of the girls with the red crosses and epaulettes. And I for one felt very much the "mere civilian" and hastened to explain that I *had* one certificate, and the applause with which that was received made me feel much better. I learnt then the difference between a white uniform worn by the probationers and the blue of the qualified V.A.D. shown by the red cross, and the epaulettes indicating those girls who have taken both certificates (and also the advanced one) and had experience in hospital. Mrs. Allen was also gowned as a "civilian" in black laces with a

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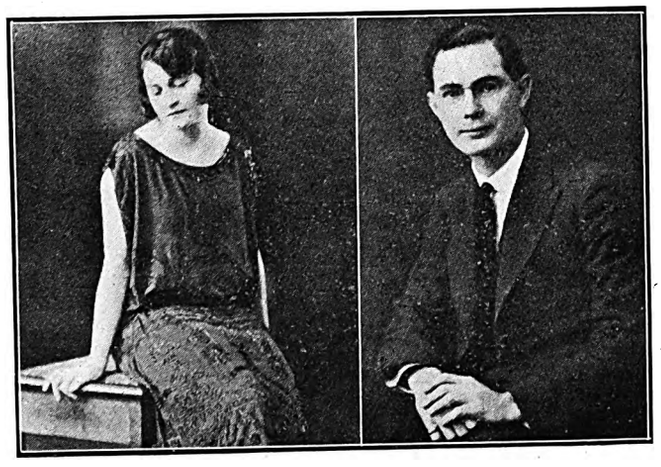
touch of gold brocade on the corsage. Mrs. M. Berman, Assistant Chief Divisional Corps Commandant, was present in her tussore uniform, the short cape edged with dark red. Mrs. Sinton Brown as the Commandant, No. 3 Detachment, looked after the dancers, and there were present also Mrs. Bywater and Mrs. Bradshaw, the Quartermasters, and among the V.A.D.'s I noticed Miss Norah Allen (daughter of the house), the Misses Betty Harvey, Everett, Davis, Chapley, Pile, Horwitz, Human, Van Niekerk, Henley, Moore, Riddler, Bashforth, Rufe, Grey, Webb, Tipp and Sayle. Mrs. Ralph Robson was gowned in white georgette edged with black jet, and Mrs. Taylor wore a black velvet gown with jet *cabochon* at the hips. Supper was served on the long verandah upstairs, from which a most wonderful view is spread before one, and was a very bright and merry function. Mr. Ralph Robson in a neat speech thanked Mrs. Allen for the pleasant evening and said they were sorry that Mr. Allen was unable to be there but he was at Graaff-Reinet starting yet another branch of the Junior S.A.P. Mrs. Allen suitably replied. Others present were Mrs. Quire (in nigger-brown *charmeuse*), Messrs. Taylor, Percy Friedman, Dairs, Ingleby, Grey, Reggie Allen and Mrs. Carbull. The joint conference of the St. John Ambulance and the Red Cross will be held at Cape Town this Saturday (April 21). Among the delegates from the Transvaal are Sir Edward Thornton, Sir Evelyn Wallers, Drs. Orenstein and Brennan, Mr. Scott Taylor and Mrs. M. Berman.

A Pretty Wedding.

There was a very pretty wedding on Tuesday, when Miss Ada Block, youngest daughter of Mr. and Mrs. Joseph Block, of "Shirley Lodge," St. John's Road, Johannesburg, was married to Mr. Marcus Lewis, only son of Mr. and Mrs. Lewis, of Durban. The Chief Rabbi, Dr. Landau, and the Rev. S. Woolf officiated, the ceremony taking place at the Wolmarans Street Synagogue. The bride made a pretty picture in an elegant gown of embossed cloth of silver with the new hip-drapery merging into a side-train. She wore a coronet of pale pink ospreys over her bridal veil and



MARRIED IN JOHANNESBURG ON TUESDAY: MISS ADA BLOCK AND MR. MARCUS LEWIS.

Photos by Leon Levson.

carried a sheath of lilies. The bridegroom was attended by Mr. Henry Blumenfeld, of Durban, as best man. His sister, Miss José Blumenfeld, acted as maid-of-honour and wore a *chic* silver-gauze gown veiled in primrose georgette. Miss Phyllis Goodman as one of the bridesmaids wore a delphinium *crêpe beauté* frock with touches of cyclamen colour, and the other bridesmaid, Miss Leah Osterman, was very charming in a lavender georgette made on the long straight lines. All three attendants wore large black picture hats. Three little page boys, Masters L. Teegar, and Harold and Stanley Isaacs, nephews of the bride, in blue satin "Dickens" suits and top hats, followed the bride. The canopy was held by Mr. I. J. Block, Dr. Teeger, Dr. J. Edelstein and Mr. Joe Friedland. The reception was held at the residence of the bride's parents and was very largely attended, both young people being very popular.

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Mrs. Block received her guests wearing a gown of navy-blue *charmeuse* trimmed with oxidised gold embroidery and a hat *en suite*. Mrs. Lewis was in nigger-brown chiffon velvet, her hat being of *beige* georgette. Mrs. H. Teeger was becomingly gowned in black, and Mrs. Isaacs wore a mole chiffon velvet frock and *chic* hat. The honeymoon is being spent on a motor tour of Natal.

At the Carlton.

I learnt some wonderful new steps at the Carlton Hotel on Friday night after seeing Mr. and Mrs. "Kid" Lewis, who were there with a party, do the latest jazz, a most intriguing performance. Mrs. Lewis wore a white satin gown with white georgette, the side drapings being lined with green. Of somewhat Spanish type, the flower in her hair suited her well. The Palm Court and Ball Room were well filled, Mr. Edgar Adeler's band played the new American successes, "Romany Love" and "Smiles," and everyone was happy. Mrs. Sam Marks, in a very elegant silver and gold brocade gown with inset of black velvet, was with her son, and Miss Girlie Marks wore black georgette with a wide girdle of black jet, the open flowing sleeves being caught round the arms with jet bracelets. Miss Enid Cohen was very *chic* in black velvet embroidered in *diamante*, the side drapery being lined with rose-pink. Miss Billie Bell was very attractive in white georgette, long strands of crystal beads hanging from the waist to the hem. Mrs. S. L. Sive wore green and gold brocade and a wonderful ermine wrap with long silk fringes to the hem of the skirt. Mrs. Maisels wore an elegant black gown and Mrs. Sivright came in rose. I noticed Mr. and Mrs. Alec Goldberg in the Palm Court with a party, Mrs. Goldberg in a very *chic vieux-rose* frock. Mrs. Beresford was wearing black with lace sleeves, and Miss Rowena Quin, one of the winners of the competition for dancing at The P.J.'s the other night, had on peach *charmeuse*. Mr. Seligman was among the dancers; also Captain Cyril Griffiths, Mr. Eric

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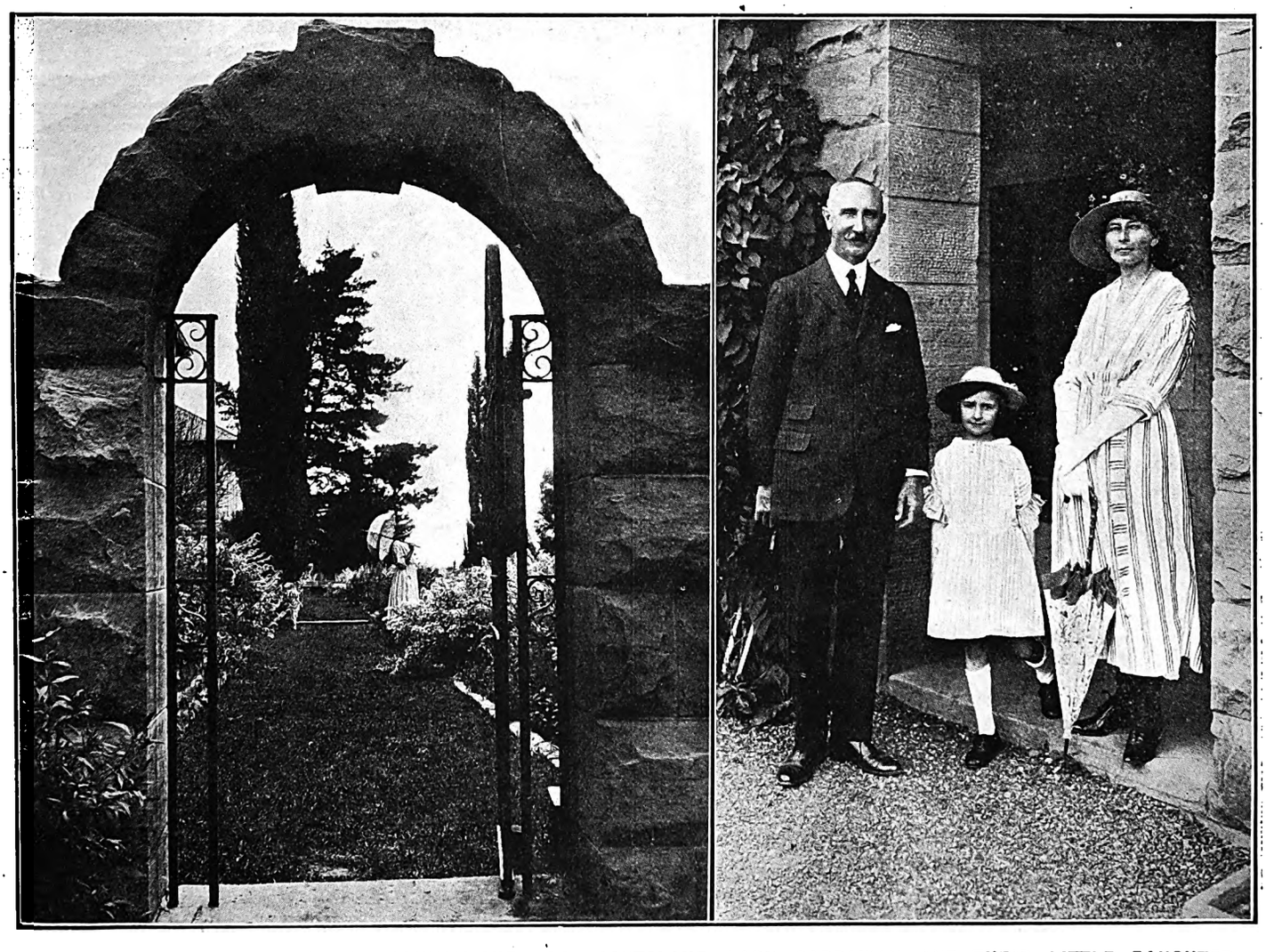
Lavenstein, and Mr. John Bailey. Mr. Mitchell had a party and Mr. Chambers was entertaining his friends. I also noticed Mrs. George Nathanson, very elegant in black, Mrs. Hathorne, Dr. and Mrs. Israel, Mrs. Godley and Miss V. Kincaid Smith in pale pink with flat black velvet flowers on the skirt. A very delightful evening.

At the U. P. C.

The U.P.C. ball-room was crowded on Saturday night and there were two innovations that were, I think, much appreciated—the new and much daintier setting of the supper-tables and the clearing away of the greenery round the rails that made it difficult to see your best friend or let your worst enemy see your new gown. Mr. Clifford Jones, Chairman of the Club, was keeping an eye on things generally, and Mr. Leslie Hancock, the Chairman of the Entertainment Committee, assisted Mr. Brady. The U.P.C. Jazz Orchestra was in good form and as I entered the haunting strains of "Oh! Star of Eve," one of the popular songs recently heard at the Empire, was being played. There were many large parties. Mr. S. S. Bonniwell, a recent arrival from England, was entertaining. Some members of the executive of the Bachelor Club, who do so much for charity, were entertaining, among their number being Mr. Eric Rosenthal (their chairman), Messrs. M. J. Ginsberg, L. Levy, L. Mitchell, A. Marks and S. Selby, and of the fairer sex Miss Lilian Mitchell wore a rose-pink taffeta gown. Miss G. Phillips came in shell-pink and her sister in green taffetas, the hip-panels being full and being outlined at the top with tiny flowers. Miss T. Hendler came in peacock-green and Miss E. Kantor wore a gown of cinnamon *crêpe-de-chine*. Miss Rose Leve had on rose-brocaded *charmeuse*, the skirt being veiled in laces. Miss de Leeuw was much admired in mauve, a very graceful gown, and Mrs. Van der Veen wore gold brocade. Madame Brito had on a *chic* rose taffetas gown with silver laces over the hips, and Miss Prowse wore a soft gown of maize georgette with the new cape effect. Mrs. H. M. Brady wore a handsome black sequined frock, and Miss Jean Davis came in rose taffetas with silver lace bertha. Her sister Phœbe wore mauve with tracery of crystal beads. Mrs. Esakof had on a *chic* gold-tissue gown, and Miss Bawden came in a black jet frock. Then I saw Mr. Geoffrey Liddle, Miss A. C. Love in a smart black *charmeuse* with panels and sleeves of georgette embroidered in bugle beads, Miss



SIR E. F. GARRAWAY, RESIDENT COMMISSIONER OF BASUTOLAND LADY GARRAWAY AND THEIR LITTLE DAUGHTER, PHOTOGRAPHED AT THE RESIDENCY, MASERU, BASUTOLAND.

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Pearl Adler in a handsome mauve gown with side-panels of net on which were laid flat taffeta flowers, Mr. Arthur Jacob, Mr. Willie Vogts, Mr. Terry Duff, and Mr. Feltham.

The First-Night at His Majesty's.

All the world and his wife seemed to be at the *première* at His Majesty's when "His House in Order" was staged, and it was very noticeable how many friends Miss Vanbrugh and Mr. Boucicault had already made in Johannesburg in spite of the short time they have been in the town, and with what real pleasure the play was expected. It goes without saying that the theatre was full and among those present were Lady Wallers, Commander and Mrs. Coke, Mr. Douglas Christopherson, Mr. and Mrs. H. A. Neame, Mrs. Wentzel, Miss Seckel, Mr. and Mrs. Islip, Mr. and Mrs. N. Kark, Major Bagot, Monsieur Lamotte, Mr. W. French, Mr. Bernard Price, Mr. and Mrs. Rigney, Miss Berry, Miss Clark, Major and Mrs. C. E. S. King, Dr. Theo. Reunert, Mr. J. Langley Levy, Mr. and Mrs. R. A. Nelson, Mr. and Mrs. Hedley A. Chilvers, Major and Mrs. John Reid, Mr. and Mrs. B. Hart, Mr. and Mrs. Waldie Peirson, Mr. and Mrs. A. Hart, Mr. C. V. Becker, Mrs. Errol Hay, Mr. and Mrs. B. Kahn, Mr. Leo Mitchell, Mrs. Wills and her son, Dr. Orenstein, Dr. Aronson, Dr. Abelheim and Miss McLeod. The dresses worn by Miss Vanbrugh were really wonderful, being the confections of Molyneux and Chanel, of Paris, and Madame Handley Seymour, of London. Perhaps the rose-pink gown of metallic lace took pride of place. Cut on simple *chemise*

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lines, the sleeves were slit on the forearm above the elbow and hung in long loops to just above the knee, being banded in silk of a lighter shade. A wonderful spray of French flowers in rose were poised at the side of the corsage. Then we had the elegant white *crêpe moracaine toilette*, embroidered in black silk in airy desgn. The skirt was four-panelled at the hem and came in a straight piece from the V-shaped neck with its sleeveless corsage. Over one shoulder was a band of *diamante* that was sewn down one side of the long panel-back. A soft *chemisette* was laid in black and front of *moracaine*, and Miss Vanbrugh wore some very fine pearls. Her first gown of navy blue has the Russian embroideries on it in gold and rose, and is simply belted with a leather belt of the same three shades. In the last act the light cinnamon gown is very intriguing. The cape effect from the shoulder that hangs in points to the hem is caught in at the waist-line at the back and thus forms also long sleeves. The elegant draping at the side is finished off with a sash-belt of the *moracaine* with a large bow tie. Beautifully gowned, wonderful Irene Vanbrugh holds our attention from first to last in this most interesting of plays.

Secrecy always promotes injustice, oppression, abuses.—"*Things That Have Interested Me*," by *Arnold Bennett*.

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It is a curious habit, the habit of collecting books. It is not by any means the same thing as the habit of reading. Most of us who have bookshelves collect scores—perhaps hundreds—of volumes that we shall never read.—"*Solomon in All His Glory*," by *Robert Lynd*.

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OWNERS IN ARMS AGAIN.

By "ONLOOKER."

HORN REEF won the chief event at Germiston on Saturday. Now eight years old, one was beginning to reckon the sturdy gelding's winning days were over, seeing his last previous success was as far back as on his last outing in the 1920-21 season. That race was a Farewell Handicap at Durban. It was the race in which Battleplane fell, and the mishap removed from the contest Horn Reef's most dangerous opponent. But Horn Reef was

Expected to do the Trick

at Germiston; for when it was ascertained the sharps' tip for the event, Prince Orb, was short of work, he was backed with a good deal of confidence, starting co-favourite with Emperor of Elba. The latter gave a poor showing, and Horn Reef scored with a good deal in hand from Cairngorm and Idle Story. It may be recalled that Horn Reef, when running in his trainer's name as a three-year-old, took part in galloway events.

* * *

The only outright favourite at Germiston to materialise was Richelieu, who had an easy task in the top-class long-distance race. Lady Meddler was not presented to run for the two-year-old event, and the betting thereon was practically confined to Peroxide and Fifine, a pair with winning form to recommend them. They

Had the Finish to Themselves,

Peroxide just getting the better of matters. The winner took the first juvenile race of the season, and is by Parhelion from Abelard's half-sister, Juno. Apart from the three events just referred to, outsiders prevailed, and backers must have had considerably the worst of the dealings in the ring.

* * *

Mr. Forbes's horses are running with ill-luck. He had two seconds on the concluding day of the Autumn Meeting at Turffontein; and again two carrying his colours were second at Germiston.

Game Little Cutlet,

who is to be retired to stud at the end of the season, was not only a runner-up on the last two Saturdays, but was also second on the first day of the three at headquarters. Cutlet was favourite for his race last Saturday, and, just failed to concede 15 lbs. to Mr. Passmore's three-year-old Sam Weller.

* * *

Edinburgh Rock, having emerged from the maiden ranks on the previous week, was looked upon as the pick of the 21 in the third division of the Rose Deep Handicap at Germiston. This three-year-old of Allen's was indeed backed to the exclusion of nearly all the others. Ednburgh Rock just failed in the run home to reach the Kimberley-owned Versar. The latter until quite recently has been racing as a galloway. The stable had

Some Compensation

for the defeat of Edinburgh Rock, inasmuch as his stable-companion, Everton Toffey, own brother to the other, starting at an outside price, annexed the last race, beating Beauty, Zollino, and others. Everton Toffey is a taking horse to scan—the exhibition honours that bedecked him as a yearling vouch as to his good looks—but his performances to date have been of small account. And his latest deed amounted to very little, seeing he had nothing to spare at the end of the five furlongs when receiving 14 lbs. from the runner-up.

* * *

The death of the stallion Solaster, which was recorded last week, is a very serious loss to the Lion Hill stud-master, Mr. J. Herff. It is likewise a loss to the South African breeding industry, for the young sire gave promise of

Making a Big Name

at stud, and was the sire of the yearling that gained championship honours at the last Show. Foaled in 1915, Solaster was by the Derby-winner, Sunstar, from Greenbird by Gallinule. When put in training he was said to have been tried a smasher, but accident prevented him being raced.

* * *

Although until his sensational win over the Turffontein mile, in the concluding event at the Autumn Meeting, Roche had never succeeded in a race beyond six furlongs, Mr. Gird's gelding had on a good many occasions started in middle-distance races. His first outing in the country was in a mile event at Milnerton. This was in August, 1920. Previous to capturing the race on April 7, he had never succeeded in gaining a place in races at a mile and over. The

Best Previous Effort

of Roche in a journey of more than six furlongs was this season at Benoni, when in a seven-furlongs race he finished second, beaten two lengths, to Delusion. Followers of racing long since classed the gelding as of little use except at short cuts: the shorter the better. The capability Roche exhibited in his last race was probably unsuspected even by his connections. The soft going may have been a factor in helping Roche to victory: the fact remains that he finished like a stayer.

* * *

The horse-breeding district in the Cape Province from which the Hon. C. Southey and Mr. A. J. van Breda have raised so many good ones is afflicted by a set of miscreants who seem bent on destroying as many valuable animals as possible. A few years ago Mr. Southey's stud was devastated by poison being administered by some mysterious means to his mares. Mr. Southey suffered great loss, all within a day or two. Since then

The Poison Fiends

have gone more circumspectly to work; been content to destroy the mares singly and at intervals. Mr. van Breda has been the chief sufferer during the past couple of years. Within that time he has had poisoned many of his stud matrons. When here at the Show he received word that a cherished mare had succumbed—had died from poisoning—and since Mr. van Breda got back to Schoombie another has gone—Video, an imported mare by Vitez. The question arises: Can no means be devised for laying by the heels the poisoners?

* * *

Colonial-bred horses won 16 races at the Johannesburg Autumn Meeting, the stakes for these races amounting to £5,260, while the eight imported horses that gained honours

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annexed between them stakes to the amount of £3,390. A sire that improved his position in

The Winning List

was Pietri, his son Benedictine taking a couple of races. Pietri will very likely come out on top this season. The only winner at the meeting to help grace the name of Greatorex was Beauty. Seriphos helped Perseus III. along. Of the comparatively new sires represented in the winning list, St. Cyr had two winners and Brown Ronald one.

* * *

Although there will be a three days' gathering at Turffontein next month, there is more talk in racing circles in regard to the Durban July than about the Johannesburg Turf Club's Winter fixture. Already several trainers are making arrangements for a flitting to the coast. In this direction it is announced that

The Crack Colt, Dignitary,

will be a member of J. Russell's team for the Durban campaign. It can then be taken for granted that Dignitary, all going well, will have a cut for the July Handicap. Apart from this newest inmate of his stable, Russell would not appear to have an outstanding candidate for the big Durban race.

* * *

There has been a want of harmony for a considerable time past between the Transvaal Owners' and Trainers' Association, and the clubs other than those racing at headquarters. The Association contends that the clubs should give better stakes; the management of the clubs allege that the stakes are as high as is justified by the decreased revenue accruing. The fact of the matter is that the Government extracts far too much from the sport. It is taxation that is absorbing the takings. Be that as it may,

A Section of the Owners

have made a set against the Auckland Park Club and decided not to support the fixture set down for this Saturday. As a consequence, only about 100 nominations were made. The first-class race failed to fill, so there will be seven instead of eight events. Small fields at a Saturday meeting on the Rand will be a new experience, but as a matter of fact a dozen or less runners in a race should produce as good racing as when double the number are engaged.

* * *

The racing at the Park will commence at a later hour than usual this week. The following are selections:

1.15.—Brixton Handicap, 1 mile.
Active Service 1, Erin-go-Bragh 2, Tiger Swift 3.

1.55.—Nursery Handicap, 5 furlongs.
Gloriana 1, Windy Tip 2, Betrothal 3.

2.35.—Auckland Park Handicap, 5 furlongs.
Blackford 1, Tiger Lily 2, Lady Bill 3.

3.15.—Brixton Handicap, 7 furlongs.
Blue Lancer 1, Everton Toffey 2, Corceina 3.

3.55.—Auckland Park Handicap, 1 mile.
Brown Study 1, Hebe 2, Queen of the Green 3.

4.35.—Brixton Handicap, 6 furlongs.
Agapoulus 1, Beatrice II. 2, Triumphant 3.

5.15.—Brixton Handicap, 6 furlongs.
Back Answer 1, Chapeau Bas 2, Edinburgh Rock 3.

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STANDARD THEATRE.

(*Continued from page 13.*)

scenery, in fact everything is new; topical allusions, novelty, originality, the spirit of travesty and satire are well maintained by the principals; but the most prominent features are in form of *ballets* (thanks to the untiring labour of Miss Vivien Talleur).

"Among outstanding items are the 'Italian Garden,' 'Maison Jollite Fashion Emporium,' 'Puff,' 'Tutankh-Amen' and 'Monte Carlo,' each a contrast. The 'Puff' number, sung by Miss Vivien Carter, which, among other special numbers has been composed by Miss Winifred Vyvyan, is bound to score. Another big scene is described as the Egyptian *ballet*, in oriental setting. The musical numbers include 'Raving Mad,' 'Naples,' 'Barcarolle,' 'Follow the Girls,' 'Smiling,' 'Over and Over Again,' 'Newspaper *Ballet*,' 'Karroo,' 'Days of Tutankh-Amen,' 'Harmonious Ragtimes,' 'Oh! for Tennis,' 'Fearfully, Frightfully Fit,' 'Moonlight Canoe,' and 'Bathe With Us.'"

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Johannesburg Amateur Operatic Society's Next Production.

Following the recent production of "Iolanthe"—which, both from an artistic and financial point of view, was a great success—the Johannesburg Amateur Operatic and Dramatic Society has departed from Gilbert and Sullivan for the time being, and chosen "The Chocolate Soldier" for its next production. With the undoubted talent that there is in the Society, and the opportunity for fine choral work that "The Chocolate Soldier" presents, there should be another success assured for the Society. Rehearsals are just beginning.

AND THAT'S WHAT IT COSTS.

American men who desire to appear well dressed on all occasions this year must set aside a clothing budget of exactly $4,662.22, according to figures by the custom tailors of the United States.

The items which must appear on the clothing bill are divided into four groups: Hats and caps, numbering twenty-two, $347; boots and shoes, fourteen pairs, $593; clothing, including fourteen suits, five overcoats, tennis trousers and golf and yachting outfits, $3,065; furnishings, including shirts, ties, hosiery and underclothing, $657.22.

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Secretary.

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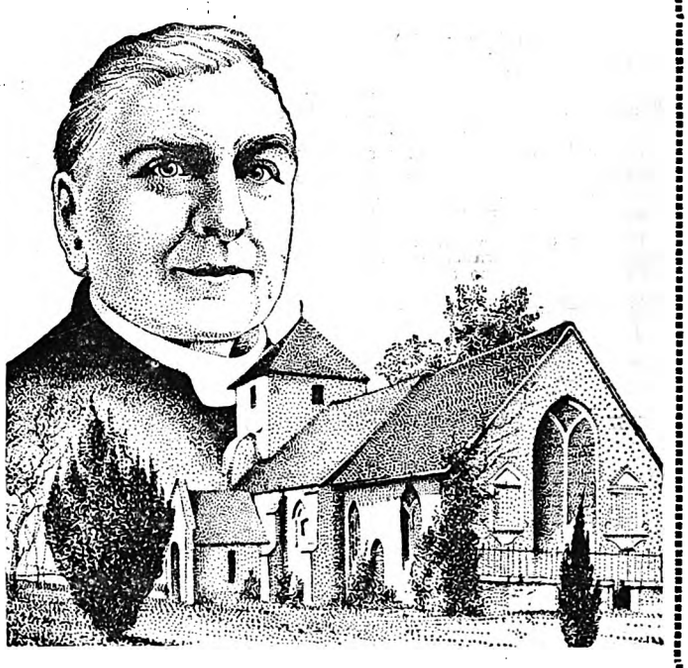

The Rev. J. H. BURN, B.D., F.R.S.E., Author of "A Manual of Consolation from the Saints and Fathers," "Day Book from the Saints and Fathers," "Children's Answers," etc., writes:—

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Next Week's Calls.

WEEK COMMENCING MONDAY, APRIL 23.

Tivoli, Cape Town.—Till April 24: Stephenson and Macbeth, Frank Powell, Sydney and Adelaide. Continuing: Cornalla and Eddie, Daisy Griff, Leah Victoria, Kemble and Morton. Opening April 25: Jack Barty, Dorval and Dalcy, May Sherrard.
Opera House, Cape Town.—Leonard Rayne's Company.
Empire, Johannesburg.—"Round in 50"; "Kid" Lewis.
His Majesty's, Johannesburg.—The Vanbrugh-Boucicault Company in "His House in Order."
Standard, Johannesburg.—Leonard Rayne's Company in "Follow the Girls."
Orpheum, Johannesburg.—Dan Brothers and Sherry, Marie Ellerslie.
Grand, Pretoria.—Laveen and Cross, Peter Point, Broughton and Creedon.
Criterion, Benoni.—A. C. Astor, Ivy and Dorice Lee.
Vaudette, Bloemfontein.—April 27 and 28: Sydney and Adelaide.
Rinko, Maritzburg.—Donald and Carson, Stuart Barnes.
Criterion, Durban.—Agnes Croxton, Lohse and Sterling, Lolita.
Apollo, Germiston.—April 23, 24 and 25: Dudley and Stafford.
Vaudette, Krugersdorp.—April 26, 27 and 28: Dudley and Stafford.
City Hall, East London.—The Yorke-and-Adams Company in "Partners Again" (April 23, 24 and 25) and "Welcome, Stranger!" (April 26 and 27).

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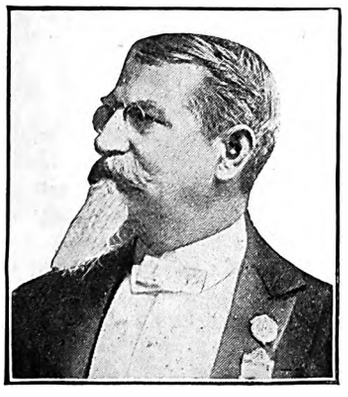
HE WAS BALD



HIS HAIR GREW

The merchant, Mr. Brittain, who was almost completely bald for several years, found a wonderfully efficacious hair-growing compound while engaged in dealing with the Cherokees—a tribe of Indians noted for their long and beautiful hair.

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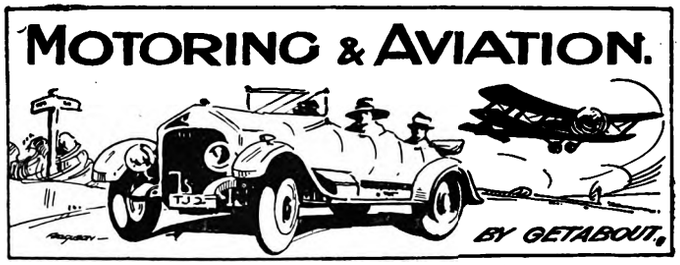
THOSE WHO CONTROL.

Our policemen on point-duty do not get much praise as a rule. But taking everything into consideration we really have an efficient body of men looking after street traffic in Johannesburg. Many motorists are inconsiderate, and because they are kept waiting a few seconds at a crossing, think the man in blue does not know his job. There are few towns in the world where traffic is as difficult to control as in Johannesburg. We have everything on wheels, from pedal-cycles to ox-waggons.

RUNNING OR STOPPING COSTS?

A gentleman who formerly owned a fine carriage and pair, but now runs an equally fine automobile, is never tired of drawing a comparison between the two, and usually amuses his hearers with his quaint denunciation of the old-fashioned vehicles. "As far as I can see," he observes, "there was little else but swank about my brougham and pair of chestnuts. I got no real pleasure out of it, and I don't think I used it more than an hour a day, unless I went to Pretoria; and then I had to break the journey to give the animals half-an-hour's rest and a feed. It was all expense and little pleasure. From a business point of view it was worthless, and I used to imagine, like everyone else, that it was a very necessary contrivance. Then again, we talk of the running costs of a motor-car, but with a carriage and pair it is all 'stopping' costs, and nothing else. The moment one stops the engine of an automobile the expense stops also. If you leave it in your garage it really costs nothing; but not so with the horse turn out, for if you stop for five minutes, or five hours, the cost goes on just the same, as one has to have a coachman and the horses have to be fed. I rarely used my carriage more than an hour daily, and sometimes was out of town for a fortnight, but the costs ran on all the time. Looking back, it seems quite ridiculous to think I bothered myself with such a conveyance, excepting for the swank of the thing—and that always counts for something in this world!"

MOTORING & AVIATION.



Motor-Boating for Motorists.

Vereeniging on the Vaal is likely to become a favourite resort for Rand motorists. Few people realise how fine the river is now that the Barrage gates have been closed. The navigable stretch is something like 48 miles, and Vereeniging takes the central position. A magnificent Kiosk has been constructed on the river bank, just above the landing-stage. Beautiful views of the river are obtained from the wide verandah of this Kiosk, which also contains a spacious dining-hall. There are a number of motor-boats on the river, and there will undoubtedly be many more when lovers of motor-boating realise that this sport may be had five hundred miles from the sea on a sizeable scale. Forty-eight miles of water need some navigating, and as the banks are mostly well-wooded, there is a never-ending source of enjoyment for picknickers. There are many beautiful spots where rivers like the Klip join the Vaal, and fishermen have a real paradise here.

Something Well Done.

That the local coach-building industry is well able to compete in quality with production overseas is proved by numbers of body-jobs that have been turned out here. Take the United African Transport's White 'Bus which travels between Johannesburg and Pretoria. The body with which it is equipped, built by Messrs. W. Vickers of Johannesburg, has stood up to it remarkably well. Heavy average loads are carried over this really bad road, and in appearance and comfort the body is as good as the day it left the shop. It is interesting to note that the motor-'bus service between the Golden City and the Capital is now looked upon as part of the order of things by people in the two towns and along the road. It is understood that another 'bus is to be added to this service in the near future.

A Good Sport-Type Body.

One of the neatest conversion jobs I have seen has recently been turned out by Mr. A. Cooke, owner of the Commercial Garage. This car was built in his workshops on an Oldsmobile *chassis*, and the only body part of the original car that remains is the bonnet. Long sporting-type lines have been followed out, and two spare wheels repose on a deck at the back. This car has been painted dark blue, and looks extremely handsome. There is no suggestion of anything "home made" about it. Whenever it is left alongside the footwalk for a few minutes crowds of admirers collect.

Lives Its Life Well.

The modern car is certainly a winner. From time to time—in increasing numbers—reports come to hand of extraordinarily high mileage without mechanical trouble. The latest report I have seen features a "Light Six" Studebaker, the first Light Six model to come to South Africa, as a matter of fact. This car, now owned and driven by Mr. Bertie Penny, landed here as a demonstration model to do the missionary work for the new type models. Since that time it has done just on 50,000 miles. It has been to Durban and back three times, and has acquitted itself well in three or four competitions. The engine has only been down once, and that was for inspection before the T.A.C. Marathon to Durban in 1921. Ten thousand miles were accomplished on the first set of tyres. To look at the car one would think it had done 20,000 miles at most.

No impatient man has ever seen Nature.—"*Solomon in All His Glory*," by *Robert Lynd*.

EXIDE BATTERY SERVICE STATION, CORNER OF MARSHALL AND HARRISON STREETS.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVI. No. 404.] SATURDAY, APRIL 28TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MISS VERA PEARCE

Miss Vera Pearce is one of the Principals of The 1923 Musical-Comedy Company, who will open at His Majesty's Theatre, Johannesburg, on May 14, in "Whirled into Happiness."

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"PUNCH IN THE PRESENCE—"

By F. H. SIBSON.

SOME people never grow up. Forde never has. Forde never will. On certain days this peculiarity of his is particularly apparent.

The trouble about Forde is that he tackles a practical joke with the same elaborate thoroughness as that with which a clever lawyer endeavours to secure the acquittal of a client who is obviously guilty. He has no sense of proportion. Let a man, whatever his position, attempt to be funny with Forde or with any of his friends, and a Nasmyth hammer is off the map when compared with his methods of retaliation.

Take the case of the ticket-examiner who made a practice of raiding the 8.15 a.m. Suburban from Redcoats and Mudflats Junction to the neighbouring coast-town. He was a bit of a snorter in many ways, with the expression and demeanour of a fox-terrier who has noticed a smell of rats and proposes to investigate. He isn't there now. The district wasn't big enough to hold both him and Forde, and you can't shift Forde.

That gentleman's method of catching the train on that particular morning was certainly unorthodox, though there is not to my knowledge any provision in the Railway Regulations for such occurrences. The fact that, as the train gave its warning whistle, he was seen charging along the Redcoats platform at approximately thirty knots, boots flapping loosely as he ran, from one pocket projecting a pair of socks, streaming in the breeze of his passage, from the other a collar and tie, and to crown all, a chop in one hand and a half-eaten slice of buttered toast in the other: all this, I admit, may have had something to do with his subsequent persecution at the hands of the Human Fox-terrier. Such actions do make a man rather conspicuous.

There was certainly some excuse for Forde's lateness on this occasion. A small argument with his landlady over the following curious and inexplicable affair had delayed his usual morning routine.

On entering his room with the coffee, the servant-girl was horrified to see that on the pillow, in place of the rubicund features and pleasantly drooping moustache of the usual occupant of the bed, there reposed a horribly grinning skull. She stood stock still in the doorway, shivering. The spoons rattled in the saucers. The tray swayed wildly. And then the said skull was observed to rise slowly from the pillow, its dreadful attenuated neck and body, still covered with the sheet, rising slowly with it. Upon this the servant parted company with the tray and departed elsewhere at high velocity, her shrieks resounding through the boarding-house and rapidly bringing the landlady on the scene. Stepping carefully among the shattered crockery and the pools of wasted coffee, she entered with majestic ire and many winged words.

Forde turned a sleepy face on her from the pillow.

"When's that girl bringing the coffee?" he muttered, yawning. The landlady's mouth sagged open. Words left her temporarily. Forde sat up and surveyed the mess on the floor with weary distaste.

"What's all that on the floor?" he demanded. "Who's been slinging broken cups in here?"

And then the torrent broke.

"It's *you!*" gabbled the infuriated lady. "I *know* it's you! You're always up to some game or other! The poor girl's frightened out of her wits! She says she saw a spook in here!"

"Spook?" repeated Forde stupidly.

"Yes, a *spook!* Goodness gracious, don't try and tell me you know nothing about it!"

"Spook?" gaped Forde again, reaching for his pipe and tobacco. "When? Where? I haven't noticed any about. What would a—a—what you said—want in here anyway? *I've* never murdered anybody . . ."

"Oh, I've no patience with you!"

And the debate was hotly continued along the usual lines. . .

When Forde was at last convinced that a ghost really had visited his room, his surprise and indignation knew no bounds. And so it came about that he was late for breakfast, and only just caught his train in the manner described. Also, he had had to hide the skull somewhere where it could not be found and produced as evidence against him, and that took time.

The train rolled on, till it drew up with a screaming and joggling of brake-blocks at Mudflats Junction, the next station. Forde had just finished putting on his tie, and the chop-bone, now devoid of nourishment, had been thrown away. He lay well back in his seat, his legs comfortably stretched out, supported by the cushions of the seat opposite. Enter Examiner's head through window, L.

"*Take your feet off the cushions!*" it boomed.

Now Forde dislikes being addressed as if he were just anybody. With his most cherubic smile, he leisurely inspected the head and returned to the contemplation of his pipe-bowl.

"*D'you hear me—YOU! Take your feet off the cushions!*"

Certainly not the way to speak to Forde, as many have found to their cost. Moreover, the carriage was one of those open things with a passage down the middle, so that everybody could see and hear what was going on. Everybody did. They all looked at Forde as he bent forward, unlaced his shoes and withdrew his feet, leaving the shoes in their original position on the seat. Satisfied that he had duly complied with the official's request, he leaned back again and blew more smoke through the window, now somewhat obscured by the Examiner's face.

"*Take your shoes off!*" thundered the official, goaded to desperation by the smiles of the other passengers. And then Forde spoke—not loudly nor yet angrily.

"Can't you see I've taken my shoes off?" he enquired with an air of mild surprise. The passengers yelled. The Examiner withdrew in haste. All was peace and happiness.

Anyone else would have been satisfied with the victory and retired on their laurels. Not so Forde. He considered himself insulted—and when Forde thinks he has been insulted it is a good scheme for the culprit to apply for leave and go hunting mosquitoes in West Africa for a time. It is cooler.

* *

That evening the train was crowded as usual with business men returning to their Mudflats and Redcoats homes. Consequently there was a satisfactory audience for the last scene in the play.

The Examiner entered the coach from the Mudflats platform just as usual, his spiky moustache a-quiver, seeking whom he might devour. At exactly the same moment he was astounded and outraged to observe from the corner of his roving eye that a cherubic-looking individual had hurriedly risen from his seat, opened a door, and jumped hastily down on to the metals on the other side.

"*Hi!*" yelled the Examiner, and then "Stop him!" in a tone of agonised entreaty. Every window went down

(Continued on page 10.)

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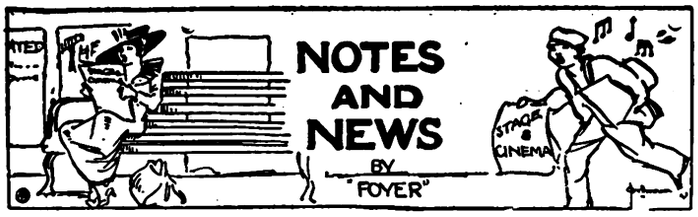

" Mis' Nell o' New Orleans."

" Mis' Nell o' New Orleans," by Laurence Eyre, Miss Irene Vanbrugh's third and last play at His Majesty's Theatre, Johannesburg, was first produced for her by Mr. Dion Boucicault at the Duke of York's Theatre, London, in February, 1921. Miss Vanbrugh's part, that of Nelly Daventry, was first played in New York by the noted American actress, Mrs. Maddern Fiske. In the opening scene of the play Nelly Daventry is an elderly woman, wearing spectacles and leaning on a stick. Thirty years before, in this same old garden, Nelly had plighted her troth to the young Creole, Georges Durand. On their engagement night Georges saw her in compromising circumstances with another man. The next day he jilted her. So Nelly, after thirty years, returns to reclaim her lover in the old garden. She reconstructs the scene. Again she is the girl of seventeen, the belle of New Orleans. Again the opera singer hired by Georges serenades her; again the music, the plantation melodies and the Chinese lanterns of Mardi Gras. Nelly, rejuvenated, irresistible, has the elderly Georges once more at her feet, and thus wins his consent to the marriage of his son, Felix Durand, to Delphine Falaise, her own niece.

Mr. Victor Crawford.

Mr. Victor Crawford, the principal comedian of The 1923 Musical-Comedy Company (who will open at His Majesty's Theatre, Johannesburg, on May 14 in " Whirled Into Happiness "), comes to South Africa fresh from a West-End success as the Baron in " Cinderella " at the London Hippodrome. He is a Scotsman, and started his professional career as a choir-boy in a Portobello Presbyterian church. At the age of twelve he was billed as " The Miniature Sims Reeves " and topped the bill at a local music-hall. Before he was twenty he had changed his profession for that of journalism, and was successively on the editorial staffs of *The Star*, *The Daily Express* and *The Daily Mail*. In 1901 the " call of the footlights " once more was too strong for him, and he became one of the original members of " Park's Eton Boys," and made a tremendous success at the old Canterbury Music-Hall on his first appearance there. For years Mr. Crawford played leading parts in Mr. Fred Karno's revues and sketches.

" Orf Nah! "

Here are a couple of Mr. Victor Crawford's many good stories: Missing trains through wrong information is often the lot of the traveller. On one occasion I nearly " did it in " through desire for liquid refreshment. The train pulled up at a fairly big station and I asked a porter how long we had to wait. Back came the answer—as I thought —" Half-an-hour." I got out, turned to speak to my friends in the carriage and to repeat the information, " Half-an-hour's wait here," when the whistle blew and I was unceremoniously bundled back into the compartment and the door slammed. It dawned on me afterwards that what the porter had said in the broadest Cockney was " Orf nah!"

" 'Op It! "

Although I frequently play " old man " characters on the stage (continues Mr. Crawford), I flatter myself I look rather young off. This caused me to receive a much appreciated compliment at the King's Theatre, Hammersmith, during a concert there. I said " Good evening " to the stage-doorkeeper as I went in and proceeded to my dressing-room to make up for an " old postman " number I was doing. As I was standing on the side of the stage, awaiting my turn, the doorkeeper came through with a letter for somebody. He turned to go back and saw me. Coming across he said, " Now look here, Mr. Postmaster-General, you know you're not allowed on here. You must have followed me through after you'd put that letter in—so 'op it! " The bystanders' amusement and his look of astonishment when explanations were forthcoming were a source of great gratification to me.

MISS ETHEL CADMAN.

This very well-known musical-comedy actress is a member of The 1923 Musical-Comedy Company who have just arrived in South Africa.

Melvin's Sword.

Alexander the Great cut the Gordian knot of red tape with his sword, but it remained for an Irish customs official to do the greater feat of cutting a sword with red tape. G. S. Melvin, the English vaudeville comedian (who was in South Africa with " The Million-Dollar Girl " revue in 1916), went to Belfast with a Victorian blade which he bought in Petticoat Lane to use theatrically. The customs inspectors, fearing that he might slash some natives, decided he could have the hilt, but not the blade. The sword was put on a railroad track and a train run over it, but the weapon, though bent, was not broken. Then it was hammered for three-quarters of an hour, but though it was twisted and battered it still remained a sword. Finally a ship's engineer put the sword in a vice and sawed it in two. And then every night in a Belfast music-hall Melvin could be seen appearing as a hussar vallantly brandishing the hilt of a sword.

S.A. Fruit in New York.

Fruits from South Africa arrived a few weeks ago on the New York market. The receipts included 2,000 packages of pears, plums, peaches and nectarines.

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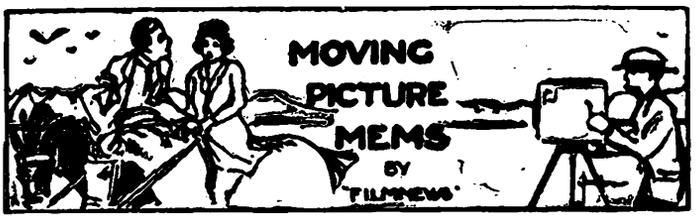

This Week's Colour-Plate: Jacqueline Logan.

Jacqueline Logan claims San Antonio, Texas, as her home, but she was educated at Colorado College and has lived much in the state of Colorado. To date, her motion-picture career has been meteorically brief and brilliant. A little less than two years ago she "made the rounds," as the expression goes, of the theatrical offices of New York, and finally won for herself a small *rôle* in a musical-comedy. Then followed an engagement with the Ziegfeld Follies, noted for its beautiful girls and dancers. It was during this engagement that she attracted the attention of the motion-picture producers. A flattering offer took her to California and awarded her the leading *rôle* in a production. Following this she was chosen to play the lead opposite Thomas Meighan in the Paramount production, "White and Unmarried." In this picture Miss Logan made a decided personal triumph and proved herself an actress of ability. She signed a contract with Paramount, and is now a permanent member of their stock company. "Burning Sands," "Ebb Tide" and "Java Head" are productions in which she appears in leading *rôles*.

"Peg" on the Movies.

"When an actress of the speaking stage is shouting or acting disagreement or violence," says Miss Laurette Taylor of "Peg o' my Heart" fame, "the audience hardly looks at her face. Her voice is everything. She strikes terror by the chill of her tones. She doesn't play upon the eyes, but upon the spine. But in the pictures there is only one way to impress an emotion deeply, and that is by the muscles of the face. One cannot become as violent in pictures as on the stage. To glower in rage or weep in maudlin fashion kills the picture—the face simply becomes a fixed mask. I first had to realise that restraint is the cardinal virtue of acting for the screen. One's face is enlarged, say, six times in a close-up. Proportionately one's gestures must be graduated inversely as the picture grows larger. There isn't a tremendous lot of difference in acting in the two mediums—one might say there is just the slightest bit of difference—facial restraint. But in the process of making the pictures there are many things to surprise one accustomed to speaking to gain emphasis. . . . Many people ask whether acting for the screen is harder than for the stage. It is vastly more difficult in one way, at any rate. On the stage there is an audience to play for, and that stimulates the actor in his work. But in the pictures there are only the director, the electrician, the camera-man and a few assistants. They all stand directly before, leering through those curious dark-blue glasses they hold to their eyes. One has the gloomy lorgnette fixed upon one's face, watching to see that not the slightest bit of make-up is awry. Another is watching my clothes to see that the colours blend right. Another spies for shadows, and so forth. It is like being in a room with a crowd of fanatic ogres, all with the eye of a Cyclops, and that orb a dark, forbidding blue."

THIS IS NATALIE,

Younger sister of Norma and Constance Talmadge, wife of Buster Keaton, and mother of Joseph Buster Talmadge Keaton, junior.

Mary Miles Minter.

Mary Miles Minter is now an authority on "Why Girls Leave Home." For she has packed up her ruffles (and possibly her dolls) and moved away from her family to live by herself in a Hollywood apartment (says *Photoplay*). According to Mary, however, it isn't at all because of any difference with her mother, Mrs. Charlotte Shelby. No, indeed. It's just that Mary is grown up now, and she wants a real home of her own. A place, she says, "where she can do the little things she wants to do." Anyway, she wants to have her own kitchen and her own stove and "play house," which she's never had a chance to do before. Mary will soon be of age now, and she feels that she is entitled to some measure of freedom.

Connie.

Constance Talmadge is the heroine of another reported romance. This time the leading man is William Rhinelander Stewart, a "millionaire clubman" and "social favourite" of Manhattan. It reads for all the world like one of Connie's own scenarios. Beautiful screen star; smart supper clubs; handsome clubmen; dancing; trip abroad; clubman on heels; followed across Europe and Africa. Of course, it has been denied. And Connie has gone back to work like a good little girl, appearing in "Madame Pompadour" for brother-in-law Joe Schenck.

He Wasn't Fooled.

"It's all a trick behind the screen. You can't fool me," said Turner Wiseman, 83 years old, on his first visit to a moving-picture house. It was Wiseman's second trip outside the Harrison County Infirmary to Clarksburg, W. Va., in sixty-one years. His first visit was before any one had heard of movies or airplanes. As the guest of a Clarksburg newspaper, Wiseman had his first ride on a trolley car and an automobile and a look-in on the movies.

Charlie's Gift.

Charlie Chaplin has given Pola Negri a diamond and sapphire platinum bracelet that cost $5,000! Isn't that exciting?

Poets' Corner: After Grief.

This sorrow that now seems too sharp to bear,
That even dulls the fragrance of the spring,
And through whose pale no loveliness may bring
Its solace, nor a word of comfort fare
Shall later lead one sympathy to share
The grief of others, and to understand
The glance indifferent and withdrawn hand
Of those enmeshed in pain's bewild'ring snare.

And later, too, one shall look back on this
As on the memory of a distant joy,
And but recall how exquisite Love's kiss,
And how his beauty held no least alloy;
Since grief, when time has dimmed its searing blight,
Is but this shadow of a past delight.

By Charlotte Becker.

The secret of theatrical success is in the right choice of plays. Not one manager in ten is fitted to choose a play. If the stage is not absolutely perfect, here is one of the chief explanations.—"*Things That Have Interested Me*," by *Arnold Bennett*.

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A National Orchestra.

The recent discussions concerning the desirability of a National Orchestra for South Africa are the direct result of the financial difficulties which face the Cape Town Orchestra just at the present. This much may be assumed, since there is no report of similar difficulties in connection with the Natal combination. It is true enough that the indications from Natal point to the fact that a certain portion of the original orchestral scheme has had to be modified in accordance with local conditions, which have compelled the temporary abandonment of the regular series of symphony concerts and the substitution of popular concerts on the Beach. It seems from all reports that certain members of the Durban Orchestra are not altogether satisfied with the new order of things, and this, combined with other disadvantages of a personal kind, has resulted in two members of the orchestra resigning to take up professional work in another sphere. How far this development will eventually affect the Durban combination as a symphony orchestra cannot now be realised, but it is certain to make itself felt in the quality of the work of the new organisation. However, there is no word of financial difficulties from the Durban Orchestra, so that it may be taken that the Cape problem is the main foundation for the recent revival of the National Orchestra idea. As the first and oldest organisation of its kind in the country, the Cape Town Orchestra is entitled to every ounce of support that South Africa can give, for no one can dispute the nature and quality of the work that it has done for musical culture and advancement in the Union. In fact, its continuance on some kind of permanent basis is a matter of importance to the social and cultural life of the country, and from this point of view any suggestion to secure for it a measure of permanency is to be welcomed. There is much that appeals to the imagination in the proposal to establish a National Orchestra in the country, primarily that such an institution would at once command the support of every section of the community by disposing of the present element of competition which must necessarily exist between the two orchestras. How Durban folk would regard such a proposal is another matter, but it seems safe to predict that the Natal authorities overlooked the peculiarities of their climate when they originally arranged their indoor concerts. This position might have a determining influence in eventually bringing the national idea to favourable notice in Durban, if it can be shown that their musical needs can be fully met by the proposed orchestra and at less cost. It was the latter consideration that offered the greatest difficulty some years ago when the idea was first brought forward. A National Orchestra implies a larger body of instrumentalists, who must be paid at considerably higher rates than those now being paid; it implies an enormously increased charge for transport, and it carries with it another obstacle—that its mobility will make accommodation for its members a serious financial consideration. It was the latter disadvantage that was originally considered insurmountable, but it by no means follows that some practical arrangement cannot now be made. The present tour schemes of the orchestras should serve to point the way towards a permanent solution of this difficulty. The further obstacle was the increased expense of the members and the much heavier charge for transportation. Some years ago it was considered necessary for some kind of State recognition to be obtained, to be expressed in practical terms by special transportation charges and facilities. If such State aid can be now secured, the idea of a National Orchestra need not present any difficulty that cannot be solved by mutual arrangement.

Mr. Harold Ketelbey.

I am advised by Mr. Harold Ketelbey, who recently resigned from the leadership of the Durban Orchestra, that he will take up his permanent residence in Johannesburg on May 1 next. Mr. Ketelbey will be open to receive elementary and advanced pupils for violin playing. Mr. Ketelbey's work as an artist of superior attainments is already well known in Johannesburg, and it need only be mentioned that he studied under the world-famous Sevcik in Prague and under Dr. Joseph Joachim in Berlin. Mr. Ketelbey was for some years Professor of Violin Playing at the Guildhall School of Music, London, the Birmingham Midland Institute, and Trinity College of Music, London. "An artist of great talent and great future," is Ysaye's opinion of Mr. Ketelbey, whose repertoire includes the following concertos: Beethoven, Bruch, Mendelssohn, Paganini, Ernst, Wieniawski, Spohr, Brahms, Dvorak, Tchaikovsky, Saint-Saëns, Joachim, and Bach.

Some Beethoven Performances.

Last Tuesday evening's performance of Beethoven's Ninth Symphony by the Cape Town Orchestra and a local choir marked an important event in the musical history of the Rand. It recalled to one's mind the several performances of Beethoven Symphonies that have been heard here during the past few years. Of all composers Beethoven demands a definite vitality in his rhythm, but this does not imply that he was fettered by the restrictions of the Maelgel invention. His music, despite this strong rhythmical basis, needs much more than a mere time beater, and we find in his Adagios that a deeply-felt elasticity is an important factor in anything like significant presentation. Beethoven himself, with his known emotional nature, could never have recognised a metronomic monotony in interpretation, and to-day the conductor who can show the necessary susceptibility for the refinements of tone shades and tempo is the conductor from whom the finest kind of Beethoven interpretation must be expected. In this sense the Cape Town Orchestra is singularly fortunate. Mr. Wendt's Beethoven readings never suggest any flippancy in conception, and he is artist enough to put just as much of himself into the music as the peculiar character of the significance demands. An instance was the performance of the Ninth Symphony, when he gave a big-minded yet subtly sympathetic reading of the first movement, and a deeply felt and thoroughly moving exposition of the great Adagio. That necessary Beethoven quality—pulsating rhythmic life—was heard in a finely conceived reading of the Scherzo—which showed once again that the purpose of the Cape Town Orchestra is never other than a purely artistic one. The choral section of the Symphony is an exacting task for singers. Beethoven seemed to have occasionally forgotten the technical limitations of choralists, and expected them to accomplish feats which are more associated with instruments. Despite this, however, the local body of singers—the Philharmonic Society, reinforced from various other local sources—earned the admiration of a large audience for a remarkably fine effort. The necessary work of preparation was duly reflected by numerous instances of fine precision and initiative, and one can only congratulate all concerned on an endeavour that left the local musical community with a real obligation. The whole performance might be regarded as a fine and memorable culmination of the Cape Orchestra's present season, and those who were fortunate enough to be present will have every reason to recollect the occasion as one of the most interesting in the musical annals of the town.

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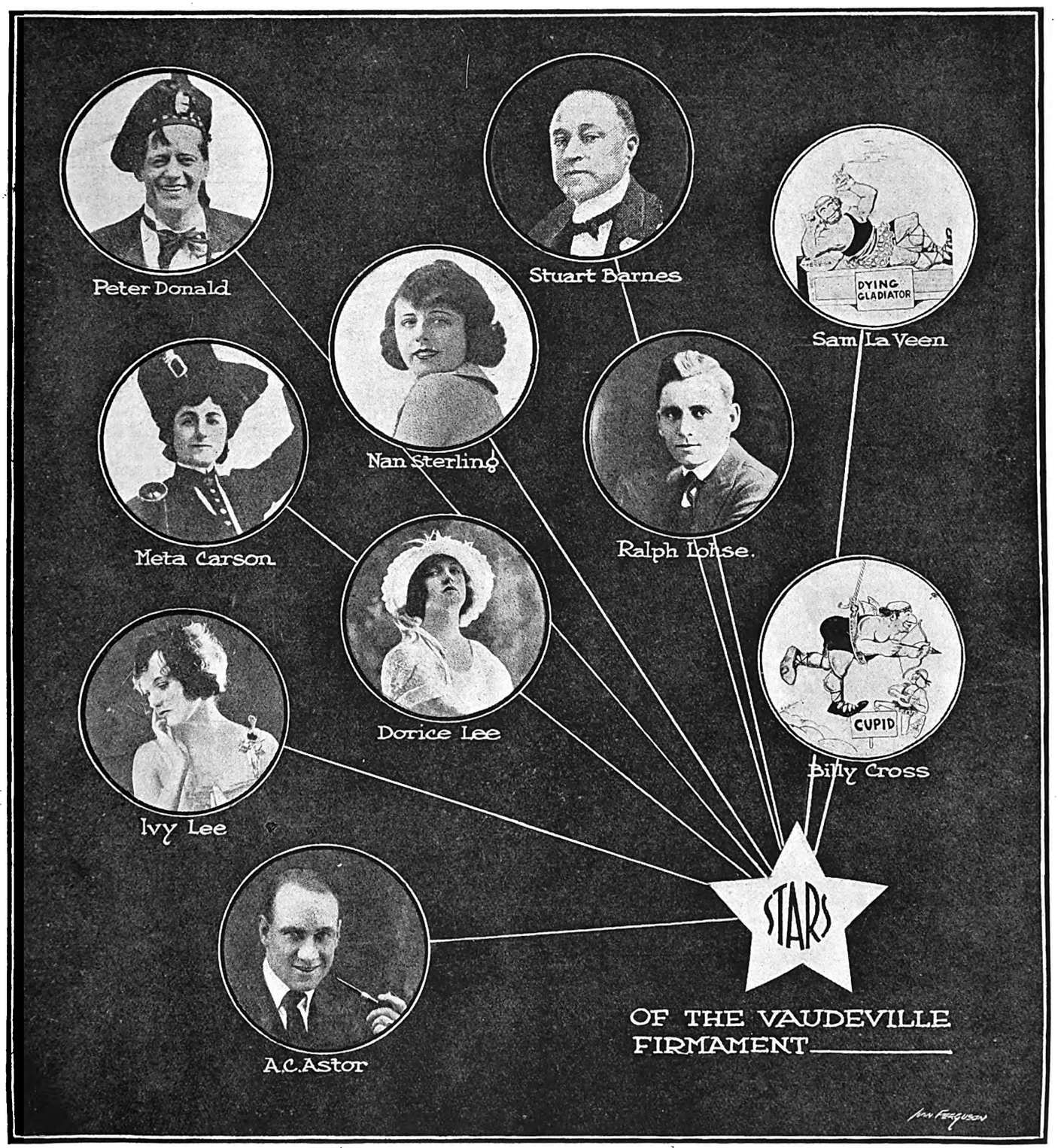
THE "EMPIRE" COMING INTO ITS OWN AGAIN.



APPEARING AT THE LOCAL EMPIRE ON MONDAY NEXT, APRIL 30.

PETER DONALD & META CARSON (Donald & Carson), The Popular Scotch Comedian and His Bonny Lassie in their latest Success, "The Deck Hand." **SAM LAVEEN & BILLY CROSS,** as Julius and Brutus in "Roman Sports and Pastimes as they were *not*, in the days of the Mighty Caesars." **RALPH LOHSE & NAN STERLING** (of U.S.A.) in "Frolicsome Follies." **STUART BARNES,** American Raconteur and Entertainer. **IVY & DORICE LEE,** Song Stars of Vaudeville. **A. C. ASTOR,** The Globe Trotter Ventriloquist in a Novel Entertainment. In addition to these the bill includes **SYDNEY & ADELAIDE,** The Australian Pianologuists, and **E. J. WOOD,** Baritone Vocalist.

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

PINERO'S play, "His House in Order," finely played by Miss Irene Vanbrugh, Mr. Dion Boucicault and their London Company, has packed His Majesty's Theatre since the opening performance and has been appreciated to the full by all who have seen it. The superb acting, beautiful production and fine staging, completed a performance that should not be missed by any serious playgoer, and it provides all that can be desired by those who take their theatre solely for the evening's amusement.

On Monday next, the delightful fantastic comedy, "Mis' Nell o' New Orleans," by Lawrence Eyre, will be presented, for the two final weeks of Miss Vanbrugh's season here.

The part of Mis' Nell might have been written for Miss Vanbrugh so brilliantly does it exhibit that humour, that charm and sentiment, that extraordinarily human quality, she gives to all her parts, and of which she is so consummate a mistress. This is considered to be one of Miss Vanbrugh's finest roles, and offers a marked contrast in characterization to the two parts she has already been seen in here. There is an atmosphere of poetry, of novelty and fantastic make-believe about the play which is very delightful, and the setting is most picturesque.

EMPIRE PALACE.

IN addition to the varied interest and amusement that "Round in 50" provides at the Empire, this week a special attraction is offered, in the appearance of "Kid" Lewis, the famous boxer, and exhibition bouts with well-known local exponents of the art have been a great draw all the week. Fireman Anderson and Chris Scott appeared against him on Monday.

The revue is in its final week, but is as popular and well-attended as ever, and, with all the company in excellent form, should end up with a bumper house at the week-end. Billie Bell, Billie Desmond, Harry Brunning, Hugh Ormond and the rest of the principals have increased their reputation for good work, and it will be long before "Round in 50" is forgotten. The delightful dancing, wonderful scenic effects, charming colour-schemes, and fun and humour of the show have made it a winner, and from start to finish it has made a big hit.

STANDARD THEATRE.

"FOLLOW the Girls," the new revue at the Standard Theatre, had an excellent reception at the premier performance last Friday evening, at the hands of a large audience. Bright and tuneful music—much of it composed by Miss Winifred Vyvyan (who also conducts the orchestra)—some good musical numbers, among which Mr. Edgar Adeler's charming song "Karoo" is one of the most attractive, good staging, and effective dressing are all to the credit of the production. With the cutting of some of the earlier parts of the revue, a cheery and pleasant evening's amusement should result.

The book is by Mr. Edwin Adeler, and one of his song hits is "In the days of Tutank-Amen," the verses of which appeared a few weeks'ago in the *S.A. Pictorial*. Miss Vivien Carter scores in the Powder Puff and Monte Carlo scenes with effective songs. Miss Marjorie Thorne, Mr. Lago Clifford, Miss Gwennie Slater, and, in fact, all the company, give of their best, and the dancing, with Miss Stella Shantall and dainty Iris Whyte as solo artists, is one of the biggest features of the show. Throughout the ten scenes the show goes with a swing. Mr. Lago Clifford was responsible for the stage management, and Mr. Cecil Hillyer-Thorne for the production.

"KID" LEWIS ON THE REEF.

Patrons of Reef theatres are promised a treat during the coming week in the shape of a visit from this Prince of Pugilists, who will give a sparring exhibition during the performance, and will appear for one night only, at each of the following theatres:—Monday, Springs Theatre; Tuesday, Empire (Brakpan); Wednesday, Palace (Boksburg); Thursday, Criterion (Benoni); Friday, Apollo (Germiston); Saturday, Vaudette (Krugersdorp).

Prices of admission on these particular nights will be 3s., 2s. and 1s. 6d., and prospective patrons are advised to get in early and book for this exceptional show.

'PLANE FOR 100 PASSENGERS.

GIANT MACHINE THAT COULD FLY THE ATLANTIC IN TWENTY-FOUR HOURS.

GREAT things are promised in British aviation for the coming year, not the least of which is the long-dreamed-of fog-piercing ray. This, however, is the exclusive property of the Admiralty. Its features and the method of using it have not been published, and there is little likelihood of it being available for civil aviation, even when perfected.

Fogs have usually proved the worst enemy to the airman, and it is now proposed to lay an electric cable from London to Paris, guiding 'planes by induction. Enough has been learned of the new ray, however, to indicate that it is like "invisible light," which American military scientists reported perfected last year. It is invisible to the naked eye, and requires receiving apparatus, with which it is said to work perfectly.

The other developments include a giant new Diesel-driven 'plane of 1,600 horse-power, and a German visitor

(Continued on page 25.)

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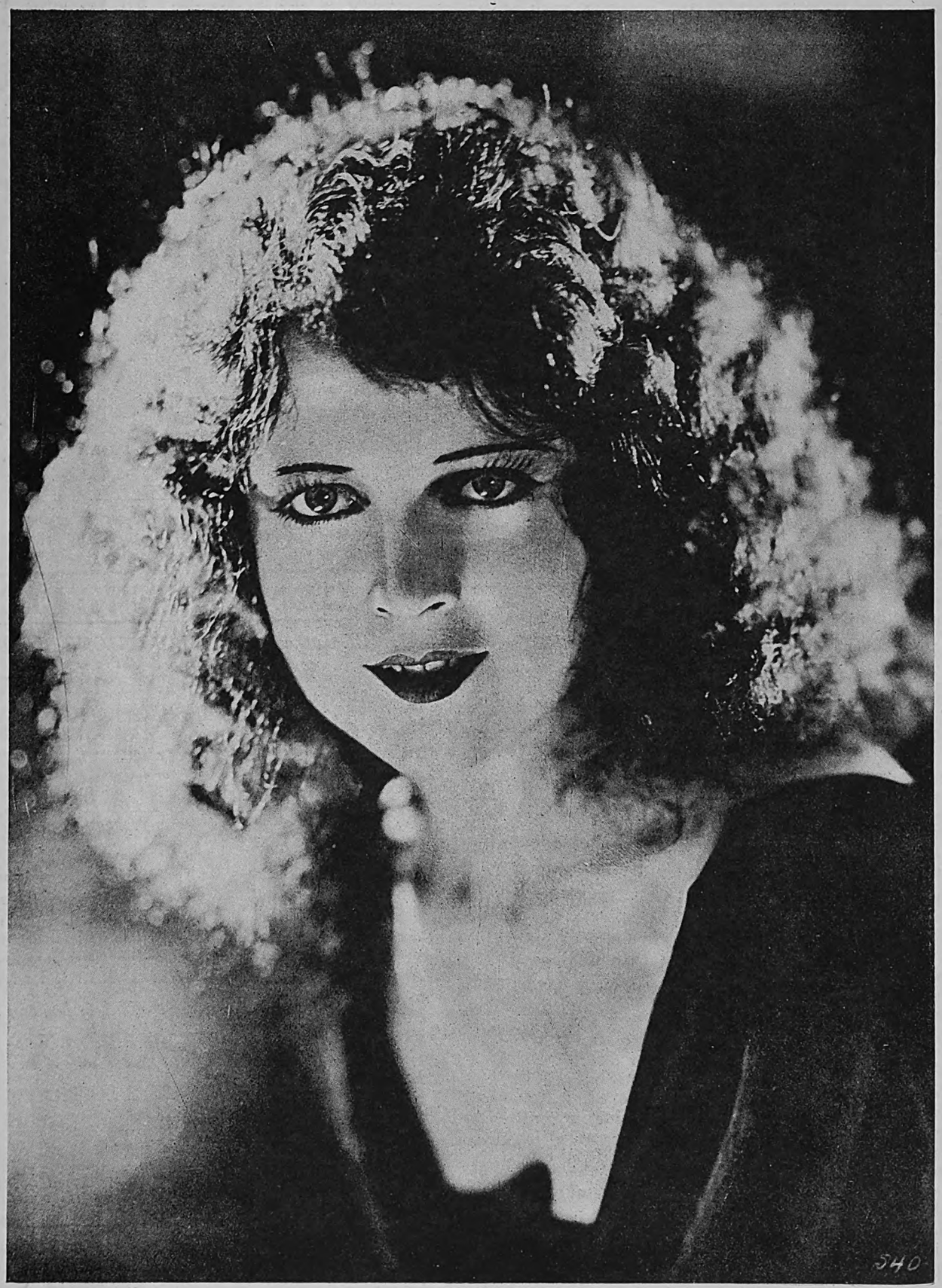

Miss Jacqueline Logan.

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"PUNCH IN THE PRESENCE—"

(*Continued from Page 2.*)

with a bang, every head craned excitedly out. Forde was making rapid progress up the permanent way in the direction of Redcoats. There was a flash of official blue across the coach as the Examiner plunged over and shot out of the swinging floor with a muzzle-velocity of about 1,600 feet per second. He landed in an untidy heap on the unsympathetic clinkers, sprang to his feet and hurtled after the fast-retreating passenger, emitting short sharp sounds resembling the output of a loco-whistle. The train cascaded a shower of delighted spectators.

"There he goes!" shouted one. "Yip! Yip! Rounded the engine—coming back up the main-line platform—see him?"

They had a momentary glimpse of a flying figure before the station buildings obscured their view. They saw the Examiner leap on to the platform after him, all arms and legs, a metal ticket-punch snapping furiously in his trusty right hand. The Stationmaster came out of his office looking bewildered. The Signalman, who knew Forde of old, left his box looking pleased. A swift pounding of feet announced that the mad passenger had run the length of the main-line platform and was returning up the one against which the now practically empty train stood.

Then a door opened and banged, and Mr. Forde was back in his old seat, tenderly relighting his pipe.

Keenly desirous of witnessing the consummation of this quaint affair, the other passengers crowded into the coach. Down the asphalt, coat-tails flying in the wind, to the accompaniment of wild hand-clapping and cheering, thundered the Examiner, closely followed by the Stationmaster, the Booking-clerk, the Signalman and the Fireman. They ranged themselves in a panting, minatory group in front of the unperturbed Forde.

"What *is* all this about?" gasped the Stationmaster, removing his cap and swabbing his brow.

"Tchk! Oh, Lord!—hee hee!" sniggered the Signalman.

"*Ticket! You!*" bellowed the Examiner, brandishing his punch in homicidal fury. "What—the—devil—d'you—mean by—running away—like—that?"

Forde quietly handed him a white pasteboard square.

"I thought I'd left my beastly Season at home" he explained. "And I was just going along up to Redcoats to get it when I remembered I hadn't after all. So I came back again. Hope you weren't alarmed. . . I *say!*" he added in horrified accents. "There's a man over there with his *seat* on the cushions!"

And then for a time conversation became impossible. The Stationmaster withdrew, a walking question-mark. The Fireman returned to his neglected furnace. The Signalman departed to joggle his levers, giggling inanely. Finally the train itself pulled out—several minutes behind time.

Nobody noticed where the Examiner went. He has not been seen since on that section of line.

Some people never grow up.

£4,000 FOR A KISS.

Miss Mathilde Benkhardt, formerly a student nurse, was awarded $20,000 for a kiss in a jury's verdict at Chicago. This is $5,000 short of the amount asked by Miss Benkhardt against Dr. Justin L. Mitchell, staff physician in the hospital in which she was a nurse.

Miss Benkhardt charged that Dr. Mitchell kissed her while she was working in the hospital nursery.

Because she reported the physician's action to the hospital authorities she was discharged, the nurse testified. Dr. Mitchell said the charges were a "frame-up."

If artistic, earnest, and high-browed women only knew how to dress! But they don't, and it is a pity.—"*Things That Have Interested Me*," by *Arnold Bennett*.

RESTORING RHEIMS CATHEDRAL.

Despite the difficulties encountered in obtaining either money or materials from Germany for the reparation of the devastated districts of France, the work there is rapidly forging ahead. This is exemplified at Rheims, where not only the cathedral has been cleared of all debris, but the work of reparation is progressing.

Many of the streets have not yet been touched, all attention having been centred on the cathedral. At present the repair and reconstruction of the statues which were either in the church or around it are occupying scores of experts. Fragments of monuments are slowly being put together, and it is expected that within a few months all the statues will be in their original emplacements.

Work also is proceeding on the nave, which is expected to be ready for services in 1925. The famous stained glass windows, which at the height of the bombardment by the enemy were removed to a cellar, also are being examined, and as soon as the frames are ready, which is expected to be very soon, they will be put back in place.

FIRST TRIPLETS IN 100 YEARS.

Triplets were born recently in the New York Nursery and Child's Hospital—an event that never occurred before in the 100 years that that institution has been in existence. Although 25,000 babies have been born there the first mother to give birth to triplets was Mrs. William Raidy of Rockville Centre. Two are boys and the one is a girl. They weighed three pounds six ounces, three pounds eight ounces and four pounds eight ounces, respectively. Records show that triplets occur in every 11,000 births.

Most remarks that are worth making are commonplace remarks.—"*Solomon in All His Glory*," by *Robert Lynd*.

DENTAL NOTICE

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EMPIRE: "ROUND IN 50."

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JOHANNESBURG, Tuesday Afternoon.

BUSINESS is decidedly dull, the only thing which has livened up during the week being Zaaiplaats, which have improved from 4s. 6d. on Wednesday, to 6s. 3d. this morning, after having been as good as 6s. 9d. yesterday. The rise is due to better showings in No. 6 section; the upper portion continued in high grade ore, while the small seam in the lower section has widened to 18 inches, and is now yielding payable ore. Most of those who got in lower have thought it wise to take their profit, realising that tin is very tricky—both in the mine and in the market! Knight Centrals have also put on a few pence to 5s. 7d., being bought on the expectation that there will be a profit on liquidation. I notice that Knights, the stem of whose T piece adjoins on the east, is getting quite good values—half an ounce across three feet, and this company might very well do a deal for a big block of the Central's claims. "Everyone's doing it" just now. Durban Deep has, so it is said, doubled its life. Crown Mines has bought 500 claims from the Government at a very modest price; and there is quite a lot more "on." Robinson Deep "A" also maintained their price at 32s. 9d.

Crown Mines have backed down another shilling to 52s. on High Change, the annual report continuing to provide food for much discussion. Even the favoured Brakpans were sold at 69s. Government Areas, after being 5½ a week ago, backed to 107s. this morning. For the quarter the profit receded £53,100, due to the lower price of gold; the pay ratio has also fallen to below half the distance sampled, though the value continues good at 12¼ dwt. over five feet of reef. But more disappointing are the development data at New States, which are 38s. sellers and little doing. At the North shaft only 330 feet were payable out of 1,770 sampled, which is something less than 20 per cent., against well over 40 per cent. previously. The South shaft workings showed about half the sampling as payable, against 60 per cent. last year. The values are high, but it is unpropitious to find the proportion falling off like this on the eve of starting crushing. With so large an area undeveloped, the matter is not so serious as in the case of a mine which has exhausted a large proportion of its area.

Even Modders have slipped back to 7s. 3d.; and Van Ryn Deep, despite eighty per cent. of its development in the March quarter proving payable and giving nearly an ounce over three feet, have shed half-a-crown at 68s. 6d. On the announcement that preliminary runs were taking place at the new plant of Geduld, the shares changed hands at 64s. on Saturday morning, only to come back to 63s.—and sellers at that!—this morning.

Randfonteins have been down to within sixpence of a sovereign. At the Central about half the quarter's footage was payable, assaying 21 dwt. over 18 inches.

At lunch time there were numerous buyers where there had been sellers. The bear brigade got to work with a rumour that the Smuts Government might be defeated on the budget proposal to stop the increments in Civil servants' salaries. Scrutiny of the Rand Mines report shows that the Corporation took the opportunity afforded by last year's Brace—d up market, to sell low-grade shares literally by the hundred thousand, and probably other groups did the same. Quotations are not yet low enough to make any wide policy of repurchase attractive.

It may be that all games are silly. But then, so are human beings. This does not happen to be the planet into which the wiser spirits choose to be born.—"*Solomon in All His Glory*, by *Robert Lynd*.

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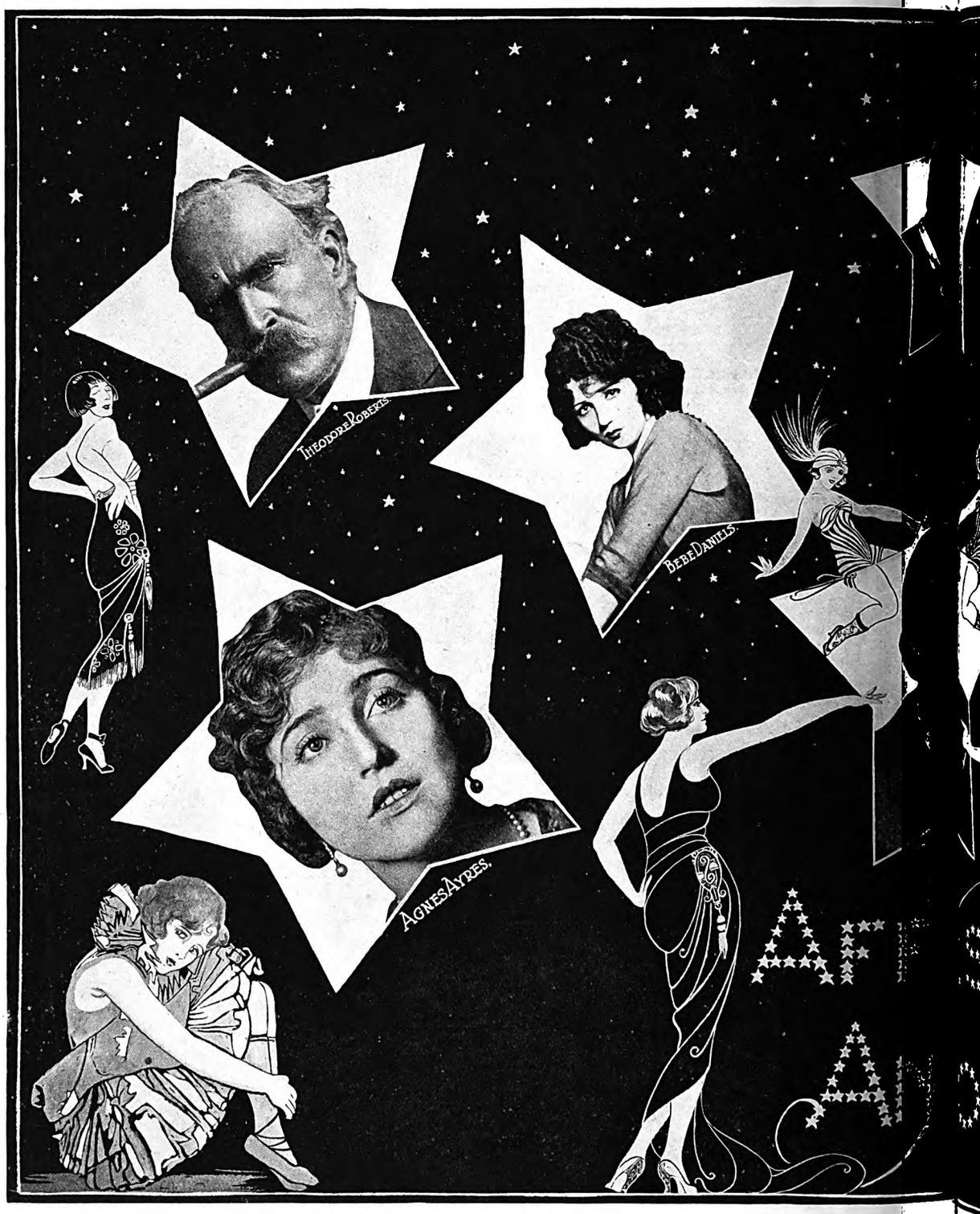
TWELVE STARS IN ONE PICTURE: "TH



WALLACE REID—GLORIA SWANSON—ELLIOTT DEXTER—AGNES AYRES—THEODORE KOSLOFF—BEBE DANIELS—MO

"The Affairs of Anatol" will be screened at the Johannesburg Bijou next week. It is a Cecil B. de Mille Paramount production **with, literally,** an "all-star" cast. The scenario was written by Jeanie MacPherson from Granville Barker's paraphrase **of the play by Arthur** Schnitzler. In addition to the twelve stars named in the caption, several other notable people appear in the film, **including Elinor** Glyn, the novelist, author of "Three Weeks." The picture is a searching analysis of the matrimonial and **divorce problem**, handled with the mastery which is Mr. de Mille's chief distinction. He has developed a powerful story that deals

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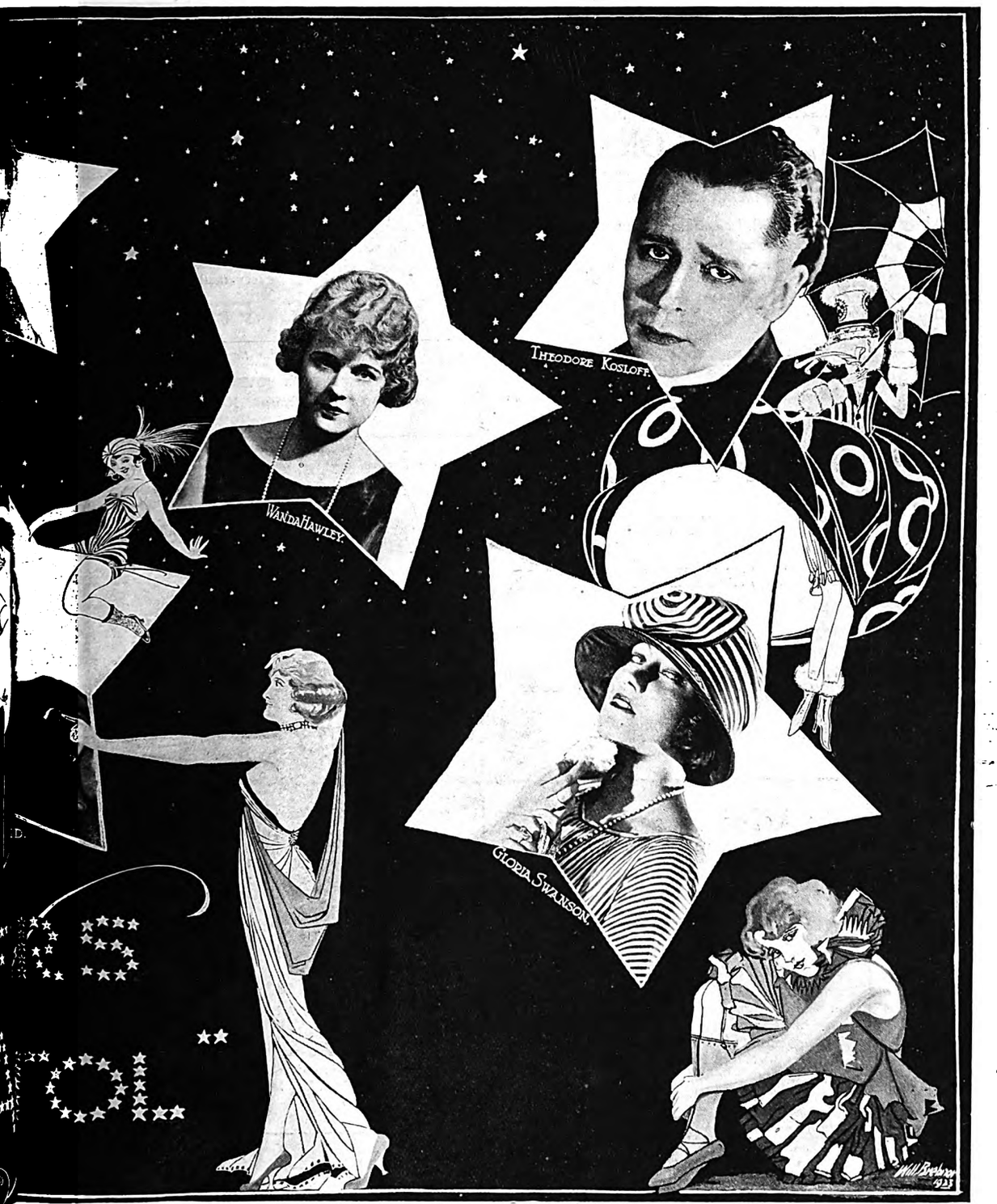
AFFAIRS OF ANATOL" AT THE BIJOU.



E—WANDA HAWLEY—POLLY MORAN—RAYMOND HATTON—JULIA FAYE —THEODORE ROBERTS—ALL IN ONE CAST.

in real truths, it is said, and to this he has added a sympathetic comedy note that serves to relieve the serious vein of the plot without in any way detracting from the power or vividness of the central theme. The effect of the sub-titles is materially increased by the symbolic art-work which decorates them. This art-work is from the brush of Paul Iribi, the famous French artist and designer. The supporting cast includes such capable players as Guy Oliver, Charles Ogle, Clarence Geldart, Maude Wayne, Ruth Miller, William Boyd, Lucien Littlefield, and others.

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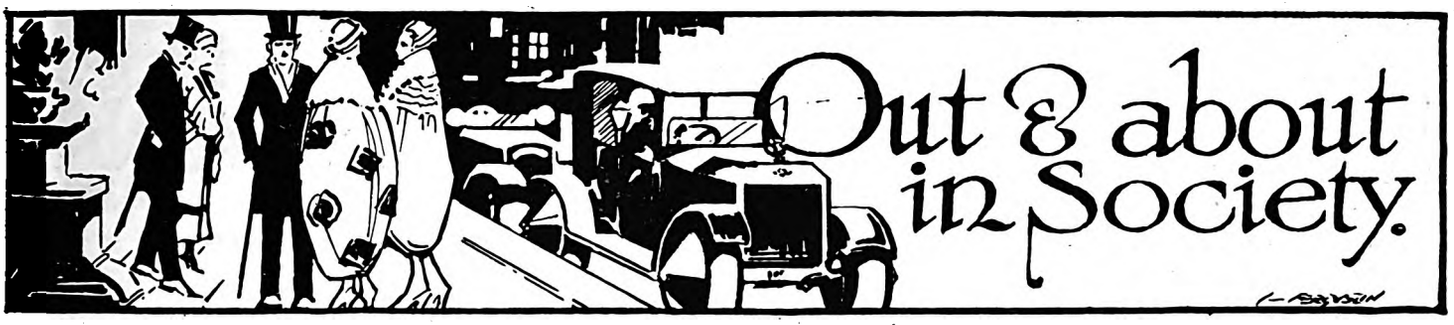

[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* The South African Pictorial, *P.O. Box 1574, Johannesburg.*]

"Wear an Overcoat"?

What a cheery sight it is to see the sun again after the bleak week-end we have experienced, when those of us who could shut ourselves up over a warm fire, and those of us who couldn't—and I was one of that great majority—went on with the sign out "Business as usual." A man who knows everything, having been in the country three weeks—

THE ROYAL WEDDING.

H.R.H. the Duke of York and his bride, the Lady Elizabeth Bowes-Lyon, who now becomes "the fourth lady in the land," taking precedence after the Queen, the Queen-Mother, and Princess Mary.

Central News photo.

that, of course, you will have noticed, is about the requisite time needed to "do" South Africa and then go Home comfortably and write a book about US and Savage South Africa—laughed cheerfully on Saturday morning and said, "Wear an overcoat? You ought to just feel the cold in Switzerland." I saw him the same afternoon, and he slunk round a corner wearing a very cosy-looking greatcoat. He, too, must have found out that certain something in the air here when it blows that goes right to one's bones. And so My Lady Fashion tripped round in *very* beautiful furs, the tip of her dainty little nose buried luxuriously and on her feet the most cobwebby of silk stockings and strap shoes. And "HE" of the stronger sex turns down the bottom of his trousers over his button shoes and spats and longs for a foot-warmer. Truly, woman is a remarkable study, a fascinating study, and at the end of life still an unfathomable study.

At the U. P. C.

This week there have been very few big affairs. The United Party Club gave a *cabaret* on Wednesday night, to which they invited the theatrical stars, and there must have been over 400 people dancing on the wonderful floor that the Club takes such care of and that is such a wonderful asset to it. There is always great competition for the tables round the side of the hall, as one can spend a very pleasant evening if a non-dancer in watching the crowd, most of them doing the very latest steps, an education in itself, and the wonderful coloured lights playing on the centre block of ice with its frozen bouquet. The U.P.C. Jazz Six played all the latest revue music, the interest in which was enhanced by the fact that the artists who introduced them to Johannesburg were present. A new fox-trot, "Nobody Lied," had a great reception, and altogether we all had a very merry evening. Mr. W. Gemmill was entertaining a large party, the guest of honour being Miss Irene Vanbrugh in a very wonderful gown of almond green. The beautiful draping on the skirt had handkerchief points, and an original note was struck by the falling panels on the back of the sleeveless corsage. Miss Janet Eccles, who won everyone's heart as the young daughter in "Mr. Pim Passes By," wore mauve georgette. Mrs. Gemmill had on a very elegant black gown of sequins that had irridescent lights in them. Mrs. Dr. Mackenzie wore a handsome green and gold brocaded gown with long narrow train. Then I noticed Mr. and Mrs. Nelmapius, Mr. W. French, Miss Ethel Wellesley and Mr. Martin Walker. Of the "Round in Fifty" company, Miss Billie Desmond was present with Mr. Harry Brunning, her husband, Mr. Dave Foote, Mr. J. Isaacs and Captain and Mrs. Maxwell Stewart. Also, Mr. J. Liddle had a party, and Messrs. Dewar, Overbury, Bonniwell and W. Urquhart were among the dancers, and

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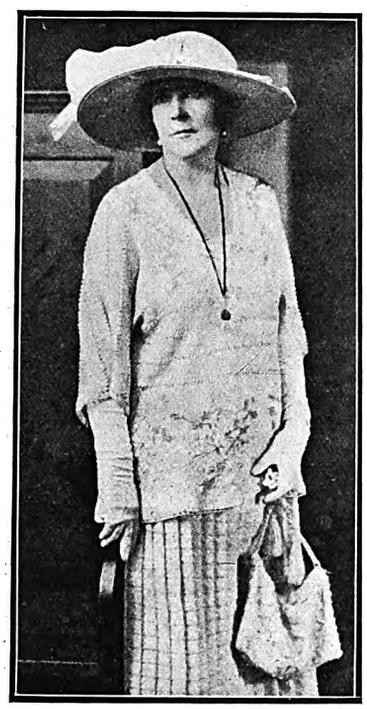
Advocate Miller, Miss Valentine, Miss Kincaid-Smith and Miss Marjorie Kinder. Captain and Mrs. Bedell Sivright were dancing, and among visitors to the town were Mr. Slingsby, lately arrived from London, and Mr. Longmore, of East London.

Limelight Ball at the Town Hall.

Then we had a very well run limelight ball in the Town Hall, given to Madame Kate Opperman Urquhart, great credit being due to Mr. L. R. Emanuel (of Commercial Travellers fame), who was chair of the committee and acted as D.C. The dance was given by pupils and friends of Madame Opperman Urquhart prior to her departure for England as a slight token of the way in which she has helped all the charitable organisations of the town during her residence here and her splendid record of war work. There were some very wonderful gowns worn, while the Mayor, Major Forsyth Allen, and the Mayoress, Miss Allen, graced the function with their attendance. Mrs. Louis Botha and Mrs. de Waal came over specially from Pretoria, and there were lots of very jolly parties. I saw Mr Justice and Mrs. Krause, who wore a lovely black gown, and also Colonel McLeod. Mrs. Botha wore a handsome black gown, and Mrs. de Waal's gown of the same shade was beautifully draped. Then Mrs. L. Emanuel wore black mirror velvet, the corsage and georgette sleeves being embroidered in chenille. Madame Opperman Urquhart wore a very elegant frock of pink *charmeuse* under moonlight sequins. Miss Gloria Raymond, who sang very sweetly during the evening, had on a gown of amethyst shade, another singer being Master Kevern, a promising young artist. Mrs. de Barris Wilson, a visitor from the Cape, was much admired in lemon taffetas with silver lace, and Miss A. Immink wore pale primrose brocade. Among the dancers were Mrs. Duncan Pierson, very *chic*, the Misses D. and R. Jacobs, Mrs. Wenn, Miss Horwich, and, well, the Town Hall was well filled, so that you can imagine there were many, many others. Altogether a pleasant memory of a graceful act for Madame Kate Opperman Urquhart to take Home with her.



LADY ANDERSON,
who takes a great interest in all social and charitable work in Johannesburg and is on many committees. Her lovely home in Parktown is one of the "beauty houses" of the town.
Photo by Leon Levson.

Carlton Cabaret.

We have had the usual Friday *cabaret* at the Carlton, which was very well attended and as enjoyable as ever.

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Transvaal Home Industries.

MISS JULES GOLDBERG, daughter of Mr. and Mrs. L. Goldberg, of Johannesburg, who is studying singing in London under Raymond Muehlin. Miss Goldberg is said to possess a soprano voice of singular purity of tone and has already sung with great success at several concerts.

The Transvaal Home Industries continue on their way, and are doing very excellent work under the chairmanship of Mrs. Erasmus Ellis. They have a new hon. secretary in the person of Mrs. Gomes, daughter of Mr. and Mrs. Elli Marks, of Valley Road, Parktown, who has done very good work here in connection with many charities. It was a pleasure to hear the lecture by Mrs. Russ Barker on "Food Values and How to Take Care of the Toddlers," and one wonders why more mothers do not make a point of attending the lectures and demonstrations. I think myself the reason is that the Home Industries are prone to hide their light under a bushel, and the close similarity of name with the Home Industries Depôt does neither any good, and must lead to confusion between two such worthy objects.

Fete in Aid of Hope Home.

We are promised a *fête* on May 19th in the Town Hall in aid of the Hope Home and the Victoria League, and a very influential committee of ladies, under the chairmanship of Mrs. Burt Andrews, are already making preparations. It will be wound up with a *cabaret* in the Selborne Hall in the evening. As a preliminary, a bridge drive was held in the United Party Club Hall, about 120 ladies taking part, the organisers being Mrs. H. A. Neame, Mrs. W. F. Buckler, and Miss McLeod, the secretary of the two institutions. I was surprised to find what a cosy room the big hall could be turned into with matting over the dance floor and clusters of evergreens at the sides, while overhead were hung large Chinese lanterns amid a tracery of ferns. Of course, solemn concentration was the order of the day, and I wandered round with bated breath. There were many charming toilettes worn and lovely coats and furs. Lady Dalrymple had a *chic* snuff-coloured woollen costume on, with a brown hatter's plush hat, on the brim of which were laid orange flowers. Mrs. H. A. Neame wore a very smart black satin coat over her *charmeuse* gown with its white chemisette of ninon, and a small black turban hat whose sides were veiled in ostrich tips of various shades. Mrs. W. F. Buckler had on a stone-grey frock with embroidered silk motifs of a deeper shade and a hat of dark grey hatter's plush. Mrs. Thurlow was very smart in a deep brown coat and skirt, her straw hat being banded with maize satin ribbon. Mrs. Kelsey wore a stone-grey coat frock, the side panels which made the uneven hem being edged with military braid and trimmed with tiny pearl buttons. Her hat of brown velvet was wreathed in grapes in shades of yellow, brown and ciel blue. Miss McLeod wore a handsome brown coat trimmed with military brown braid and a brown velour velvet hat. Mrs. Hocking was another player in a handsome black coat with collar of lovely Spanish lace and a *chic* black hat. Mrs. Burt Andrews wore a costume in black and white and a grey velour hat. Mrs. Gericke came in a blue coat and skirt and navy hat. Mrs. J. Andrew Cohen wore some lovely furs with her black coat and skirt and a deep purple velvet hat. Mrs. Sutton, a recent bride, had on a white coat and skirt and a sapphire blue straw hat. Mrs. Broad was dressed in black, and Mrs. Maude Rogers was also at her table. Miss Dorothy Wentzel wore a knitted suit in brown flecked wool and a small hatter's plush hat with a straight feather laid on the brim. Mrs. Moses' beige *charmeuse* gown had georgette sleeves with wide silk lace and a shady hat with large lace bows. Then I saw Mrs. Stone, Mrs. Waterson, Mrs. Warren, Mrs. Howitt, Mrs. Tuchton and Mrs. Kark.

Mayoral Reception.

About 600 people were present at the reception in the Town Hall given by the Mayor, Councillor Major Forsyth Allan, and the success of the evening made one wish, like Oliver Twist, for more. Major Allan and the Mayoress, Miss Allan, who wore a very hand-

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some black sequin gown with waistband of cerise velvet that also formed the long uneven side panels, received their guests, Mr. R. C. Lynas, the Mayor's secretary, being in attendance. The Town Hall was laid out with dainty supper tables, having decorations of ferns and cyclamen from the Parks and Estates Department, and were very much admired. To the principal table were invited Sir William and Lady Dalrymple, Colonel and Mrs. Temple Mursell, Mr. D. S. Patterson, Town Clerk, Colonel Stallard, K.C., D.S.O., M.C., Mr. Justice Morice and Miss Morice. During the evening Miss Edythe Hyland sang very charmingly, receiving a great reception. Mr. G. F. Hooson and Mr. A. Bertwistle were also excellent, the musical programme being of a high standard. Dancing was indulged in till midnight, Edgar Adeler's Orchestra supplying the music. Beautiful gowns were the order of the evening, of course. Lady Dalrymple wore a handsome blue gown under silver laces and an elegant ermine wrap. Lady Lister was well gowned in vieux rose. Mrs. Sam. Marks wore an elegant black and gold toilette and some lovely pearls. Mrs. Burt Andrews came in black chiffon, and Mrs. Sims wore biscuit-coloured satin. Mrs Juta was very handsome in black. Major and Mrs. Tamplin were present, also Mrs. Gomes and Captain and Mrs. Batty. Councillor Nelson brought his wife in a frock of Brussels net, three wide flounces forming the skirt. Councillor and Mrs. H. A. Young were present, also Councillor and Mrs. Smit, Councillor and Mrs. Kroomer, Councillor and Mrs. Byrne, and Councillor and Mrs. C. E. S. King. Mrs. King wore a pretty black lace gown embroidered in silver. Major and Mrs. Gavin and Mr. and Mrs. Handel Thompson were there, and I noticed Miss Neeser in a gown of crushed strawberry *crêpe-de-chine*, Miss Albu in a frock of autumnal tints, Miss McLeod in bronze tissue, and Mr. and Mrs. Goldbury. Mrs. Pomfret, M.B.E., was gowned in black, and chaperoned her daughter. His Excellency Lui Ngai, Chinese Consul-General was present, also Mr. and Mrs. Devitt. Mrs. Henry Adler wore an elegant gown of black mirror velvet, an original note being struck by the trimming of monkey fur. Mrs. Ponsonby Sheppard came in black Chantilly lace, and Miss Pearl Adler wore a pretty frock of silver tissue, handsomely embroidered. Mrs. Grand-Smith wore an elegant black toilette, and Miss Morisse wore emerald green. Colonel and Mrs. Thackeray were present, and Mrs. Temple Mursell had on white *charmeuse* with lace sleeves. Dr. Porter was with his wife, who wore a royal blue georgette gown. Mrs. James Thompson, a former Mayoress, wore black. Then Mrs. A. J. V. Lockie, Deputy Mayoress of Roodepoort-Maraisburg, came in a *chic* powder blue toilette. Mrs. G. M. Pemberton, Mrs. Ellenhagen, a visitor from Rhodesia, who is staying with her parents, Mr. and Mrs. Elli Marks, and Miss Alexander, R.R.C., were among the guests. A delightful evening.

MISS EDYTHE HYLAND,
who scored a great success at the Orpheum last week.
Photo by Leon Levson.

CAT IN A PIE.

HOW A PARISIAN LOVER LOST HIS SWEETHEART AND WAS HEAVILY FINED.

THAT there is more truth than fiction in the ancient joke of substituting cats for rabbits was proved recently in a Paris police court in the case of Charles Petit, who had a triple run of bad luck after partaking of feline menu.

A cat belonging to a neighbouring landlady disappeared, and suspicion was directed to Petit when the owner saw Tabby's pelt dangling from Petit's window sill. The first jolt received by Petit was in the form of a fine for theft, followed two days later by a summons and another fine on behalf of the Society for the Prevention of Cruelty to Animals.

The press having published a statement from Petit, in which he said that he had transformed the cat into a rabbit stew for himself and his sweetheart, the latter regretted that she had sympathised with him in the earlier stages of his plight and in an indignant letter broke off their engagement.

Supreme acting involves supreme individualities—individualities powerful enough to impose themselves universally on the public.—"*Things That Have Interested Me*," by *Arnold Bennett*.

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It absorbs stains, then forms dingy coats. Tartar is based on film. That's why teeth lose their lustre.

Film holds food substance which ferments and forms acids. It holds the acids in contact with the teeth—the acids may cause decay.

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Now we daily fight that film. Dental science, after long research, found two effective ways. One acts to curdle film, one to remove it, without any harmful scouring.

Able authorities proved those methods. Then a new-type tooth paste was created, based on modern research. Those two great film combatants were embodied in it.

That tooth paste is called Pepsodent. Careful people of some 50 nations now employ it, largely by dental advice.

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Pepsodent also multiplies the alkalinity of the saliva, to neutralize mouth acids as they form. It multiplies the starch digestant in the saliva, to digest starch deposits which may otherwise ferment and form acids.

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WET WEEK-END RACING.

Auckland Park Suffers.

IMPORTED HORSES.

By "ONLOOKER."

RACING in the rain is not quite the same at Auckland Park and most other courses as at Turffontein. There is ample shelter for a multitude at headquarters; other courses cannot provide equal comfort. There was, however, sufficient shelter for the limited company that

Braved the Elements

to witness the sport at Auckland Park last week-end, for the attendance was probably a record for smallness. It is quite unusual to experience an all-day steady rain on the Rand in April; last Saturday we had the unusual happening—any let-off during the daylight hours was of short duration. Many people gained the impression that there would be no racing; and no doubt the Park management counted on the rain ceasing when a decision to proceed with the meeting was arrived at. And most of the horses engaged being on hand

The Right Thing Was Done in Carrying On.

* * *

Seeing the number of horses listed on the card was under 100, 57 runners under the circumstances was very satisfactory. The racing, too, was keen and interesting. The most pronounced favourite was the evens Giant Stride II. in the last race, and the good thing from the stable that had annexed two previous races was beaten into third place, the winner being Mr. Stevenson's imported mare, Delphinium, who has demonstrated that she acts best with the going soft.

* * *

With the distance seven furlongs Emperor of Elba

Was a False Favourite

for the top class Britxon Handicap, which constituted the principal event on the card. Defence, the top weight, and second in demand, made all the running and easily resisted the challenge of White Prospect, the two finishing a long way in front of the others. Defence has been an expensive horse to Mr. Rowe, and he certainly did not win out of turn. Probably, like Delphinium, he does best when there is no sting in the ground. Mr. Rowe's other winner was Bethrothal, who readily accounted for Peroxide, conceding 15 lbs., and the five others in the two-year-old race. Bethrothal is by Mr. Hilton Barber's St. Cyr from the same mare as Defence. The St. Cyr's all appear able to go.

* * *

Frank Wootton gave South African jockeyship a great name in England, but few race riders are gifted to such an extent as was Frank Wootton. Since

The Wootten Days

several lads have gone from here to try their luck at riding in the Old Country; but these have only met with limited, very limited, success. One of our leading jockeys, W. C. Holme, was to leave this week for England under engagement to the erstwhile Turffontein trainer, George Weale. Holme is a dashing horseman, and as he goes to England under better auspices than some of the others who made the venture, he may prove a success. Holme, at all events, is assured of a good deal of riding.

* * *

It can hardly be questioned that in the past a great many inferior horses

Picked Up for a Song

in England were shipped to this country for sale; and while in the last year or two the number of rubbishy sorts sent from the Old Country has diminished, there is every hope, under the new rules, the export of such will almost entirely cease. Many of the thoroughbreds hitherto dumped into South Africa cost less than in future is to be charged for the registration of any imported horse. There was an inducement to dealers to foist their cheap goods on the market here when it was only the freight charges they had to consider. But a much greater deterrent to the bringing of squibs here is that an English bred horse entering the country at the termination of the present racing season will be ineligible to compete in divided races except in the first and second classes; and the ineligibility is a lasting one. Consequently it will only be the imported horses that have some

Prospect of Making Good

that will find buyers. There will be no market for squibs.

* * *

It would never do, however, to classify all low-priced nags as squibs. Many horses purchased cheaply in England have done exceedingly well in this country. Who's My Father, a Johannesburg Handicap winner, was bought at auction for 9 guineas! The great Pamphlet only cost in the region of 100 guineas, and one is reminded he commenced his racing in humble company. His first starts were in third division races. And there are probably one or two now in the country handicapped just as low down as was Pamphlet that may ultimately

Take Honours in Top-Class Company.

* * *

The Gosforth Park Plate is the first race for two year olds run over seven furlongs. The event is the *piece de resistance* at the Germiston Club's meeting next week. There were nine runners for the race last season, when Hornet's Hope won; in the 1920-21 season ten opposed Dignitary. Probably the field this time will not reach double figures, but the contest will be full of interest with the unbeaten Red Ronald and the best that Randall produces, Cereberus or Benedictine, measuring strides. As

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the winner of the S.A. Nursery Plate, Red Ronald has the maximum penalty to put up. Randall's pair mentioned have each earned a 7lb. penalty, but as Cerebus, presumably the best of the two, is a gelding, he will have 10lb. less to carry than the Nursery Plate winner. The distance, the extra furlong he has to get, may trouble Red Ronald more than the weight, still he may prove

As Good a Stayer

as any of his contemporaries. The meeting of the crack youngsters promises to be the tit-bit at the Germiston meeting.

* * *

The bill of fare for the Johannesburg Turf Club's Winter meeting appeared in the last Racing Calendar. It was inevitable that the stakes, like the stakes at the other quarterly gatherings this season, would shrink somewhat in value to the distributions made last year. In all the offerings are £1,000 less than for the Winter meeting a year ago. The Winter Handicap is endowed with £1,150 (when Stand To won a couple of years back the stake was £2,000), the winner's share being £1,000. Nominations for the principal handicaps close on the last day of the month.

* * *

The lowest weight for the Durban July Handicap has hitherto been 6st 7lb. It is understood that the conditions are to be altered and that the minimum for the race this next July will be 6st. This will probably have the effect of the top-weight having no more than 9st. It is confidently expected there will be a

Very Big Entry for the Race.

* * *

The members of the Transvaal Owners' and Trainers' Association do not appear to be pulling together. A change of secretary was made last week, and now a section of members have requisitioned for a general meeting, with the stated object of asking the committee to resign *en bloc*. The committee can only have been in office for a month or two, so evidently some on the Board are found to be too easy going for the progressive element.

* * *

One had supposed the last had been heard of racing at New Clare! A report, however, is going the rounds that a

Prominent Racing Man

has secured possession of the course and intends to revive racing thereon.

* * *

At the Johannesburg Pony and Galloway Club's meeting on Saturday the following selections may be near the mark:

12.55 p.m.—Junior Galloway and Pony Plate, 1 mile.
Ferraro's selected 1, Bridesmaid 2, Maxim II. 3.

1.50 p.m.—Junior Pony Plate, 5 furlongs.
Paper Fan 1, Free Lance 2, Not Far 3.

2.30 p.m.—Galloway and Pony Plate, 5 furlongs.
Unrivalled 1, Metropolis 2, Noble Knight 3.

3.10 p.m.—Pony Purse, 1 mile.
Last Word 1, Kei Maid 2, Sinn Fein 3.

3.50 p.m.—Pony Plate, 6 furlongs.
Urgent Call 1, Crystal Gazer 2, Promising Girl 3.

4.30 p.m.—Pony Stakes, 7 furlongs.
Verbury 1, Codfish 2, Whitevale 3.

5.10 p.m.—Galloway and Pony Plate, 6 furlongs.
Regatta 1, Corallie 2, Volcano 3.

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Dear Sir,—When my daughter began to use Kotalko she was nearly bald. Although she tried many things, her hair would not grow. We thought the roots were dead.

However, as one more trial, we sent for a tin of Kotalko, though thinking it would prove to be just like the other preparations used; but we are glad to state that after one year's use she now has a thick mop of wavy hair. Unless I had seen it for myself, I would not have thought it possible. In my opinion, Kotalko is the best preparation for making hair grow.

Yours sincerely,
(Signed) **F. Lonsdale.**

HEAD WAS QUITE BARE.

MARY LITTLE
Gorton.

Dear Sir,—What Kotalko has done for me is nothing short of wonderful. Four years ago I lost all my hair. My head was bare and shiny just like the back of my hand. I had been under a hair specialist and a doctor, but all in vain.

One day, on seeing your advertisement, I decided to try Kotalko, and I am simply delighted that I did so, for I now have a head of beautiful, curly, silk-like hair, which is admired by everyone. Kotalko has certainly proved itself a true hair grower.

Yours gratefully,
(Signed) **Mary Little.**

Buy a Box of Kotalko and Test it for Yourself

Thanks to Kotalko, these two young ladies are now happy in the possession of fine heads of hair, although not so long since both of them were nearly bald.

A multitude of others, men and women, have used the remarkable compound—Kotalko—with astonishing and delightful benefit in removing scurf, stopping the falling out of hair, and developing a new growth. This has been done in many cases where the baldness existed for years and when all other hair tonics, lotions, pomades, etc., had been unsuccessfully tried.

The Secret lies in the use of genuine bear's fat (oil) and certain rare herbal ingredients. It is the genuine compound which the Cherokee Indians have used for centuries in insuring for themselves the extraordinary growth of hair for which they are noted. While trading in their territory Mr. Brittain secured the formula, and has since put Kotalko on sale.

You may obtain a box of Kotalko at your chemists; apply it twice daily. Or you may obtain a testing box by sending sixpence by P.O. or in stamps to the address below.

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Kotalko, for hair growth, is on sale at busy chemists and stores everywhere, or in wholesale quantities from: C. E. Gardner & Co., Ltd., Port Elizabeth; Heynes, Mathew & Co., Cape Town; Flemings Chemists, Ltd., Johannesburg; Stranach, and Williams, Durban; Sive Bros. & Karnovsky, Johannesburg and Durban; Petersen & Co., Cape Town; Turner & Co., Pietermaritzburg; and Lennon's, Ltd.,, Cape Town, etc., etc.

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'PLANE FOR 100 PASSENGERS.

(*Continued from Page 8.*)

that the Croydon baggage wrestlers have christened the Jimmy Wilde of the air. It's a Junker monoplane, all metal, with deep wings holding baggage in the extremities and passengers in the centre section. It carries six passengers with a 150 horse-power motor. It flew from Gelsenkirschen to Lympne in one jump, and then up to Croydon, where the Air Ministry inspected it. The wings are without guys or struts, and the carriage is capable of landing in snow or water. The same kind of machine is said to have made the twenty-six hours' flight in America.

The new giant is really only semi-Diesel, and for the first time an engine burning crude oil has been produced at a weight per horse-power making it useful for flying. Coupled with the recently-evolved high-lift slotted wings for slowing up a landing or increasing the lifting power, Air Ministry experts believe a 'plane thus powered could fly to any place in the world. Twenty-four hours from New York to London, stopping at the Azores for fuel, on a machine carrying 100 passengers, with two of the new motors, is one of the possibilities.

This new engine, which is building at the Beardmore works on the Clyde, is 50 per cent. more powerful than any British motor extant, and has more than twice the power of any foreign motor. Lack of vibration, elimination of the fire hazard, and reliability are among the qualities claimed for the new machine.

A THEATRICAL GOLF MATCH.

(*Continued from Page 22.*)

each tee. A cold prevented Mr. Foote from attending. Mr. Palmer put up a good fight against Mr. J. W. Bone, but the latter proved rather hot stuff by going round in 77.

A delightful spirit of gaiety characterised the teams. Mr. Harry Brunning, who, as valet to "Phil Fogg," carries his bag round the world, was relieved to hand his bag to a caddie on Sunday, and it is said that, in his play, he took members of the Houghton Golf Club to parts of the course which they had never seen before. Mr. Latimer very nearly missed "Putting His House in Order," owing to being mistaken for a moving bunker, at which balls were driven with alarming frequency; and it is suggested that he would be a good mark for canvassers who reap a livelihood by insuring folk against accidents. In his morning match with Dr. Melcher, the latter is said to have acknowledged that he found golf easier than drawing teeth. It would have paid Pathe's Gazette to go round with Mr. Latimer. On the last green of the foursomes he holed a long putt and threw himself at full length to gaze into the hole to see if the ball was still there. With his nose in the hole he almost stopped the entry of the next ball.

As the weather was bitterly cold in the morning there was a natural tendency to slice balls into the tallest tree on the right of the first tee. A notable exception was Mr. "Billie" Woodman, the genial Manager of His Majesty's Theatre. Mr. Woodman "spared that tree": in fact, he "touched not a single bough." Although being pitted against the "welter weight" of Houghton in the person of Mr. "Sammy" Berman, he rose to the occasion and defeated his opponent.

Mr. B. Harvey went down gracefully to Mr. Ben Jenkin, but the latter enjoyed a distinct advantage from assiduous practice with his recently-acquired niblick, a prize which he deservedly won recently by compiling a score which "Herby" Taylor might envy. To quote the commonplace phrase that "a most enjoyable day was spent," would be an adequate description. The artistes certainly enjoyed themselves, and, as they always do, put up a good "show." The members of the Theatres team have fully made up their minds to reverse the decision on the next occasion, even if they have to seek the assistance of Jock Brews, Mr. Johnny Isaacs—who was unfortunately unable to play—and Mr. Kid Lewis, who on Monday last became a recruit to the ranks of their profession.

The following gives the nett results of the battle, the Houghton names appearing first in each case:—

Singles:—A. H. Day 1, K. Gwynne 0; J. W. Radford 0, G. Stamford 1; D. H. Moyes 0, H. Ormond 1; S. Berman 0, F. Woodman 1; P. Goldberg 1, M. Walker 0; Dr. A. R. Melcher 1, H. Latimer 0; M. Smith 1, H. Brunning 0; J. W. Bone 1, E. C. Palmer 0; S. Goudvis 0, B. Williams 1; B. Jenkins 1, B. Harvey 0; A. V. Baker 1, W. May 0; B. S. Ginsberg 0, M. Johnstone 1; totals, Houghton 7, Theatres 5.

Foursomes:—Bone and Radford 1, Stamford and Palmer 0; Berman and Day 0, Woodman and Gwynne 1; Goudvis and Melcher 1, Williams and Latimer 0; Moyes and Ginsberg 0, Ormond and Johnstone 1; Goldberg and Baker ½, Walker and May ½; Jenkins and Smith 1, Harvey and Brunning 0; totals, Houghton 3½, Theatres 2½.

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TUESDAY, MAY 1

7 RACES 7

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Arthur Pusey and Molly Adair in
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Next Week's Calls.

WEEK COMMENCING MONDAY, APRIL 30.

Tivoli, Cape Town.—Till May 1: Stephenson and Macbeth, Frank Powell. Opening Wednesday, May 2: Jack Barty, Dorval and Dalcy, Broughton and Creedon, May Sherrard, Dan Bros. and Sherry, Marie Ellerslie.

Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—All Star Vaudeville Bill: Laveen and Cross, Ivy and Dorice Lee, A. C. Astor, Stuart Barnes, Donald and Carson, Lohse and Sterling, Sydney and Adelaide, Carne and Kellaway.

Standard, Johannesburg.—Leonard Rayne's Company in "Follow the Girls."

Orpheum, Johannesburg.—Dudley and Stafford, Lolita.

Grand, Pretoria.—"Orphans of the Storm."

Criterion, Benoni.—"Orphans of the Storm."

Rinko, Maritzburg.—Agnes Croxton.

Criterion, Durban.—Barrett and Clark, Carvet and Verena, Edythe Hyland.

Apollo, Germiston.—"Four Horsemen of the Apocalypse."

It is said that the art of conversation is dead, but if you are staying at an hotel and go into the bar after returning from the pictures, you will find that there are still places where men carry on quite wonderful conversations till midnight.—"*Solomon in All His Glory*," by *Robert Lynd*.

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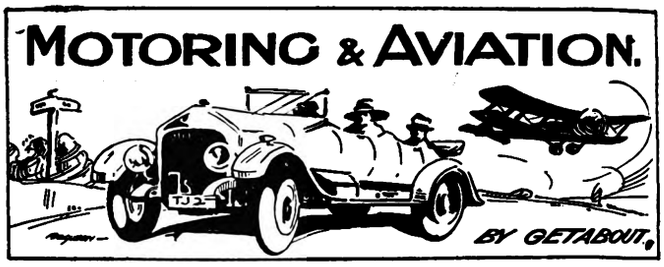
DOES THE PUNISHMENT FIT?

Quite a number of car and cycle thefts have taken place within the Union of late. Probably if the sentences passed upon this class of offender were upon the same scale as upon those convicted of stock thefts the example would be beneficial. In all countries of the world horse and cattle stealing are treated as particularly heinous offences, and we have only got to go back a few years to the time when capital punishment was meted out to the delinquents. No one wants to see that. But there is not such a disparity between the two crimes as to warrant much, if any, variation in the severity of the sentences. A man's motor-cycle or bicycle to-day is as necessary to him as the horse was formerly, and when it comes to stealing oxen and sheep I fail to see the vital difference between that offence and the theft of a motor-car, both being equally essential property. As a rule, thieving is the outcome of poverty, but this is rarely the case where stolen motor vehicles are concerned. Now and then, I have noticed poverty pleaded by the purloiner of a pedal bike—in fact, there was such a case recently, where the individual in question took the machine from the kerb and went and pawned it for a pound or two—but where the theft of automobiles, motor-cycles, or live stock are concerned it is seldom, indeed, that poverty enters into the question at all; it is criminal instinct, pure and simple. Reading the evidence in the case tried last week, where Jack Logan got six months' imprisonment for stealing a cycle and sidecar (from outside Anstey's Buildings), in which he invited a friend to travel down to Durban with him, it reveals a lamentable state of mentality without the extenuating circumstances that could be adduced for the theft of food or clothing. Probably the impelling force that leads to this form of crime is the extraordinary ease with which motor vehicles can be stolen and the countless opportunities which occur for stealing them, to those so inclined.



Rain and Roads.

Immediately it rains motorists in this part of the world begin to think of roads. For it does not take much rain to make our main highways difficult, and even impassable. Take the Pretoria Road, for instance. Here we have the main artery connecting the chief city of the Union with the Capital. In dry weather the corrugated surface turns your car into a rattling good one, and after a few hours of rain it is difficult to get up some of the hills, notably the one about ten miles from Pretoria. And yet they are always patching this road. The only way to solve the many problems that face the maintenance gangs on this highway is to really build a road. It will cost less in the long run.

Tyre Milage.

How many miles should one get out of a set of tyres? The modern cord tyre will give astounding mileage provided it is kept correctly inflated. Under-inflation will kill all its chances. From 8,000 to 15,000 miles may be obtained from to-day's tyres, even on our highways.

Still More Cars.

Licence figures show that many new cars have been put on the road lately. The Show evidently stimulated car sales, for nearly all the motor traders have waiting lists. In some cases shipments until the end of May have been booked up. And with all these sales the motor industry is not losing its head. No excessive orders are being placed for cars, and we are not likely to see the country flooded, as it was in 1921. The modern car represents a means of individual transportation, and the demand for it in town and country is to-day very great. This is a country of long distances and somewhat slow railways. Given a semblance of a road, the car will keep up with or beat the railway train. The motor truck is now rapidly gaining in favour, and within the next two or three years we will see the tractor on the land, and the real approach of the ox-less age.

The Lien Law.

It is strange to find diametrically opposite laws operating in different States, especially when those laws affect a common-sense principle. Yet in the various States comprising the U.S.A. there seems to be no co-ordination at all in essential legislation, although great efforts are being made by the industry to bring about uniformity. For instance, in the New York Assembly, for ten years, without missing a single year, attempts have been made to pass the Bill giving garagemen a perfect lien upon cars on which bills for repairs, supplies, etc., are due, without success. The law, as it stands at present, gives this lien, as long as the car remains in the garage, but when it has passed out of the garage's possession amounts due are not recoverable by a lien on the vehicle, and the Bill in question would, if passed, secure this necessary reform.

Now, in New Jersey the law gives garagemen and repairmen this right to retake a car upon which a lien is claimed after it has passed out of their possession and in whatever part of the State it might be found, and, moreover, to do so without legal process. It is certainly interesting to reflect upon the singular diversity of opinion that sways legislative bodies in their decisions upon the most elementary questions of right and wrong, and it is particularly noticeable and curious that more opposition and wrangling take place over questions affecting the motor industry in Parliaments than over any other form of legislation.

No, Willie, there is no automobile meaning in the hymn which says: "Take me home on high."

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVI. No. 405.] SATURDAY, MAY 5TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

VICTOR CRAWFORD.

Mr. Victor Crawford is the Principal Comedian of The 1923 Musical-Comedy Company, whose first production, "Whirled Into Happiness," will be staged at His Majesty's Theatre, Johannesburg, on May 14. Last Christmas he played the Baron—in which character he is shown in the photograph—in "Cinderella" at the London Hippodrome.

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THE TWO PICTURES.

By CHARLES McEVOY.

IN his white, nervous hands the young man held a catalogue. It was a catalogue of the National Portrait Gallery, and, looking rather bored, he moved from floor to floor.

Although his hands were white and nervous, he did not seem to be at all a sentimentalist. He was interested, rather, in the inferiority of most of the paintings, but it was an intellectual sort of interest.

He started presently when he found himself face to face with the plaster bust that more than represented Colley Cibber. It seemed to shake him out of his intellectualism.

Most Londoners who care for their London must know that plaster bust, painted, it is said, to imitate life, probably by Louis F. Roubillac.

No one else was in the room except a rather sleepy-looking attendant sitting in a corner, and the amazing eyes in the plaster bust looked straight into the living ones of the young man.

From outside came the whirl of traffic; the traffic of this twentieth century.

Entering the gallery, he had passed only a few minutes before the stone figure of Nurse Cavell, standing for everything that these days mean, and now here were the twinkling eyes of this eighteenth-century dramatist and actor and poet laureate looking most intimately into his own.

There came the hoot of a motor-bus, and a curious shiver ran through the young man.

Surely as he looked into that rubicund face Colley Cibber was still alive. There was something eerie and creepy about the sound of the traffic outside. For a full minute he stood looking into the face that thousands of dead men must once have looked into, to see it just as it seemed now.

It was not quite a nice or comfortable feeling, and he passed on, a little surprised at himself. It was rather a relief when the man in uniform looked up at him as he passed by, so that they were able to exchange a genuine twentieth-century greeting.

"It's rather quiet here to-day," said the visitor with the catalogue, and the other nodded.

"Yes, sir, it's always rather quiet."

The visitor passed on. He seemed to have found the keynote to the building. There was certainly not the same impressiveness that, say, the mummy-room at the British Museum produced, and if he had not looked in Colley Cibber's bright eyes it would probably not have occurred to him that he was amongst the dead at all.

He passed through to another room, and here he found no one to intrude upon him.

Now, as a matter of fact, the young man had come into the National Portrait Gallery because he wanted to have things to himself just for a little while. He was glad when he saw that the room did not even possess a sleepy attendant. There was a chair in the corner, and he sat down and pulled from his pocket a letter.

It was not a letter he had received, but one which he had written himself and not yet posted.

There are many tremendous moments in the lives of men and women, but few more tremendous than when one or the other takes the great step, which means that the potentiality of life itself is for evermore to be banished because he or she is prepared to face marriage.

The young man took out the letter and read it very carefully again. It ran:—

DEAR NELL,—This may be rather a shock to you, but I hope in any case that it won't hurt you. I have not known you very long, and I can imagine even your being intensely annoyed at what I write. I am supposed to be a temperamental sort of person, which means, I suppose, that I try to be true to myself. You had better not read any more for a few minutes, but the fact is that with the utmost deliberation I want to tell you that I love you, and however monstrous or preposterous this may be, I ask you to give this impertinence very serious consideration. I don't know how else to put it except this way, but if you are angry don't show it to me too unkindly. Love *is* a very mad and preposterous thing under the best of circumstances. I can only tell you again that I sincerely love you. *I have nothing.* You have every comfort and happiness in your own home, all of which you must sacrifice, hoping for the best about our future, if such a miracle could happen as that you feel for me even as I do for you. Is love worth it? Might it not be the most horrible mistake you could possibly make to listen to me? I warn you to judge all this matter with heartless deliberation.

JOHN CAREY.

He got up from the chair and began to pace up and down the room, heedless of everything that was about him. Then abruptly he paused as a face on the wall arrested his attention.

It was the face of a girl with bright chestnut curls playing about a head of perfect shape. Everything that was coy and glad and bold and winsome smiled from the picture.

"How extraordinarily like," he muttered. "It might be my Nell herself," and he turned to the catalogue.

"Eleanor GWYN, 1650-1687," he read. "Painted by Sir Peter Lely."

Again there came the sound of heavy traffic from outside, and he turned away from the picture.

What an amazingly diverse thing love was! Here was the little orange girl, of more than two centuries and a half ago, still smiling upon men. What was this lure of women? Was it worth while, even? Or was it something so immense in its possibilities that it was craven to doubt or hesitate when the chance to seize it came?

He felt strangely that at this moment his own love was being submitted to some vast human test; so much so that he purposely avoided the laughing eyes and crossed the room.

Suddenly another face had encountered his, a face that was cold and proud and disdainful, and yet which in some way seemed to be communing with him. He looked again at the catalogue.

"*King CHARLES II.*, 1630-1685."

He stood back, feeling the same eerie sensation which Colley Cibber had already given him. His glance went back to Nell Gwyn, and then again to the "Merry Monarch."

How strange that they should be hung in the same room, almost exactly opposite each other!

There was no possible doubt about it, eye to eye they were looking full into each other's faces—they who had so looked a thousand times in life.

Love! What a desecration of the name!

Then with a start he saw that the lips of the king were moving. He shot a lightning glance towards Nell Gwyn, and there, too, he saw how the pouting mouth was framing some uttered sentence.

"*I love you!*"

He was perfectly certain that the words that were being uttered—uttered by both of them—were no other. "*I love you.*"

"And she was one of a score of such!" he muttered, bitterly.

Suddenly he took the letter again from his pocket, tearing it across and across.

(*Continued on Page 22.*)

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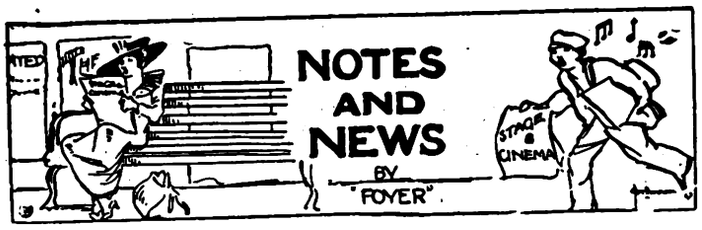


The Critic and the Public.

There have been always two schools of opinion regarding criticism of music and drama. One is that the critic is a reporter, who should tell what happened and how the audience liked it. The other is that the critic should pass artistic judgment on a work and its performance. The farther you get from metropolitan scenes, the more you will find the former theory in vogue; the nearer to the centres, the more the latter. Why, it is often asked, does a certain reviewer seem so hard to please when the musical public is delighted? And who is he, anyhow, that he should presume to dismiss in a few words a work or a performance that may have taken months or years to create or achieve? As for the first question, the reviewer himself (says *The Christian Science Monitor*) no doubt greatly enjoys a recital by Kreisler, for example. But what can he write in laudation that has not already been written many times? He can only pay passing tribute to the greatness of the violinist's art, possibly point out a flaw here and there—and then complain that the audience warmed to the least musical number. Or, if a lesser artist be in hand, the position is more difficult. To the occasional listener at any first-class concert the performance must seem remarkable. It is. There are many organisations and individuals who rarely give anything less than a remarkable performance. But the reviewer hears such performances day after day over a period of years. He can hardly rhapsodise. He quickly detects raggedness; he readily recognises differences of interpretation which may or may not seem justifiable to him. He points these things out. The critic's creative work is to expose insincerity, urge on strugglers, encourage leaders. It is not his intention to be hypercritical. It is his desire, if he takes his work seriously, to help to improve art and taste. As for the second question, the reviewer in most instances is strictly limited as to space. He must say what he has to say as briefly as possible. As to his right to express judgments, that must depend on the judgment of time on his opinions. His views should not be taken too much to heart; often in history the critics have been wrong. There is much truth in the overstatement that criticism is nothing but the expression of a personal opinion. It is only that, except that the opinion is based on study and experience, and, above all, on the critical faculty, without which criticism is indeed vain.

GORDON SHERRY,
A member of The 1923 Musical-Comedy Company, who are now rehearsing their first production, "Whirled Into Happiness."

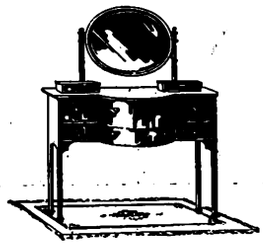
What is Acting?

"The accomplishments which distinguish the trained actor from the amateur are not the same as the qualities which distinguish great actors from ordinary ones (says George Bernard Shaw in his "Dramatic Opinions and Essays"). Take first the difference between the trained actor and the man on the street—the layman. When the layman walks, his only object is to get to Charing Cross, when he makes a gesture it is to attract the attention of a cab-driver or bus-conductor, when he speaks it is to convey or demand information or tell a lie or otherwise further his prosaic ends, when he moves his hands it is to put up his umbrella or take out his handkerchief. On the stage these merely utilitarian purposes are only simulated. The real purpose is to produce an effect on the senses and imagination of the spectator. The actor's walk is addressed to the spectator's sense of grace, dignity or strength of movement, and his voice to the listener's sense of expressive or beautiful tone. Impersonations even of ugly or deformed creatures with harsh voices have the same artistic character, and are agreeably disagreeable, just as the most extreme discords in a symphony or opera are distinctly musical and perfectly different to the random cacophonies which arise from the tuning of the orchestra. Now, the power of complying with artistic conditions without being so preoccupied by them as to be incapable of thinking of anything else is hard to acquire, and can be perfected only by long practice. Talma estimated the apprenticeship at twenty years. The habit can never become as instinctive as keeping one's balance, for instance, because failure in that for even an instant means a fall, so that the practice in it is lifelong and constant; whereas the artistic habit lapses more or less in the absence of an audience, and even on the stage can be forgotten for long periods without any worse consequences than a loss of charm, which nothing may bring to the actor's attention. The real safeguard against such lapses is a sense of beauty—the artistic sense—cultivated to such a degree of sensitiveness that a coarse or prosaic tone or an awkward gesture jars instantly on the artist as a note out of tune jars on the musician."

A Strange Fellow.

The Winter Garden Theatre, New York, is said to possess the only living New York example of a very rare species, a stage-hand who wants to be mistaken for an actor. Ordinarily, scene-shifters and such hold the players in the loftiest contempt, since they have to paint their eyebrows for a living. But at the Winter Garden there is a stage-hand who hurries through his duties after each performance, dresses hastily in smart attire, including spats, and leaves with the actors, swinging a cane briskly and hoping he'll be taken for one of the brethren.

MANSFIELD & Co., "The Home Furnishers"



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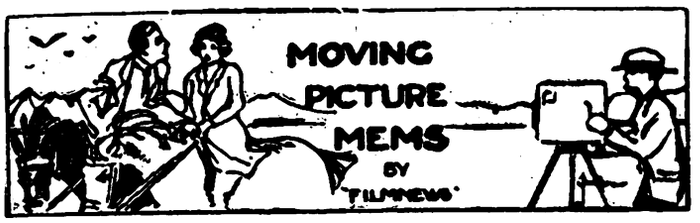
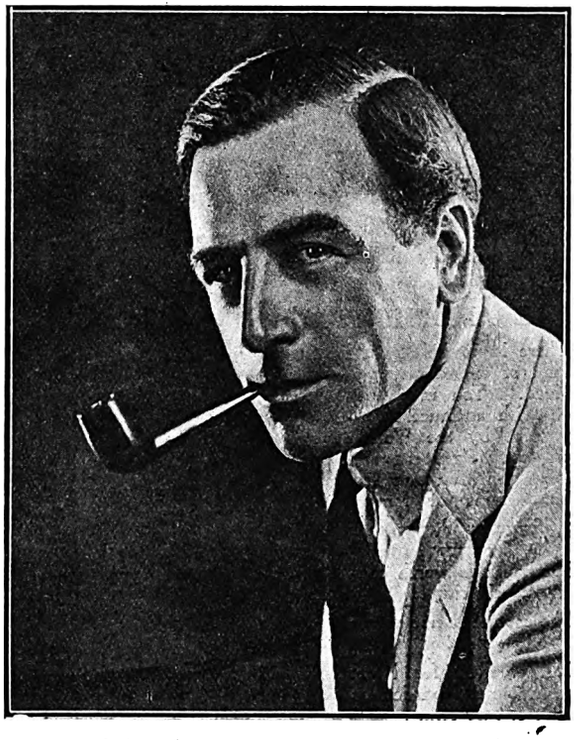


This Week's Colour-Plate: Marion Davies.

Marion Davies is a New York City girl, born January 3, 1900. Her first appearance on the stage was as a dancer in "Chin Chin," a big spectacular production staged in New York. She appeared in several other musical-comedies, and was then chosen as a Ziegfeld Folly girl. The girls in this revue are known to be the pick of the most beautiful girls in New York, and several have graduated into motion-pictures, and Marion Davies was one of these. Many attractive offers were made to her, and she finally made her *début* in pictures in "Runaway Romany," a gipsy story which she herself had written. Its success was eminent, and other productions soon followed, and it was not long before she was recognised as one of the most popular stars of the screen. She finally signed a contract with Cosmopolitan productions to be starred in Paramount pictures. "The Dark Star" was the first picture under this contract, and among the succeeding productions which have proved most popular are: "The Cinema Murder," "April Folly," "The Restless Sex," "Buried Treasure," "Enchantment," "The Bride's Play," "The Young Diana," "Beauty's Worth," and "When Knighthood was in Flower." Her next scheduled production is "Adam and Eva." Miss Davies is a pronounced blonde with violet eyes. She is five feet five and one-half inches tall, and is an all-round athlete, excelling in dancing and skating.



MILTON SILLS,

The popular actor in Paramount pictures, who explains on this page why he always smokes a pipe.

Why I Smoke a Pipe.

Milton Sills speaks: "A friend of mine, a very successful business man, once confessed to me that one of the few failures in his life occurred when he tried smoking a pipe. Struggle as he would, he could not get the tobacco to burn smoothly nor to stay alight more than two minutes at a stretch. The moment he ceased puffing the pipe, it was out. The smoke bit his tongue and kept it raw. The wood-scented fumes did not taste good to him. Several times he tried to take up pipe-smoking, having been advised by his doctor that black cigars, consumed in the wholesale quantities to which he was accustomed, were bad for him. But after a few days he would throw his new and expensive pipe away in disgust. 'I guess I am no pipe-smoker,' he confessed to me. I guess he isn't. And the reason, I think, is because he is a typical successful American business man leading the typical rapid-fire business life. He does everything at top speed, takes no time for soul-searching contemplation, outdoor recreation, or arm-chair leisure. Thus he is not a pipe-smoker. He could never take the time to pack the tobacco carefully, so that it burns evenly. He will not be patient with his pipe during the first few biting days, until its briar is mellowed and begins to take on the nutlike sweetness which the pipe-smoker loves. I like my pipe because I am the direct opposite in temperament to my friend. I lead a strenuous life, but I need and take frequent periods of relaxation, usually out of doors. I am a philosopher of sorts—I taught the subject once in the University of Chicago. Show me a philosopher and I will show you a pipe-smoker. Give me the north woods, a canoe and my pipe, and I am happy. With my pipe I can never be lonesome, irritated or unnerved. I go through a highly emotional scene for the camera, throwing my whole soul into it. I come out mentally and physically exhausted. A chair and my pipe—and in a few big puffs I am back to normal again. Every married man should be a pipe-smoker. Somehow it gives one a calmer, broader view of things. Petty matters do not matter. The little irritations that are bound to occur in a household do not ruffle a man with his pipe. And even though he dribbles tobacco all over the place, remember please, ladies, that the heaven-sent weed kills moths and germs."

Priscilla Dean's Romance.

Priscilla Dean was a heart-smashing hurricane before her marriage to Wheeler Oakman. Wherever Priscilla went, masculine hearts were thrown out of gear. She once attended an aviation event in the state of Washington, where she was elected queen of the affair. It was then that Priscilla took her first flight and received her first proposal in mid-air. As soon as she alighted on earth again, she sped back to Hollywood as fast as she could, but after her flew frantic telegrams, such as: "Will you be my wife?" "No," wired Priscilla. "I'm on my way to see you," would come another. To which Priscilla would slam back, "Stay where you are!" Then one day Wheeler Oakman proposed to her in a movie scene. Priscilla was directed to say "Yes." Later she announced that she intended to anyhow, for Wheeler was very much in earnest about what he said. He says that scene was his finest piece of work.

Not Having Any.

A story is told that a stout lady paused in front of a theatre sign which read, "To-day—Genteel Melodrama." "A gentile melodrama?" she snorted. "I vouldn't go in!"

Poets' Corner: Margaret's Song.

Too soothe and mild your lowland airs
For one whose hope is gone:
I'm thinking of a little tarn,
Brown, very lone.

Would now the tall, swift mists could lay
Their wet grasp on my hair,
And the great natures of the hills
Round me friendly were.

In vain!—For taking hills your plains
Have spoilt my soul, I think,
But would my feet were going down
Towards the brown tarn's brink.

By Lascelles Abercrombie.

The only luxuries that people cavil at are the luxuries which do not happen to appeal to their tastes or which they cannot personally afford to pay for.—"*Things That Have Interested Me*," by *Arnold Bennett*.

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A Plebiscite Programme.

The Cape Town Orchestra's season has now come to an end, and once again it is a pleasant duty to record a splendidly successful series of concerts, particularly from an artistic point of view. How far the financial result met expectations is not yet known, but there can be no doubt of the fine work that was done by the visiting players in the cause of musical progress. The final Symphony concert was devoted to a programme selected by popular vote, and the result of the voting caused Mr. Wendt to say "it shows a wonderful advance in musical appreciation. Your public has gone beyond the obviousness of Tchaikovsky, and the French works seem to have captured their fancy." The voting for the programme was as follows:—103 votes, "L'Apres midi d'un Faune" (Debussy); 84 votes, "Prelude, Lohengrin" (Wagner); 84 votes, "Mother Goose Suite" (Ravel); 63 votes, Symphony in D (Cesar Franck). The other works for which votes were recorded were the "Prelude to Tristan," which came next to the Debussy "L'Apres midi." Wagner's Overture to the "Mastersingers" was given 60 votes, Beethoven's "Coriolanns" Overture, 40 votes. Ten votes went for Sinigaglia's "La Baruffe Chiozzotte"—the least known among the overtures in the Orchestra's *repertoire;* in fact the composer is known only in a superficial way by his "Piedmontese Dances." The Ravel Suite was more popular than Holst's Oriental Suite, "Beni Mora," which got 68 votes—a noteworthy choice, since the music had its first performance only a fortnight before. The selection of the Franck Symphony is not to be wondered at. It represents the most important symphonic achievement of modern times. It is spiritual music from first bar to last, a remarkable contrast to the writings of Tchaikovsky—whose obviousness caused Mr. Wendt's remark, and to the writings of all modern composers with the possible exception of Elgar. The voting constitutes a curious commentory on the progress and growth of French music and the place it has gained in the esteem of music-lovers of to-day. Debussy as much as any modern French writer has been primarily responsible for this attention. His curiously characteristic style of writing, and his dancing innovations in both harmony and orchestration has resulted in a gaining for him a crowd of imitators, but he remains still the great representative of modern musical activity among French composers.

French Music.

But the whole range of French music as it stands to-day is remarkably wide. The French school includes composers as different in ideals and in methods as Gabriel Faure and Magnard, Vincent d'Indy and Alfred Bruneau, Paul Dukas—the writer of one of the most elaborate piano sonatas in modern literature—Maurice Ravel and Florent Schmidt. The Cape Orchestra might in the near future enable us to hear something by Vincent d'Indy, the writer of a famous book on modern harmony. Truly the range of modern French musical activity is baffling in its variety, at the same time it is notably active and purposeful. The further works for which some desire was expressed was Strauss' "Death and Transfiguration," 57 votes; Beethoven's Ninth Symphony, 25 votes; the Fourth Symphony, 16 votes, and only 7 votes for the Brahms Fourth Symphony, the lowest vote accorded to any on the list of 29 for which votes were invited. This is not difficult to understand. Brahms can be, and often is, icily cold—always there is brains, wonderful knowledge and command of resource of musical science, but often too little heart. He is in fact the most northern of all modern composers, and much of his music is overrated. It is not often easy to find traces of direct inspiration in Brahms. In fact it would appear that Brahms' music is not gaining the universal esteem that was once expected. His solo instrumental music is in much the same position. Yet it is difficult to reconcile this with the warmth shown in things like the "Intermezzi," and with the lyrical beauty of some of the larger sets of variations. Certain it is that Brahms will never gain the popular esteem that is to-day the possession of the modern French school, a fact that was proved by the voting for last Tuesday evening's plebiscite programme.

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RISSIK STREET, JOHANNESBURG.

The Durban Orchestra.

It is reported that Mr. Lyell-Tayler is by no means satisfied with the progress made in Durban in the way of adequate accommodation for the Beach concerts. He thinks that if there is going to be any further delay in meeting the requirements of the Orchestra, it would be advisable to reconsider the whole orchestral position. Such an expression of opinion lends weight to the other question of the advisability of making some kind of amalgamation and eventually creating a real national orchestra for South Africa. The fact that both orchestras are joining forces for a combined concert in Durban next week might suggest further the possibilities of a permanent union of the two bodies. The idea of a national orchestra is one that creates a general feeling of satisfaction in this part of the country.

Mr. Egbert Faul.

The latest news concerning the progress of Mr. Egbert Faul, who left Johannesburg some time ago to continue the study of singing in Italy, is of a very interesting nature. He recently sang at an Italian Club, and the result was an immediate invitation to give a vocal recital. It was stated that Mr. Faul's mastery of the Italian language was one of the most notable features of his work. H will make his debut in Italian Opera in June, after which he will probably make an extended tour in England and America before returning to South Africa. Mr. Faul expects to meet Signor Danza in Italy before his departure on the tour referred to.

The news of this gentleman's progress is no less of interest than that concerning the success of Miss Thelma Tuson, who recently was awarded a valuable scholarship for singing in London. It seems that the remarkable quality of Miss Tuson's voice gained for her immediate recognition oversea. Her further musical progress will be followed with much interest on the Rand.

The average man passes through life with scarcely a generalisation to his credit.—"*Solomon in All His Glory*," by *Robert Lynd*.

FAULDING'S EUCALYPTUS OIL (THE GOLD MEDAL OIL).

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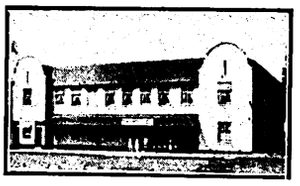

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

"MOONSHINE MADNESS AND MAKE-BELIEVE" IN DELIGHTFUL COMEDY, WONDERFULLY PRESENTED.

PERFECTION in acting, a delightful story so skilfully told and interwoven that any improbabilities are lost sight of in the sheer joy of its unfolding, a heroine whose personality becomes wonderfully alive and real (in spite of the "moonshine and make-believe") as she is depicted by Miss Irene Vanbrugh, and a "happy ever-after" ending, make "Mis' Nell o' New Orleans" the most attractive play that has been staged by Miss Irene Vanbrugh and Mr. Dion Boncicault during their brief season in Johannesburg.

All three acts of the play are set in the old garden of Mis' Nell's home in New Orleans, where she has returned after an absence of twenty years. One suspects that the elderly spinster who first appears is as much playing a part, dressed as she is in clothes that would befit one greatly her senior, as when, reconstructing the scene of 20 years' earlier, she appears in the dress of a young girl, and not only succeeds in regaining her old lover, but plays kindly Fate for her niece and disentangles all the difficulties that had surrounded the situation, whether for herself or the young lovers, who play so large a part in the story.

To every demand made upon her—and they are many—Miss Vanbrugh responds brilliantly. Mr. Laurence Eyre, the author of the play, might have written the comedy that Miss Vanbrugh might play Nelly Daventry, for the *rôle* is hers, from beginning to end, and by virtue of her playing of it she has added a wonderful success to her long list of character studies.

Mr. Dion Boucicault plays with all his accustomed artistry in the subordinate part of Pere Clement, and, needless to say, never for a moment steps further into the picture than the story demands. Mr. C. M. Hallard gives a clever picture of the obstinate, hot-tempered, one-time lover of Nelly, and, as always, gets all that is to be got out of his part. Miss Janet Eccles is charmingly youthful, naive and frank as the much-bewildered niece, and Mr. Martin Walker partnered her ably as the young lover, whose affections are almost transferred from niece to aunt. A picturesque background of Southern American negro servants adds to the charm and atmosphere of the story, and a neat and effective note is added by Miss Ethel Wellesley as the "Parisienne," who makes a brief but telling appearance in the plot.

"Mis' Nell o' New Orleans" is sheer joy. It has a many-sided appeal, the genuine note of comedy from start to finish, and with perfect playing, and production, and staging, should pack the theatre for the remaining performances of the Vanbrugh-Boucicault season.

WHIRLED INTO HAPPINESS

A musical farce in three acts, adapted by Harry Graham from the book by Robert Bodanzky and Bruno Hardt-Warden, is the first production promised by The 1923 Musical-Comedy Company opening at His Majesty's on the 14th inst.

It is described as a maelstrom of merriment, and promises to please the palates of the most epicurean in this direction.

The company, which is an entirely new one, has just arrived from London, and consists so far as the principals are concerned of the following ladies and gentlemen:—

Misses Vera Pearce, Ethel Cadman, Isa Bowman and Messrs. Martin Iredale, Gordon Sherry, Victor Crawford, Rowland Hill and Frank Barclay.

The following ladies are the principals of the chorus, which is also entirely new:—

Misses Gladys Johnson, Alwen Roberts, Phyllis Bellonini, Dorothy Tristan, Lilian Trevor, Nesta Allen, Christine Rona.

The lyrics of this production are by Harry Graham and the music by Robert Stolz, and the production is in the capable hands of Captain F. Maxwell-Stewart. Johannesburg is therefore entitled to look forward to something really exceptional.

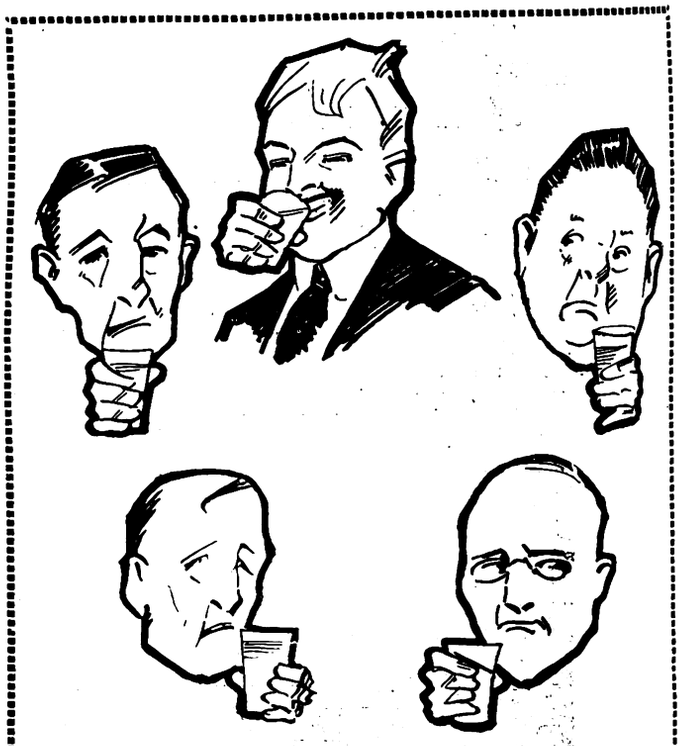
EMPIRE PALACE.

BACK TO VARIETY, WITH A FINE BILL.

ROUND in 50" made its final rush through many cities last Saturday night, and vaudeville once again reigns supreme at the Empire. There is something of everything in the new list of artists, and the offerings range from story-telling to dancing, with plenty of smart songs, a ventriloquist, and two excellent "dumb" acts.

Peter Donald and a dainty partner present a smart sketch in "The Deck Hand," and Peter, with his Scottish accent and dry humour, kept the audience in splendid form during this novel act. Stuart Barnes, the American raconteur, also provided an excellent turn, and Sydney and Adelaide scored with a pleasant ten minutes or so of music and talk. Laveen and Cross, "Julius and Brutus," got plenty of laughs with their idea of Roman sports and pastimes as they are not; and Ivy and Doris Lee include an imitation of Jose Collins in a nicely varied drawing-room turn.

Carne and Kellaway are both artistic and smart in their excellent dancing act; and A. C. Astor is a ventriloquist well above the average, both in skill and dialogue. Lohse and Sterling end the programme with a lively trapeze performance, and a generous and appreciative audience enjoyed the whole programme to the fullest extent on Monday evening.



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FAVOURITES OF THE SILVER SCREEN.

Miss Marion Davies.

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Leicester Square, April 5.

A Peep at Paris.

The five Easter days I have spent in Paris—days in warmth and sunniness equal to those we get only in early summer here. The chestnuts are almost in full leaf, and a pretty general clean-up has made the city quite its old bustling, sparkling self again—always excepting the roadways, which must still rank as the most switchbacky and hole-y in any European capital. Once more *white* bread is cut from those yard-and-a-half long rolls, and the handfuls of repulsively greasy, grimy notes, packets of stamps and tokens, which constituted small change for four or five war-years, have now given place to coinage made of a sort of brass amalgam, and of the same size as the former smaller-value silver pieces. It was Good Friday morning when we arrived. The general solemnity of that day in any Catholic town, was increased this year in Paris by the aftermath of Sarah Bernhardt's funeral, which had taken place the previous afternoon. I had understood from Parisians themselves that that most enchanting of all actresses had of recent years been neglected there by the public that matters, who were unable to understand the unabated enthusiasm for her art which London and American audiences unfailingly manifested. However that may be, her passing was the signal for an impressive revelation of the pride the French take in their artists and their sorrow in the loss of an incomparable personality. The crowds assembled in the streets to pay a last tribute to the dead tragédienne were the largest seen there for a public funeral during the past quarter of a century. The boulevard cinemas showed an excellent little film of the cortege, together with dippings from pictures of her public activities of the past year or two.

Her Last Engagement.

I went to see her on the opening night of her last engagement in London when she played the title-rôle in her grandson's (Louis Vernell) drug-drama "Daniel"—her lovely voice, still almost unimpaired, and her vitality and fire, certainly as potent as ever. The next day I happened to be in the hall of her hotel when she was carried in on the chaise-longue used by her after the amputation of her leg. How she touched all hearts by her gay smile and animated chatter in the midst of so much that would have driven most people to a dreary retirement and decay! Her other London appearance in full-length plays were prior to my playgoing days, but I saw her in everything she produced at the Coliseum (being then engaged in the office of her agent)—acts from "Tosca," "Fédora," "Théodora," "l'Aiglon," "Jeanne d'Arc" and "la Dame aux Camelias (could anybody forget her marvellous death scene in that somewhat simpering and tedious drama?) also the little war-play by her grand-daughter, and Eugéne Morand's affecting "les Cathédrales" in which she had a declamatory speech lasting fully fifteen minutes denouncing the Boche vandalism and war methods, infusing all her venomous hatred of Germany (which dated from 1870, when she was in the siege of Paris) into every blazing syllable. One wonders if this century will produce such another marvellous actress and personality, for apart from her stage work she was intensely patriotic and had always exercised a tremendous influence in France's favour through the friendships and connections she established during her numerous tours abroad. Two Royal ladies—Queens Mary and Alexandra—sent sympathetic telegrams to M. Maurice Bernhardt, mourning the loss of the Queen of the Stage. Willy Clarkson, the famous perruquier and lifelong friend of Bernhardt, has a large windowful of souvenirs on view in his Wardour Street shop. Framed photos, wigs, stage properties, letters, etc., also specimens of her clever work with the brush and chisel. "The Daily Telegraph" published fine obituary notices by Clement Scott and J. Comyns Carr—both of whom preceded the great artist to the grave some years ago.

An Hour's Ride.

An hour's ride by tram on Good Friday afternoon brought us to Versailles, a place I had not had an opportunity of seeing during any previous Paris sojourn. It is surely the most interesting of historical houses, more particularly so after the events of the past five years, since it witnessed the birth of the first of the modern revolutionary deeds and movements.

The Salle des Glaces.

The Salle des Glaces is now cleaned of the impedimenta of Peace Conferences and the Gardens outside are in their full Spring glory. The apartments of the Kings, also of Marie Antoinette, are opened for guided parties, otherwise one can wander will o' the wisp-like over most of the enormous building. One entire wing is out of action just now owing to decay and rot in the roof, which caused it to completely collapse; restorations, however, are proceeding rapidly. Returning to the town for dinner, we afterwards happened in to the Madeleine where the long service was just finishing before a tremendously ornate side-altar surmounted by a painting of the Christ-head illuminated from the back. The glow from some thousands of lighted tapers and candles, the choir's intoning and the priest's prayers, mingled with the ever-moving faces of the closely-packed mass of perambulating onlookers leave one with an indelible mind-picture. Along the boulevards at night it was just like old times, the terrasses of the cafés thronged and the trottoirs swarming with natives and visitors until after 1 a.m. They have a novelty in illuminated signs there consisting of what appears to be glass tubing containing glowing electric filaments of either sea-blue or orange effect. The tubing is mostly twisted into enlarged handwriting-form and is an elegant and striking method of broadcasting the names of shops, theatres and advertisements in general after dusk, as the continuous line of quivering colour is much more effective than the old method of signs composed of small lamps.

The Louvre Collections.

The Louvre collections are nearly all reinstated after their war-exile, but it is difficult to find many of one's favourite canvases since they have been redistributed. I came across a fine collection of English Masters (Lawrence, Romney, Constable, Raeburn, Gainsborough) which I had never before seen, also some recent acquisitions forming part of a bequest from some of the Rothschild family (French branch), and a room full of furniture and pictures left by Leon Bonnard, the well-known Academician and authority of art who died some months ago. Other items from the Rothschild gift have been placed in the Musée Cluny where we saw them on the following day.

The Bois de Boulogne.

A walk out to the Bois de Boulogne *via* Auteuil showed us that famous racecourse being prepared for the Easter Monday meeting and just outside were the fortifications, being rapidly demolished to make room for much-needed tenement dwellings. The lakes in the Bois were crowded with boat-loads of the bourgeoisie; the open-air cafés had also opened out for the season with freshly-painted trappings, and waiters with almost new misfits in the way of evening dress-suits.

At Montmartre.

Montmartre was crowded with rubber-necked tourists when we climbed our weary way there the following morning. Most of the deliciously quaint old ruelles, carrefours, impasses and passages are rapidly losing their ancient houses and shops—everywhere one looks there are dozens of them altogether abandoned by tenants and left to wane and decay. It seems as though these days are too

(*Continued on page 21.*)

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THE 1923 MUSICAL COMEDY COMPANY,

All members of which have just arrived and will open at His Majesty's Theatre, Johannesburg, Monday, May 14th, in THE SUCCESS of the last London Season, "WHIRLED INTO HAPPINESS."

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JOHANNESBURG, Monday Afternoon.

UNTIL Wednesday, the market remained weak, though prices did not give way very seriously, and at the end of the week most of the leeway had been made up. Modders dipped to 77s., but closed at 78s. 6d.; Government Areas, in "a weak moment," sagged to 106s., but were latterly done at 110s. 6d., a trifle more being paid for forward delivery. City Deeps have been largely bought at 52s. 6d., helped doubtless by the excellent development values in the first quarter, the payability being 77 per cent. of the sampled footage and the value nearly 500 inch dwt. Crown Mines, after the attacks of a fortnight ago, keep pretty steady at 53s.—you may remember that the Robinson got rid of its holding some months ago at 60s. Here, again, nearly 80 per cent. of the sampling revealed payable values averaging about 400 inch dwt. At virtually the same price, there is no doubt that Cities are preferred to Crowns at the moment; and, of course, one must not forget that the former are sovereign shares against the "ten-bob" line of the latter.

Robinson Deep "A" moved up 1s. 6d. to 34s. 3d. on the satisfactory annual meeting. Thanks to getting costs down to 19s. in the final six months of the year, and pushing the monthly tonnage up to 71,800 (or 14,000 above the previous year's average, and 9,000 above the designed capacity), the year's profit of £248,000 was the highest for any period in the company's history, if we except the first eighteen months, which was, of course, "years and years ago." As it only represents a year's profit, the debenture issue of £250,000 is by no means a serious burden. The chairman showed that a capital expenditure of rather over £200,000 would have to be incurred this and next year, but, in denial of extravagant reports in circulation, said no further large capital expenditure would be required, with the exception of the cost of a pumping plant at the bottom of the sub-vertical. Mr. Christopherson was not to be drawn on the question of when the B shares would get a dividend, one which has caused the financial pundits to indulge in calculations covering reams of paper these few months past! His answer made the matter look more like an algebraical problem than ever, "X" being the date:—"When B pays a dividend depends on payments on arrears on A, which in turn depends upon profits." Nice and non-committal was it not? The market thinks the A shares will get 7s. 6d. this year, and that the Bs may get a "look in" somewhere about 1927, so you need not scramble to buy them at 11s.! Even if you allow 4s. interest for the interval, I think you will "after many days" get a good return on the 15s. Reads like loan certificate propaganda does it not?

Wit Deeps showed high payability in the quarter's sampling, 32s. 6d. rock over more than four feet, with some remarkable values, up to 1,080 inch. dwt. on the composite reef. The comforting assurance is given that whatever happens at the E.R.P.M. "There is no danger that mining operations of the Witwatersrand Deep will be in any way curtailed." "So that's that" to the experts, who, Jeremiah-like, foretold wholesale flooding in the Germiston district. The weakness in Main Reefs, sold down to 9s. 3d., is accounted for by the liquidation in a deceased estate and by low percentage of payability—only about a third of the sampling.

My "long-tipped" Transvaal Silvers are at last waking-up, having witnessed consistent improvement from 14s. 6d. to 16s. 6d. with buying from the right quarter. This morning they are buyers at the price. Only eighteen stocks were dealt in at to-day's High 'Change, of which ten were under par.

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PINEAPPLE
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MARLBOROUGH HOUSE

ELOFF STREET - - - Opposite CARLTON HOTEL

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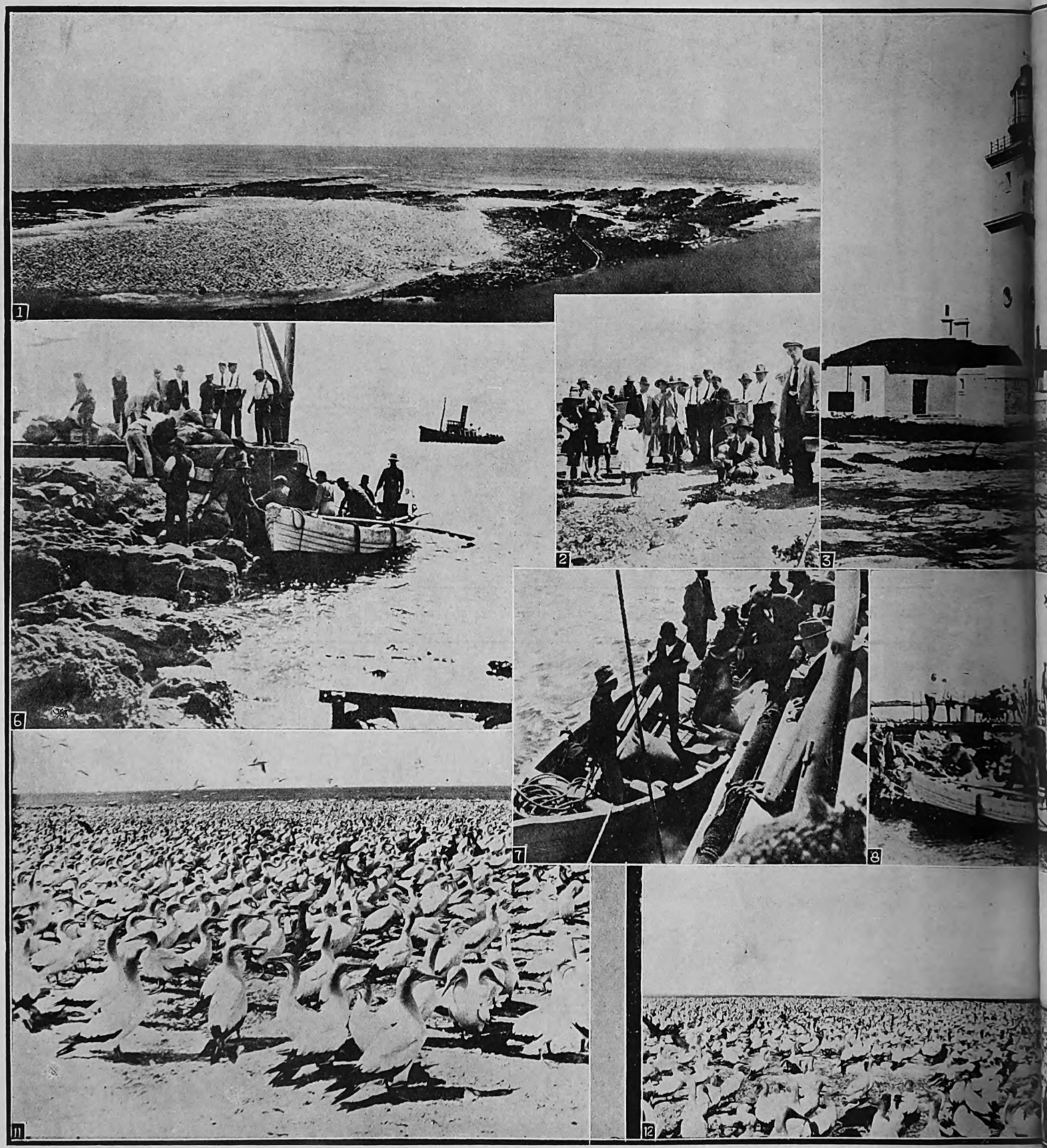
ANOTHER LONELY ISLAND: A VIS



BIRD ISLAND, IN ALGOA BAY, 34 MILES FROM PORT ELIZABETH, IS AN IMPORTANT LIGHTHOUSE STATION O

Bird Island is visited once a month by the Government tug *Sir Frederick*, which takes supplies from Port Elizabeth. The journey, across the open mouth of the Bay, is usually exceedingly rough and unpleasant. Our photographs show : **1.** A bird colony seen from the Lighthouse Tower. **2.** The human inhabitants of the Island. **3.** The Bird Island Light. The height of the tower is 85 feet to the railings. The light is of the gas-mantle type, and is of 1,000 candle-power, magnified to 300,000 candle-power. eye can see. **13.** The birds are quite tame and a

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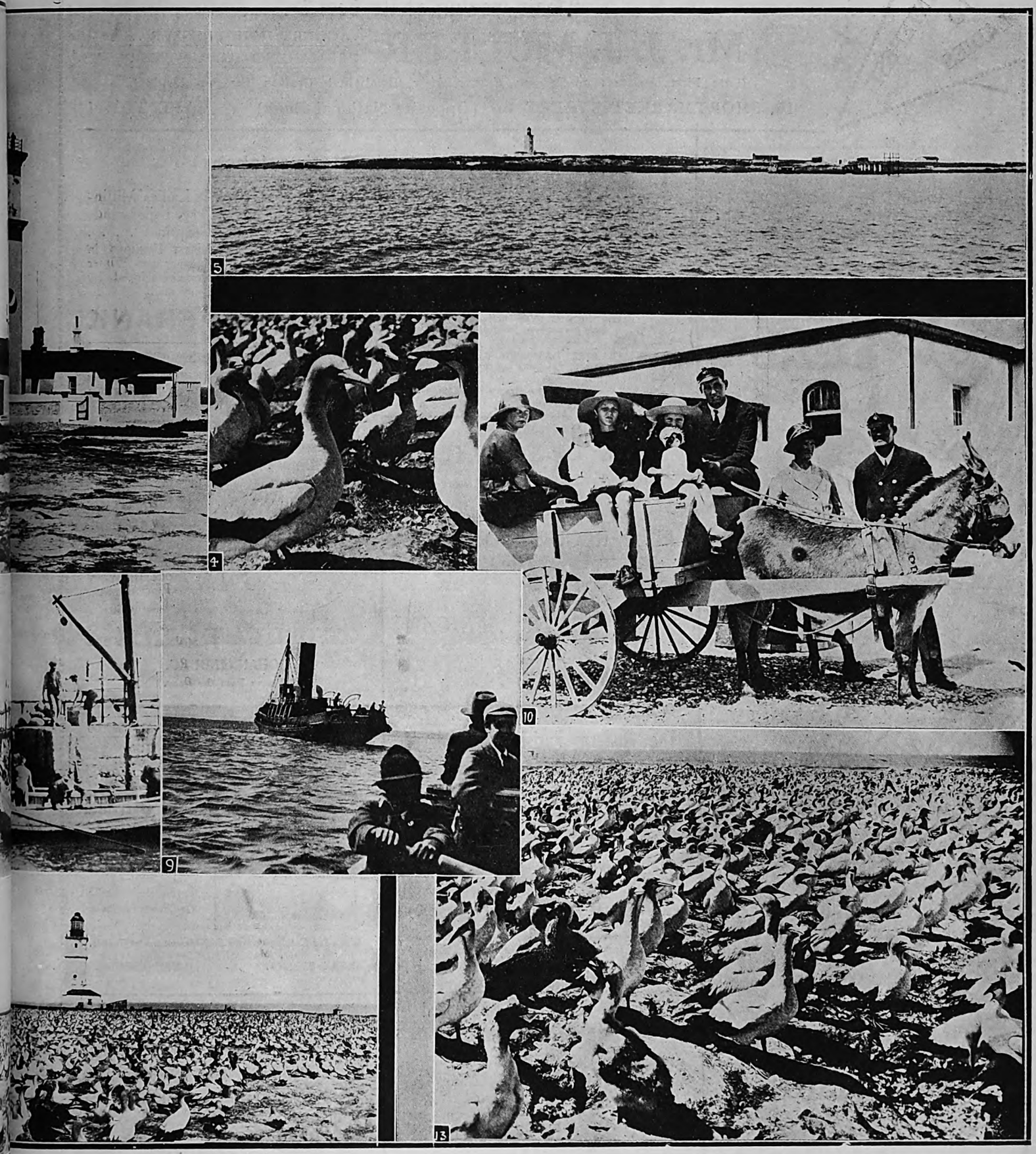
T TO BIRD ISLAND, ALGOA BAY.



HE SOUTH AFRICAN COAST, AND ALSO A FERTILE SOURCE OF SUPPLY OF PENGUIN-EGGS AND GUANO.

It is visible for twenty miles at sea. **4.** Some of the feathered inhabitants of the Island: Malgas. **5.** Bird Island and Light-house, seen as the tug approaches. **6.** The landing-stage, showing the *Sir Frederick* at anchor in the offing. **7.** & **8.** Off-loading supplies. **9.** The *Sir Frederick* leaving on her return journey. **10.** The Lightkeeper and his wife (standing) and (in the cart) their three daughters and the Assistant Lightkeeper. **11.** Malgas in mass formation. **12.** Sea-birds cover the ground as far as the different to the close approach of unfeathered bipeds.

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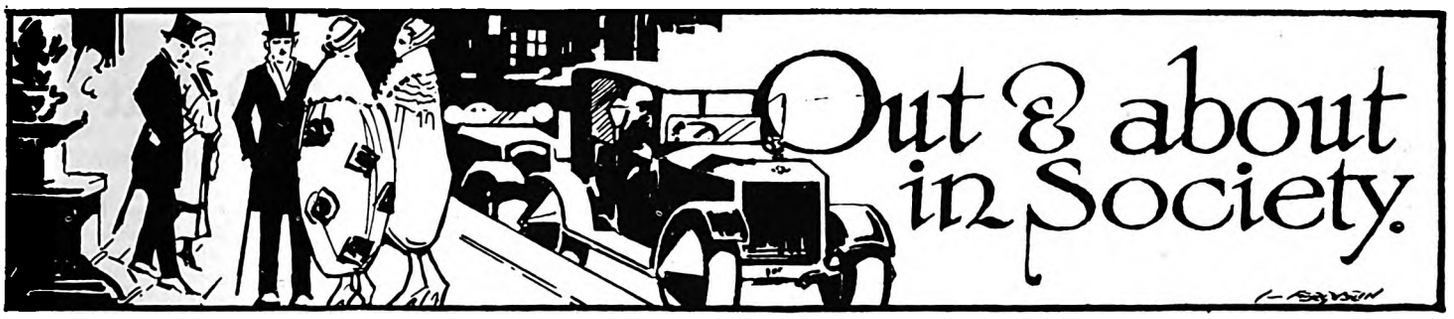

[All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent, THE SOUTH AFRICAN PICTORIAL, P.O. Box 1574, Johannesburg.]

About the Weather.

An Englishman, they say, can, if he finds himself short of a topic for conversation, converse for hours on the subject of the weather. Well! after all it is an interesting subject and one that has, perhaps more than most things, the greatest effect upon us. If the day is a bright, sunny one we feel in unison and a chill damp blast makes all the difference. At this period of the year it becomes increasingly difficult to tell what the weather will be like and in consequence what to wear. It is essentially the season for lovely furs, for street suits of simplicity and for elegant evening gowns. And we have, of course, a past mistress in the art of dress among us in the person of Miss Irene Vanbrugh. On the programme appears the name of Madame Handley Seymour as responsible for some of the exquisite toilettes worn by the great actress at His Majesty's.

Lady Elizabeth Bowes Lyons.

Did you notice, I wonder, that the wedding gown of lace in moss rose design worn by Lady Elizabeth Bowes Lyons, with its lovely insertions and clouds of delicate tracery, was the work of that artiste in modes? Is it any wonder, therefore, that we have all commented on the frocks worn by Miss Vanbrugh. She has won our hearts in "His House in Order," and at the premiere of "Miss' Nell o' New Orleans," of which more anon, she added one more laurel to her crown.

Womens' S.A. Party.

This week there have been solemn happenings in Pretoria, where the Women's South African Party sat in conclave and did some very excellent work. The power of women in politics is being felt more and more, and is being realised by the powers that be. It would be unfair to mention the names of any of the delegates without putting in the whole list, as all these ladies were there and have done such a lot for South Africa.

Loss of Mrs. Krause.

The loss of Mrs. Krause, who now that her husband has been raised to the bench will be unable to take part in the political world, is one that will be keenly felt by the ladies, and by the men. Mrs. Krause was the founder of the Women's South African Party, and her striking personality and talents as a speaker have long made her a power to be felt.

Lady Phillip's Good Work.

A hostess who has done much for Johannesburg, perhaps more than the man or woman in the street realises, is Lady Phillips, who has now taken up her residence at the Cape. A number of influential women, with Miss McLeod as honorary secretary, have approached Lady Phillips with reference to a women's dinner they are anxious to arrange in her honor, and are now awaiting her reply. The dinner is sure to be a popular one, and seats will be eagerly sought for. Speaking of Miss McLeod, she is having a busy time just now with the fête for the Hope Home on May 19th in the Town Hall. Mrs. Burt Andrews is chair of the committee, among well known ladies interested being Lady Dalrymple, Mrs. Francis Phillips, Mrs. H. A. Neame, Mrs. G. M. Pemberton, Mrs. Holtby, Mrs. Telford, Mrs. Ashburnham, Mrs. Andrew Cohen, Mrs. G. W. Nelson, Mrs. Thurlow, Mrs. Cooper Key, Mrs. Saul Solomon, Mrs. Kanthack and Mrs. Frank Raleigh. Mrs. W. F. Buckler will be responsible for the fortune telling, and there will be a wind up in the shape of a dance in the Selborne Hall, which will, I hear, be run on cabaret lines.

St. Mary's Sports Club.

I was at a very enjoyable dance in aid of St. Mary's Sports Club last week, just too late for me to write about in the last issue. The "Manhattans Jazz Five" were responsible for the excellent music to which about one hundred and fifty young folk danced. During the evening Mr. Power gave a short address and announced another dance at a later date, and said he would again enlist the help of Mesdames Godbeer, Lucas and Anderson, who had kindly catered for them so well on this occasion. Mr. Godbeer, the honorary secretary, was greatly responsible for the success of the evening, keeping things going merrily. There were, of course, some very pretty frocks, with some very pretty girls. Miss Godbeer wore a smart frock of apricot coloured crepe de chine with laces of the same shade. Miss M. Burns came in pink silk, the overdress of the same shade being embroidered with black silk thread. Miss V. Lundberg's cream gown was trimmed with silver beads, and Miss D. Jackson came in lemon colour, with blue lace overdress. Miss L. Bergset had on pale pink, and Miss Geleyns came in deep brown. Then I noticed Miss Dippenaar in a gown of flame shade, Miss E. Welsh, Miss M. Short, Miss Lucas and Miss O. Mann. Altogether a very enjoyable evening, that made one resolve to go to the next effort.

University Sports Fund "Rag."

Did you see the students "Rag" in aid of their University Sports Fund? Arranged by the women students, they had a procession round the streets, five trolleys being the centre of interest. Representing Arts, Science, Medicine, Domestic Science and Sports, they were very well got up and commanded a lot of attention from the pedestrians who, it is to be hoped, helped materially. I must say when I saw them they seemed to be doing their best even in these

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hard times. I liked the Arts car, where the muses sat in their Grecian robes, and I believe I recognised Miss Janish and Miss Yuill, more power to them. Then the Medicine car, with its nurses and patient, was very well got up, and I feel sure Miss Esther Franks, who takes such a big part in the life of the university among the "medicals," must have given a hand. Science was a most amusing car with its "Highbrow" mathematicins, geographers, etc., and the students assisting numbered among them Miss Rosie Sass, B.Sc., Miss E. Janish, Miss Tomkins, Miss Salkinder, Miss Martin, a youthful convenor, Miss E. Haswell and Miss Lurie. Miss May Gabriel was the Spirit of the University, a Classical figure, and Miss Joyce Mayne, the Senior Student among the women, gave an eye to everything. The 'Varsity Banner of azure blue and gold, with its white paged open book upon a wheel surmounted by a Koodoo, was much in evidence, and the good folk of Johannesburg again lived up to their reputation of generosity and gave and gave and gave. In the evening the men in cap and gown visited various places of amusement, and must have also netted a goodly sum. By the way, we shall soon have a woman barrister following in the footsteps of Miss Ivy Williams when Mrs. Irene Geffin makes her application on June 7th. She will be the first woman to take advantage of the concession allowing women to practise as barristers, and is at present lecturer in Philosophy at the Witwatersrand University.

At the Carlton.

We have been accustomed to many pretty fashions in bags, the wonderful bead work of many being really exquisite, but I saw a very novel vanity case at the Carlton this week carried by a smart little lady. It was made of curling ostrich feathers, made up with an ivory clasp and handle, and was a very dainty feminine trifle. After theatre the Carlton is always crowded, and the big supper room has also to be requisitioned to take the crowd who come up. It is a rendezvous for pretty women, and one sees some lovely gowns and the most attractive of furs; a lovely ermine wrap seemed to me to take pride of place last Friday. The palm court and ball room were full, and Edgar Adeler's fine orchestra had a new recruit in the person of Mr. Ted "Kid" Lewis, who took the drum sticks during a couple of pieces and played as if to the manner born. Behind the soft rhythmic music, with its tom-tom undertone, it was difficult to realize the power and strength that Kid Lewis possesses, as so many good men have found out. His handsome wife was wearing a very elegant black gown, and at their table were some of the new principals of the 1923 Musical Comedy Company, who will open on May 14th with "Whirled into Happiness." Miss Vera Pearce, the principal lady, had a lovely gown on, and black was also the shade worn by Mrs. Crawford, the wife of the new comedian. Victor Crawford himself is looking forward to the show; he has just finished playing in "Round in Fifty" in England, and comes direct from the London Hippodrome. Having worked with Captain Maxwell Stewart, the producer, before, the result should be of the happiest. Then Miss Billie Desmond, in a white brocaded gold sprinkled frock was dancing, and "George Robey," Mr. Harry Brunning, was doing some wonderful new steps. Mr. Louie Marks, just back from England, was entertaining a large party, including Mr. Harold Wallers, Miss Billie Bell, in an elegant white satin gown interset with royal blue velvet, Mrs. Lance Dale Lace, whose frock was much the smartest in the room, of white georgette, the corsage with its uneven drapery was edged with brick red beads in Greek pattern, the black satin skirt being slit over one hip to shew the white georgette. Mrs. Goodman wore a handsome rose frock with silver bugle beads, and Miss Kantor came in shell pink. Miss Edelstein wore a very beautiful embroidered Spanish shawl over her silver brocaded tissue gown with its tiny black beads. *En passant* I notice that many of the smart world leave these shawls on when dancing; beautifully soft for draping they give a very elegant effect to the dancer. Miss Violet Kirby was gowned in black, and I saw Miss Rowena Quinn in a black chiffon velvet gown edged with silver, Mrs. Norman B. Kark in maize charmeuse with wide flounces

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edged with georgette and such a lovely fur coat, Mr. and Mrs. Joe Lewis, Mr. Newhouse, Mr. Gilder, Mr. Wills, Mr. Sessel, Mr. Joe Stein with Mr. Scott, of Durban, Mr. and Mrs. Belt, and Mr. Phil Marks.

"Follow the Girls."

This Friday everyone will "Follow the Girls" to the Carlton *souper dansant*, where we are promised something new in "turns." Miss Vivian Carter and the beauty chorus will give their "Puff" song, and little Iris Whyte and Miss Stelle Shantell will be responsible for some fine dancing.

Visitors in Johannesburg.

Recent arrivals at the Carlton Hotel at present are: Mr. Leslie Barry, Selukwe; Mr. M. Pevener, Mr. W. C. Abbott, Mr. L. B. and Mr. J. L. Marks, Cape Town; Mr. J. H. Muir and Mr. R. G. Scott, Durban; Major J. A. Walker, Major, Mrs. and Miss Styles, and Mrs. Crawford, London, England.

Sale at Transvaal University Hall.

And that reminds me. Don't forget the sale of produce, needlework and home-made cakes next Saturday in the Transvaal University Hall. Mrs. G. M. Pemberton is chair of the committee who have arranged it, and Mrs. J. C. Smuts has promised to open it at 10 o'clock. There will be three competitions, each with a prize of £1 1s., and Mrs. Smuts has herself donated one of the prizes, showing her interest in the Transvaal Home Industries Depôt which is to benefit by the sale. The first prize will be offered for the best three bottles of assorted preserves, the second for the best home-made loaf, and the third for the best iced sponge cake.

S. A. Commerical Travellers' Dance.

Then may I remind you of the South African Commercial Travellers' dance in the Grand National Hotel on May 5th and the dance on Wednesday 9th in the Berkeley to inaugurate the newly formed K.I. Typists' Clerical Club, of which Mrs. Maxheimer is the hony. secretary.

A Distinctive French Costume and Model to be seen at GREENACRE'S.

U. P. C. Dance.

At the United Party Club on Saturday night there was again a large crowd of dancers. I noticed Mrs. W. Urquhart in an elegant rose charmeuse gown, with panels of lace in the same shade. Miss Bain in a primrose frock, and Miss Ida Patlansky very girlish in a white silk Early Victorian gown inset with lace, Mrs. Geo. Faber wore a handsome silk knitted frock, and Miss Bailey came in brown georgette with ceinture of wallflowers. Miss Fraser had on a black gown with jetted corsage, and Miss Chambers was dainty in black. Other dancers were Colonel Leslie Brown, Mrs. Rockey in mauve taffetas with a real lace bertha, Mr. W. Urquhart, Mr. Harold Wallers, Miss Dorothy Morrison, Mr. Nellmapius, Mrs. Ben Goldstein, and Mr. and Mrs. Upton.

Bachelor's Club Function.

A pleasant function was held on Thursday night of last week by the Bachelors' Club, at the residence of Mrs. Max Mitchell, Catherine Avenue. About eighty members and friends were present. The committee, which included Messrs. E. A. Rosenthal (chairman), L. Mitchell (secretary), E. B. Byman, A. Marks, S. Selby, L. Levy and H. Cohen, are to be congratulated on the success of the affair. During the evening Mr. Rosenthal in a few words expressed the Club's high appreciation of Mr. and Mrs. Mitchell's courtesy and thanks for the cordial manner in which they had received their members and guests. Hosts and visitors alike were charmed during the evening by the syncopated music of Edgar Adeler's Orchestra.

Association of Architects.

The Association of Architects must have been extremely pleased at the extraordinary amount of interest raised by the South African Academy's fourth exhibition, of which they are the sponsors. Opening just as a stern editor reminds me we are going to press, I shall not be able to tell you of the many very excellent exhibits until next week. The Selborne Hall was very well arranged, and I am inclined to like the different papering of the screens this year as throwing more into relief the artists' works. His Worship the Mayor, Major Forsyth Allan, accompanied by the Mayoress, opened the exhibition, being received by Mr. J. L. H. Fleming, president of the Architects' Association, and by Messrs. D. M. Burton, Donaldson and Wilson. The Mayoress, Miss Allan, wore a smart grey coat and skirt, with a *chic* black hat turned up with an oxydised silver brocade, and was presented with a pretty bouquet tied with mauve ribbons by Miss Fleming. Among well known folk present were Professor Hofmeyr, Professor Watermeyer, Sir Ernest and Lady Oppenheimer, Lady Dalrymple, Mr. and Mrs. H. A. Neame, Mrs. Marks, with her clever artist daughter, Miss Edna Marks, who is, I hear, giving an exhibition later of the canvasses she painted when on her Continental and Indian tour just lately, Mr. Waldie Pierson, K.C., Councillor G. G. Nelson, Councillor Fernhead, Mr. and Mrs. Howden, Mrs. Thurlow, Mr. J. Kenneth Ferguson, who is showing a very excellent portrait of Mr. Alfred Lewis, Mr. Lefebre, President of the Sketch Club, Mr. Crossland Robinson, Mrs. Penstone, Mr. Tatlow, Mr. Dreyfus, Mr. Van

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Wouw, who has a very fine piece of sculpture in the shape of a girl's head, Mr. Spicer, Mrs. Islip, Mrs. Wilson-Rowan, Mr. Guy Gardiner, Mr. Hedley Chilvers and Mrs. Walton.

Some Useful Recipes.

I have been asked to give some more recipes from that attractive little booklet issued by the Gold Reef Pineapple Cookery Book, and am only too glad to do so. The sudden cold snap makes hot dishes the order of the day, and I feel sure that the two I have given below will be just the thing for pater familias and the kiddies.

PINEAPPLE PUFFS.

Cream ⅓ cup fat, add 1 cup sugar gradually, creaming well together. Add 2 beaten eggs. Mix and sift 2 teaspoons baking powder, 1¾ cups flour, and ¼ teaspoon salt. Add alternately with ½ cup crushed or grated pineapple to the creamed mixture. Pour into greased and floured muffin pans and bake 25 or 30 minutes in a moderate oven. Serve sprinkled with powdered sugar or with a hot pudding sauce.

PINEAPPLE ROLY POLY.

Thoroughly drain the syrup from 1 cup crushed or grated pineapple. Mix and sift 2 cups flour, 4 teaspoons baking powder, and ½ teaspoon salt. Cut in 2 tablespoons butter and add ¾ cup milk. Turn out on a well-floured board and roll out in oblong shape. Spread with the drained pineapple and sprinkle with ½ cup sugar which has been mixed with ¼ teaspoon of nutmeg or cinnamon. Roll up like a jelly roll, pinching ends well together, place in a greased baking dish, and put in a moderate oven. In the meantime add ½ cup sugar to the syrup drained from the pineapple and boil for 5 minutes. When the roll begins to brown, baste with a little of this syrup. Bake about 30 minutes and serve cut in slices with the remainder of the hot syrup as a sauce.

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A sensation, not to say consternation, was caused in Bond Street and Hanover Square, London, a few weeks ago by the appearance of several young ladies wearing dresses of the period of 1880. The photograph shows Ancient and Modern styles side by side.

Topical Press photo.

It is a strange fact that, accustomed though we are to what is called sportsmanlike behaviour, each new instance of it delights us as though it were something that surpassed expectation.—"*Solomon in All His Glory*," by *Robert Lynd*.

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MAIL WEEK IN LONDON.

(*Continued from Page 10.*)

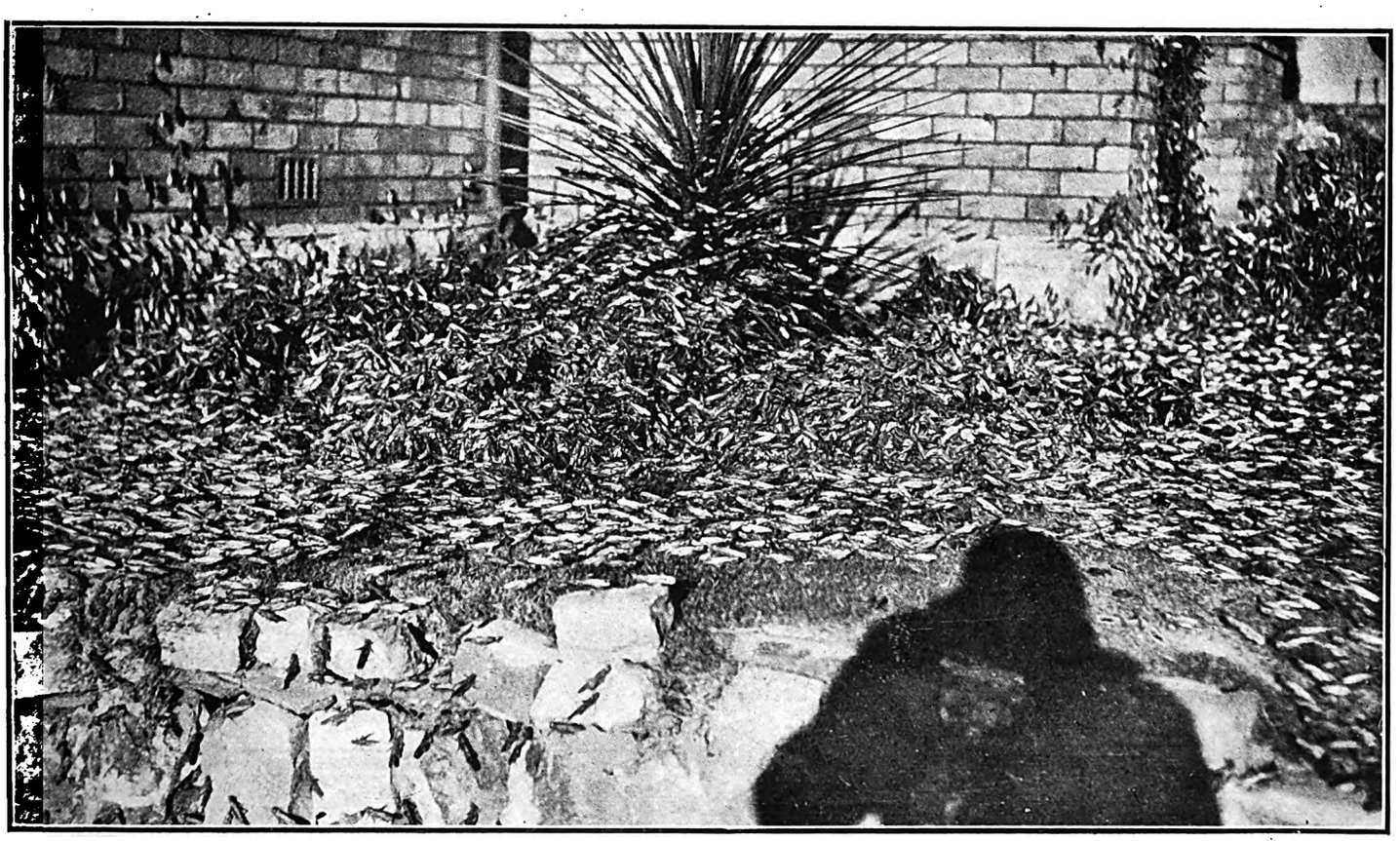
short to allow the busy modernist to reside anywhere but in the most central and accessible parts. Notre-Dame's glorious stained glass windows have now been brought back to their old positions and once again one can wander round the beautiful aisles vainly endeavouring to penetrate the cimmerian gloom—though it rests the eyes after the glare of the sun outside. As with Montmartre, so with the Palais Royal. The little boutiques which used to make a stroll round the old arcades so fascinating, are now frightfully dreary and third-rate. The glass-covered restaurant in the Jardin is closed, as are many of the tiny ones over the shops which catered for students and shop-assistants. *O tempora!*

Visit to the Quartier Latin.

Our next visit was to the Quartier Latin where, after a rest by the fountain between the Observatoire and the Luxembourg Gardens, we repaired to "Shakespeare & Co." in the Rue de l'Odéon, and purchased a copy of James Joyce's notorious "Ulysses" from Miss Beach, the courageous and enterprising American lady who braved the world by publishing the first edition of that masterpiece. She tells me that a couple of hundred copies have been confiscated in America and that replacements despatched there via England have likewise been seized by our authorities. Her little shop is the cosiest literary lounge I ever struck. She runs a lending library comprising all that is up-to-date, go ahead and best in recent English and American letters, which must be a tremendous boon to the English-speaking residents of Paris, who must tire of the round of Ethel M. Dell, Hall Caine, Florence Barclay and such-like writers who seem to be the only authors stocked by other book-shops. Around the walls she has signed photos, framed in passe-partout, of practically everybody of note in contemporary literary and cosmopolitan circles. Leaving there we 'bussed to the "rive droite" to get a copy of "La Garçonne" and sundry other books from the Librairie Stock, opposite the Comedie Française.

Plays in 30 Scenes.

I doubt that even the Parisian stage has ever witnessed more licentious spectacles than those now being presented at the Casino de Paris, Folies Bergère and the new Palace (formerly the Eden Music Hall). All three run Revues, respectively entitled "En Douce," "En Pleine Folie" and "Toutes les Femmes," staged in about thirty scenes each, and in them all about every third scene introduces ladies of the chorus "mid noddings on," or as near to nothing as makes no matter. It is all very well to say that it is done to attract the foreign visitor, but one cannot help noticing that about half the audience is French, and evinces equally as much curiosity at the first few naked scenes as any stranger does! After that it gets monotonous owing to the stereotyped way in which it is done—either as stiff posing or else in a sort of parade down steps and around the stage, like those old finales in the Christmas pantomime of one's youth, only enlivened (??) by the orchestra, who invariably play tunes of the 1917 or 18



LOCUSTS VISIT THE BEREA, JOHANNESBURG.

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vintage with much feeling! Apart from all that, the only show with any real "zip" and life in it is the one at the Casino, where Mistinguett not only wears some phenomenal gowns and amazing hats (undoubtedly derived from the Gaby Deslys school), but also has some comedy and dramatic acting and singing to do which shews what a truly clever performer she is. Her dances alone, and with the American, Earl Leslie, are also excellent; one in particular, "la Java," by Maurice Yvain, will certainly rival the same composer's "Mon Homme" and "J'en ai Marre" in popularity; it is already whistled by every errand-boy in Paris. Dorville, the French Robey, is leading comedian, but only appears in two sketches, both of which were not very novel though extremely vulgar. The individual hit of the evening was made by an American girl, Ethel Forde, who accomplishes the impossible in acrobatic and contortionistic dancing.

(*Continued on Page 25.*)

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THE TWO PICTURES.

(*Continued from Page 2.*)

He swung round when one of the attendants entered.

He looked at the man, trying to pull himself together.

"A funny thing," he said, speaking, he hoped, very casually, "how they've got Nell Gwyn and King Charles here facing one another for ever across the room like this."

The other nodded.

"Yes, sir," he said, "and you take my word for it, they are not so dead as they seem. You'll think me a bit eccentric, perhaps, but those two talk to one another. I have seen it myself a hundred times."

"But why—why should they?" the young man asked, tremulously.

"Love's a funny thing," answered the attendant. "It comes up in all sorts of places, at all sorts of times, but when it's real it lasts. That's the whole test, whether it's real or not. You take my word for it, when it's real it lasts."

When the young man left the Gallery he still had the handful of torn notepaper in his hand.

"Yes, I think I can remember word for word what I wrote," he was saying to himself.—*John o' London's Weekly.*

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GOSFORTH PARK PLATE.

Doings at Pony and Galloway Meeting.

COMING EVENTS.

By "ONLOOKER."

ONE of the very few holidays that fall to the lot of a printer is May 1st, Labour day. As a consequence of the latter respite this week's weekly journals go to press a little ahead of time. The weights, then, for

Saturday's Gathering at Germiston

are not available to speak about. But the leading event at Germiston this Saturday is not a handicap: it is the Gosforth Park Plate, in which the best of our two-year-olds are down to compete. The race promises to be a most interesting one should Red Ronald and Cerberus meet. The former, who has not yet tasted defeat, is endowed with a great burst of speed, and the question is can he carry his speed to the end of seven furlongs under his impost of 9 st. 7 lb. —a big burden for the little fellow. Cerberus, with his 8 st. 11 lb. to put up, has a good pull in the weights and may down Mr. Forbes' colt, but my vote goes for

Red Ronald.

for it seems to me he should be supported until beaten.

We had rather a tame day's sport at the Johannesburg Pony Galloway Club meeting on Saturday. The outstanding performance was that of Unrivalled in the principal event, which, last week, was decided over the five furlong course. In the hands of her owner-trainer, Unrivalled (under her top weight) ran a better favourite in Beau Monde out of the race in the last bit. Beau Monde, a rather faint-hearted horse, had every chance and was well clear of the others at half way. Gard's gelding, who was receiving 10 lb., could not, however, hold Unrivalled, who was running on at the end. Mr. Passmore met with a very hearty reception as he rode his mare back to scale.

* * *

Mr. Gard also saddled up the

Favourite for the Pony Purse.

This was Sinn Fein, and the distance—a mile—is regarded as Sinn Fein's best course. Second in demand and with a strong following was Kei Maid, who had the light impost of 6 st. 3 lb. Neither of the fancied ones flattered at any stage of the race. Meeuw, indeed, gave nothing else a chance, making every post a winning one and scoring with lots to spare from old Sparta carrying top weight. Kei Maid struggled into third place, but Sinn Fein finished a long way back. Meeuw, at the February meeting of the Club, won the Pony Purse over six furlongs. The mare—she is a five-year-old by Megaphone from Storm Kite, an imported mare by King's Messenger—has evidently been very much under estimated. Meeuw has won her recent races in very convincing style, and has done really good service to the Springs owner, Mr. Sturk.

* * *

The only favourite to prevail on Saturday was the odds-on Bridesmaid in the mile Junior Galloway Plate; and the filly had to have two goes before gaining the award. The high favour in which Bridesmaid was regarded was on account of the filly's easy success at

Pretoria on the Wednesday

and which win did not entail a penalty. In her race on Saturday Bridesmaid, bad at the gate, lost a deal of ground, and it was only the vigorous horsemanship of Strydom that enabled her to get up at the end of the mile to make a dead heat of it with Girl Guide. In the decider, albeit Bridesmaid again lost start, the odds were never in doubt.

* * *

In the last race the backers of the second favourite, Corallie, did not get a run for their money. The filly, after playing up for some time at the starting post, downed her rider, broke through the tapes, galloped back to the paddock, and the race was started without her. Volcano, the favourite, was relegated to second place, the improving

Auditory Winning in Good Style.

Sea Moment, a well backed runner, was squirming and kicking when under punishment towards the finish of the race, and but for this would probably have been much nearer Auditory than fourth.

* * *

Taramis, like Bridesmaid, a winner at the Capital on Wednesday, went out favourite for his race, but at no stage had a look in, the winner turning up in Deceiver.

* * *

The question of penalising Wednesday winners is to be brought up before the next Pony and Galloway meeting. Some little time back the Germiston club decided that mid-week winners should put up a penalty when running at Germiston, and some of the stewards of the Pony and Galloway Club are of opinion that as most all the worst performers in the measurement classes take part at the Wednesday meetings, the winners should be liable to the usual penalties when competing at headquarters.

* * *

If the crack Cape Town two-year-old Musketeer Dan gave his true running in his race at Milnerton last Saturday he cannot be as good as reckoned. The race was a second division one over six furlongs, and Musketeer Dan, carrying 8 st. 2 lb., was

Beaten Out of Place

The winner was Sir Abe Bailey's imported four-year-old, Confederate, carrying 9 st. Confederate has been a very disappointing performer. He certainly won a couple of races last season, but he missed so often when expected that he has earned a reputation of being a bad horse. They give their two-year-olds plenty to do down Cape Town way. A good one a few years ago, St. Mauri to wit, was greatly over-rated with bad effects. Musketeer Dan already has started probably more times than is good for him.

* * *

Mr. Arthur Forbes has purchased from Messrs. Brown and Fleming the stud farm at Kroomdraai, where Brown Ronald (Mr. Forbes' horse) is standing. Hitherto the stud has been run as a partnership concern, but Mr. Forbes will now run the place on his own account.

* * *

The exodus of horses from the Rand to the coast in view of the

Durban July Racing Carnival

has already commenced. A number from Russell's Forest Hill establishment were railed last week, and the trainer himself is now in Durban. Other trainers with less pretentious nags than the Forest Hill lot have also taken their departure for Durban. One would have thought the flitting would not have set in until after the Johannesburg Turf Club's Winter Meeting, this month.

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Of the 110 entries for the Durban Turf Club's African Breeders' Plate, 1924, no fewer than 32 are in the nomination of Sir Abe Bailey. The whole 32 have been named, some of them very appositely named, and comprise 20 by Pietri, seven by Perseus III., and five by Silver Star. Mr. H. Nourse's dozen is the next biggest lot in the race in the one nomination. Four of Mr. Nourse's are by Greatorex—part of the last batch by that sire.

* * *

Racing on the flat is now in full swing in England, and so far all the principal events have fallen to outsiders. Following on the success of a

50 to 1 Chance

in the Lincolnshire Handicap, a little-fancied runner took the Liverpool Spring Cup; while at Epsom last week Glass Idol, starting at 25 to 1 won the Great Metropolitan Stakes, and Dry Toast, starting at 20 to 1, beat Roman Fiddle, Condover and ten others for the City and Suburban Handicap. And the woes of backers are magnified in that the more prominent classic candidates have, metaphorically speaking, gone to the woods. All through the winter Drake was designated as the probable winner of the Two Thousand Guineas and Town Guard as likely to follow in the footsteps of his stable companion Captain Cuttle and win the Derby. Both these colts, outstanding in their first season, are apparently amiss. There is not much betting on the Guineas until the race is close at hand. It is different with the Derby: wagering goes on all the time, and a lot of money must have gone on Town Guard at short prices. The result of the Guineas should be known by now. June 6 is the date for the decision of the Derby.

* * *

The Tetrarch is coming out as the sire of stayers. He has given us two Leger winners, and a five-year-old son of his won the last Great Metropolitan, which is run over a two-miles-and-a-quarter course. Dry Toast, the winner of the City and Suburban, is a four-year-old by the 1905 Derby winner Cicero. As a sire Cicero was only the fashion for a year or two. The City and Suburban, generally a great betting medium, did not bring out so many runners this year as usual.

* * *

It is hoped the new blood elected to the Stewards' Board of the Durban Turf Club will tend to allay the bad feeling that for long past has divided sections of the racing folk at the coast. The " ins " were certainly badly worsted at the annual meeting of members last week, and it can be taken for granted that the future relations between the Club and the Jockey Club authorities will be more harmonious.

* * *

In Natal, as in the Transvaal, the Provincial Government are taking heavy toll in taxation from racing. Such toll, indeed, as to seriously affect the sport. As pointed out by this paper some time since, it is high time that an endeavour should be made to have the legislation in regard to racing placed in the hands of the Union Government.

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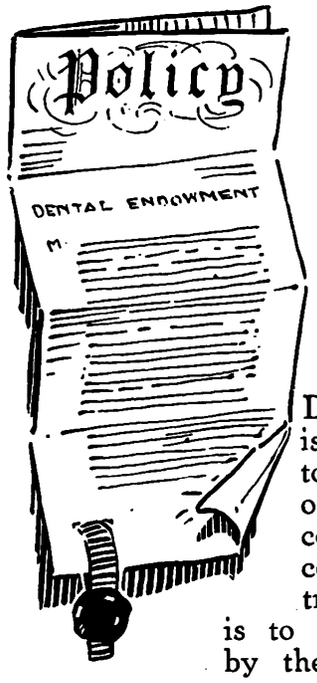

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MAIL-WEEK IN LONDON.

(*Continued from Page 22.*)

Harry Pilcer and Polaire.

At the Palace, Harry Pilcer and Polaire are the featured stars, and both of them disappointed me. Gaby's former partner seems to have lost touch with much that has happened in the song and dance line since her death, and his dancing is certainly not to be compared with former achievements—and he should know himself that singing is far from being his strong point. Polaire of the smallest waist in the world and fiery temperament fame, is now a little plump woman with a mop of touzled, wiry hair. Her part gives her next to no chance; all that she shows of former accomplishments is in a dramatic monologue, when she denounces the heroines of Colette's "Claudine" and Margueritte's "Garçonne." The Follies Bergère revue is boring, though it has some fine spectacular scenes and costumes—as have all three of the productions mentioned here; truth to tell, they are in that respect some way ahead of London revues. There are no stars here, but I was glad to see that the two troupes of English Tiller Girls were advertised in the large letters their hard work warrants.

The Return to London.

The return to London was made interesting by the presence in the railway carriage from Paris to Etaples of three French N.C.O's. on leave from the Ruhr, with some lively and piquant tales to tell of happenings there and the ways in general of the Germans anxious to rid themselves of their unasked guests. Now we're back in London listening to tales of low-comedian's aberrations after the premiere of "The Rainbow" at the Empire; of the suicide of the father of the girl who wished to become the adopted daughter of novelist W. J. Locke, and of the sadly sudden death of the Earl of Carnarvon.

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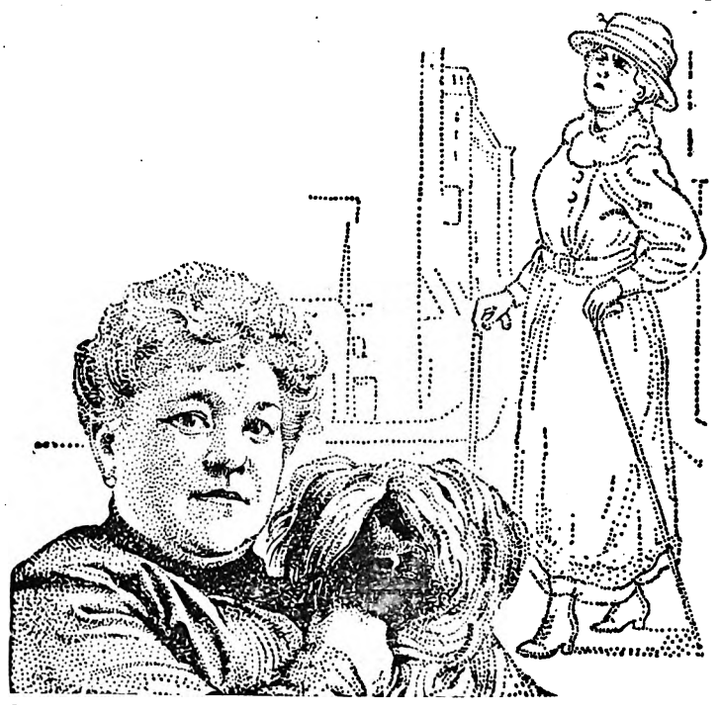

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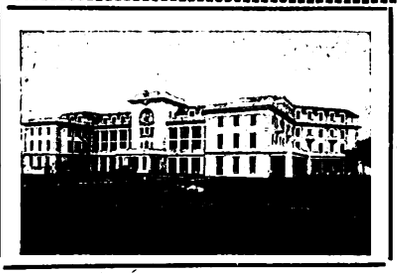

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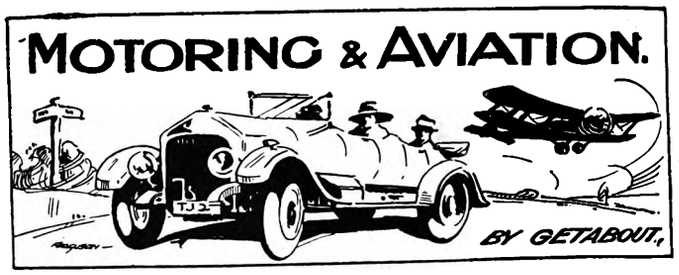
* * *

The time trials took place at Pretoria last Sunday. The Pretoria Motor Club had measured a half mile on the Rustenburg Road near the Swartspruit Hotel, and this was electrically timed by means of Mr. Percy Flook's device. A number of motorists and motor-cyclists entered, among whom were some who had travelled over from Johannesburg.

THE RACE OF THE YEAR.

Motor-cyclists can talk of little else except the forthcoming Durban-Johannesburg motor-cycle race. This is to take place on the 30th and 31st of this month. It is confidently expected that there will be a larger number of entries than ever before. Motor-cyclists from all parts of South Africa have announced their intention of entering, and there is a great deal of speculation as to the handicaps. These are now being worked out by the hon. secretary of the Rand Motor Cycling Club, and will shortly be made public. Reports on the condition of the Durban road go to prove that it will be at least as good as last year by the end of this month—that is to say it will be good in a few places, bad in others, and very bad in some.

Ask Henry. If a man marries a widow by the name of Elizabeth, with two children, does he get a second-hand Lizzie and two runabouts?



Learn While You Drive.

Motor-car owners do not, as a rule, take kindly to instructions in ordinary driving rules, because as soon as a man has learned to run his car, he knows, or thinks he does, everything about the vehicle, and it would seem like presumption to prompt him upon matters of street regulations or engine economy. But officials in New York think otherwise, and issue from time to time gratuitous tuition upon the most simple and elementary details of a driver's duty. However unnecessary and pedantic such instructions may appear to the average motorist, they are actually of great value to the sensible person who is not too old to learn, and has due regard for the public welfare as well as his own.

One such notice issued by an automobile factory official runs as follows:—"The greatest fault with drivers to-day is that they drive with their brakes. The motor vehicle owner should take things easy in driving, whether in or out of a crowd. Fast driving between short city blocks, followed by a sudden jamming on of the brakes, gains little time, and is expensive both in the wear and tear on the tyres, the burning out of the brake-lining, and injury to other mechanical parts. Never put more pressure on the brakes than is necessary to stop at the point you wish. In going down hill take the foot off the accelerator and the engine, set at a safe pace, will hold the vehicle back. If the grade is very steep, shift to second or first speed. Under no circumstances is it advisable to throw the clutch out when actually going down hill, as to do so may mean absolute loss of control. It is not good driving either to shut off the spark completely, and it is a safe practice to have the engine running in case of emergency."

Some Fables.

Once there was a motorist who took the short-cut suggested by the man in the village and got through without any trouble.

Once there was a man who said he was travelling more than twenty miles an hour when the accident happened.

Once there was a pedestrian who said it was his own fault as he was being carried to the hospital after the motor accident.

Once there was a motor-cyclist who said that he had his cut-out open when he was charged with making too much noise.

Once a book of road maps was published that really showed the way.

Once—but why go on?

Adding to Pretoria Service.

Another motor-bus is now operating on the Johannesburg-Pretoria service. This is the Leyland Coach recently displayed at the Rand Show. Its times will not clash with the United African Transports' 'bus that has been running since February. This additional service will doubtless be much appreciated by Pretoria and Johannesburg residents, and those people living on farms and small estates along the road. It is understood that the time taken by the new 'bus will be an hour and three-quarters either way. Another United African Transports White 'bus is to be put into service shortly, and this will have special gearing for speed work.

A correspondent writes: "Does one have to be a Christian Scientist to own a Ford?" We are thinking out an answer.

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STAGE & CINEMA.

VOL. XVI. No. 406.] SATURDAY, MAY 12TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

THE TUTANKH-AMEN MODE.

The effect on Fashion's Decrees of the prominence given to the styles of Ancient Egypt by the discovery of King Tutankh-Amen's tomb is shown in this model, which was recently exhibited at a Fashion Demonstration in London. How the long train is to be manipulated is not stated.

Topical Press photo.

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THE BEGINNING OF THE END.

By CAROLA PROSPERI.

(*Translated from the Italian by* ELAINE A. WOOD.)

WHEN he saw his colleagues grouped together in the hall, he hesitated to go any nearer. He was shy and avoided mixing with the other teachers or listening to their conversation—always on the same subjects—and being obliged to reply in some way. Nevertheless, he smiled when he saw Romani, the history professor, make signs to him from a distance, the meaning of which, however, he could not grasp; so out of politeness he hastened towards him. When he was quite close Romani began to laugh, and cried, gaily, "No lessons to-day!"

Holiday? It was a holiday? A wave of childish delight swept over him, lighted up his face, and made his thoughts fly joyful to his Pinnucia, who at this hour would certainly have finished her work and would be having a little sleep on the dining-room sofa, dreaming of him and wearying for his return; nevertheless, he did not dare take a hurried leave of his colleagues and return home immediately.

He feared to be the object of the malicious and indiscreet smiles of Romani, with his unbearable mania for patting his shoulder with inopportune familiarity, of calling him "happy spouse" on every possible occasion, and who invariably addressed him with the air of ironical indulgence which is considered due to a man who lives in the clouds, wrapped in the delights of his honeymoon. So he remained, listening silently while the others talked politics, nodding approvingly at their remarks, which did not rouse the slightest interest in him, accompanied them to a *café* to drink beer, which he disliked, and to smoke a cigar which made his mouth stink. And when, at last, trembling with impatience, he was able to free himself from their company and depart hurriedly towards his own home, he reflected with angry bitterness that two hours had elapsed since he had left the school—two whole hours lost. To make up a little for the time lost, he took one tram after the other, raced up the stairs at a bound, reaching the door of his little flat on the fourth floor so completely out of breath that he had to rest a minute before he was able to put the key in the lock. He smiled to himself as he went in, quite certain that he would hear Pinnucia's astonished voice exclaiming anxiously:—

"Francesco, is that you? What has happened?"

But not a sound did he hear! . . . Perhaps she was asleep. . . . He tip-toed into the little dining-room, but it was deserted and silent, the shutters closed, curtains drawn, the floor swept, the blue-and-white vase in the centre of the table as usual. . . . Perhaps she was resting on the bed? . . . No, there was nothing on the bed but her pink dressing-gown, which lay there forlornly with the sleeves dangling downwards. The Pinnucia had gone out.

"A pity! Oh, what a pity!"

He repeated the remark several times with melancholy disappointment; and to think that, on his way home, he had made such plans for enjoying this unexpected afternoon of freedom together! He had planned a walk in the hills, followed by supper in one or another of those country inns which, to them, always seemed to be so merry; or else to hire a carriage and have a drive, a luxury in which they occasionally indulged; or else—

But, as Pinnucia had gone out, it was useless to make any more plans; but, oh, what a pity!

The glass door of the cupboard swinging half-open depressed him, for the clothes which hung there had a lugubrious aspect seen in the semi-darkness; he went to close it, casting a glance inside, and thus discovered that Pinnucia had put on her silk dress, her best shoes, and her hat with the feathers. Where could she have gone?

Melancholy and restless, he returned to the dining-room, going thence to the kitchen, where he drank a glass of water, and then wandered aimlessly once more round the flat; but everything, even the silence, irritated him. It was the first time he had ever been quite alone in these rooms, and they seemed to him to be smaller and lower than usual, the space as restricted as a box, filled with articles in the midst of which he felt himself a stranger. Even his wife's picture hanging on the wall struck him as being unknown: by dint of looking at it he imagined that it had a peculiar expression, that the clear laughing eyes gazed scornfully at him, and that the beautiful mouth was laughing at him, laughing at his delusions!

"I am not there. . . . I am not there, it is quite useless." The lovely lips seemed to be repeating the words like the refrain of a song.

"Not there . . . not there . . . not there," ticked the pendulum of the little clock hidden in the shadows of the entrance-hall. And in his solitude Francesco was seized with a sudden bitter grief, the strength of which dismayed him, caused as it was by the profound conviction that he could no longer live without her. Had she, then, become so entirely necessary to him? And even in the street, in which after a little while he had taken refuge, he was unable to rid himself of this feeling of fear, almost of terror.

"Really, without her, I am just like a lost dog."

And he looked at his reflection in a shop window; he seemed to be thinner and paler, to have a timid, poverty-stricken appearance which humiliated him. How was it he had never noticed that he had such a sad face, rendered more pitiful still by the wavering glance of the melancholy eyes?

Why had he never realised that he was such an insignificant-looking young man? Or was it simply the result of his loneliness to-day?

One thing quite certain was that, when he had Pinnucia by his side, he never dreamt of looking in the shop windows to see what kind of a figure he cut; all his thoughts were concentrated on pressing her rounded arm, clasping her elbow in his hand, enjoying the, as yet, unexhausted delight of watching her and listening to her! . . . How his heart leapt every time he saw a flutter of blue skirts in front or beside him, and although he was short-sighted he hastened his steps instinctively to rejoin the passer-by, who, however, was never Pinnucia. Oh, how much he still loved her! Even after ten months of married life, how much in love he still was! To be sure, his love for her had become tender and affectionate, but was still passionately intense and insatiable and might at any moment become restless and troubled.

And there could be no doubt of her love for him! But her love must be different from his, if she could be happy without him and leave the house without telling him, as she had done to-day, and go out walking without him.

"Really, I am exactly like a dog who has been whipped and lost."

He strolled hither and thither, preferring not to return too quickly to the house, for fear that even this time he would not hear her voice saying:—

"Is that you Francesco?"

He wandered about for so long and so sadly that when he finally reached home he was dead tired, and not only

(*Continued on page 10.*)

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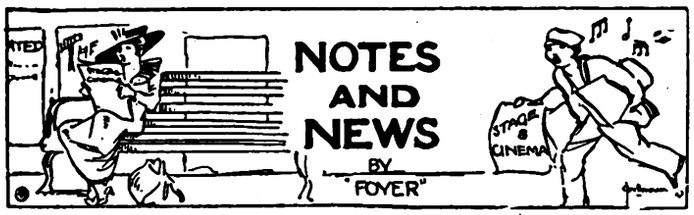

The Stage as a Career.

Although unemployment, particularly among women, was never so serious as now in the dramatic profession, girls are still crowding into the schools of acting. For those who have no influence or friends in high places the difficulty of getting and keeping work in this world of casual labour is bound to be very great. The wise girl will not rely on acting alone, but will apply herself to learning the duties of stage managership. These are not sufficiently taught in the schools, but the tendency is to give more instruction on this subject. In any case, a woman who gets a small part in a play can pick up a tremendous amount of information and experience by watching the stage manager and his assistants. This may lead to a future engagement in this function. A competent stage manager is rarely out of work. It is not showy work; it is very often unappreciated. But it is indispensable. In a heavy production the stage manager is the most important person in the house and may make or mar the success of the play. The duties are various and complex. During the rehearsals the stage manager sits beside the producer and marks all the business and moves in the prompter's book. There is also responsibility for seeing that scenery and "properties" are being duly prepared up to time. During the run the assistant stage manager usually prompts, if a prompter is kept on after the first week or if an understudy is "on." The stage manager is responsible for the setting of the scene and for seeing that all the "props" are ready for use. Most important of all, he is in charge of the stage hands and is responsible for keeping down the wage bill, checking time-sheets and overtime demands, and generally being acquainted with the tangle of regulations and customs that govern labour behind the scenes. He has, in addition to scene shifters, electricians and master carpenter under his control. All this means a heavy demand upon tact as well as on memory. Stage management was long reserved for men, but women have found a footing and fully justfiied their entry. In attention to detail, often tiresome and apparently, but not really, trivial, women are generally men's equals. In several London theatres there are women in permanent positions either as stage managers or assistant stage managers. At the Everyman Repertory Theatre, for instance, where, owing to the frequent changes of bill the work must be extremely heavy, women have been working at stage management since the beginning. Once a woman has proved her worth in this position she is far more likely to get regular work and well-paid work than if she relies merely on acting. The woman who controls the limelight does not get into it. She does not get press notices or photographs. But she is likely to get a rarer thing—steady employment. All this is no blind alley. The stage manager is at the producer's right hand during rehearsal, and so learns the whole technique of production and may easily get a trial as producer for some special matinée or Sunday show. To be a good producer is to be at the top of the tree. Moreover, there are profitable side lines to be explored, such as scene painting and scenic design. That is why young women entering on a stage career without private means to carry them over long stretches of unemployment should look out for every chance to learn this side of stage work (says *The Manchester Guardian*). A pretty face and figure will not help. The far less common attributes of tact, a good memory and scrupulous attention to detail are required. Because these are rare managers are always looking out for them, and now that the sex barrier has been broken the woman who is keen on the work of stage management has a fair chance of making her way to a really good position.

MISS DAISY GRIFF,

"The Versatile Comedienne," who is now appearing at the Johannesburg Empire.

Training a German Actor.

Germany's thoroughness in the matter of all educational branches is proverbial, and upon the training of an actor is expended as much care as upon the curriculum of an academic school. The course of actual training lasts two years, but, as will be seen, it extends practically over four. In Berlin there are many schools for stage aspirants, that of Professor Reinhardt being generally considered the leading one. As a matter of fact, the Marie-Seebach School of the State theatres and the Reicher Dramatic High School are equally good in quality, though of perhaps hitherto smaller attendance. In the Marie-Seebach School instruction is free for talented pupils of inadequate means. Frau Seebach was one of the finest actresses of the Royal Schauspielhaus some decades ago, and it was she who was instrumental in founding, with her sister, the school which bears her name. She taught there for a long time after her retirement from the stage, evincing the keenest interest in the artistic success of the institution which has produced many of Berlin's most noted artists. The course of study, carefully compiled for the beginner, includes a thorough knowledge of the German classics and of Shakespeare's plays. Individual traits in the pupil are closely observed and noted with a view to developing talent along these lines. "Specialising" is always more or less the case. It is only the great genius who is able to act all kinds of *rôles* with the same success.

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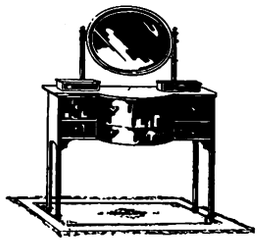

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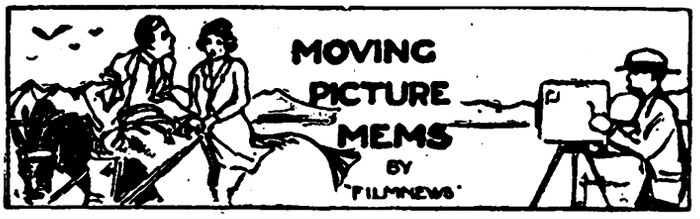

This Week's Colour-Plate: Lila Lee.

Across the Hudson River from New York, within sight of the towering skyscrapers, Lila Lee was born on the auspicious anniversary of her mother's birthday. Her father was the owner of a theatre and hotel in the New Jersey town called Union Hill. From childhood little Lila was an exceptionally beautiful child, and it so happened that in her sixth year Mr. Gus Edwards was staging one of his famous vaudeville revues at the theatre owned by Lila's father, and needed a little girl to complete the act. Mr. and Mrs. Edwards were both living at the hotel at the time and were well acquainted with the proprietor's lovely daughter. They made arrangements to borrow Lila for the act while it was playing at her father's theatre, and on the programme she was billed as "Cuddles" Edwards. So great was the success of this attractive child that when the time drew near to transfer the revue to another theatre the Edwards persuaded Lila's parents to let her go with them, promising that they would act as her father and mother. Thus it was that Lila Lee started the theatrical career which has led to such merited success. She is now one of the most popular motion-picture actresses of America. The Edwards having adopted Lila as a member of their family, she travelled with them for ten years, appearing as "Cuddles" in all the big cities of the United States, gaining many friends and great popularity wherever she went. Careful arrangements were made for her schooling and private tutors were always taken on the trips. Her ability to win an audience was phenomenal, and when she outgrew the vaudeville child *rôles*, motion-pictures claimed her. Under the auspices of Mr. Edwards she signed a contract with Paramount and has remained with them ever since. Her first picture was "A Daughter of the Wolf." "The Heart of Youth," and Cecil B. DeMille's "Male and Female," in which she distinguished herself in a most appealing *rôle*, soon followed. Among recent Paramount pictures in which she has won personal triumphs are: "Midsummer Madness," "After the Show," "Rent Free" (with Wallace Reid), "One Glorious Day," "Is Matrimony a Failure?" "The Dictator" and "Blood and Sand."

MRS. RUDOLPH VALENTINO,

Or, as she is known on the films, Natacha Rambova. This is the lady who dances the Tango with Valentino in "The Four Horsemen of the Apocalypse."

Mutual?

Nita Naldi says that May McAvoy is her favourite actress. "That child," she says, "has everything—youth, beauty, and an unusual dramatic gift. And, added to that, a sense of delicacy that makes her smallest characterisation lovely!"

"Klieg-eyes."

A great number of inventions, formulas and prescriptions have been received daily at the Goldwyn studio in response to the offer of $5,000 reward to anyone submitting a sure preventive for the dreaded studio malady, "Klieg-eyes." They have been referred to a jury of scientists and physicians. The jury will examine the proposed preventives and conduct tests to determine who is entitled to the prize offered. "Klieg-eyes" are caused by the strong light of the studio lamps, which dries up the natural moisture between the lids and the eye-balls and causes the lid to rasp on the ball with the effect of sand-paper. It causes intense agony and prevents the actor, director or cameraman from working for several days.

Neilan a Composer.

Marshall Neilan is not only a wonderful director, but also a very successful composer. His latest published song, "Wonderful One," will soon be on the market, and he has found time during the filming of his latest Goldwyn picture, "The Eternal Three," to compose three other songs, which are as yet unnamed.

"Six Days."

Frank Mayo, newly signed as a Goldwyn featured player, will have the leading male *rôle* in Elinor Glyn's "Six Days," which Charles Brabin is directing for this company. Corrine Griffith has the feminine lead.

"Three Weeks."

With work just started on Elinor Glyn's story, "Six Days," the announcement is made by the Goldwyn Pictures Corporation that they have bought Miss Glyn's most widely-read novel, "Three Weeks." It is doubtful if any novel of the present generation has been the object of so much discussion. It started with the publication of the book, and has continued unabated ever since.

A Rapid Rise.

Less than a year ago Eleanor Boardman was the winner in the Goldwyn contest for new screen faces. She was chosen from among 2,000 applicants as best suited for screen development, and was sent to the Culver City studios in California to receive a thorough training in motion-picture acting, technique and make-up. A few months later she played her first part in Rupert Hughes' production for Goldwyn, "Gimme." This was followed by two appearances in "The Strangers' Banquet" and in "Vanity Fair." Her work was so remarkable that Rupert Hughes chose her as the leading woman of "Souls For Sale," his stupendous production of motion-picture life in Holywood.

Poets' Corner: Chimes.

Brief, on a flying night,
From the shaken tower,
A flock of bells take flight,
And go with the hour.

Like birds from the cote to the gales,
Abrupt—O hark!
A fleet of bells set sails,
And go to the dark.

Sudden the cold airs swing.
Alone, aloud,
A verse of bells takes wing
And flies with the cloud.

By Alice Meynell.

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The Durban Orchestra.

Recent events in connection with the Durban Orchestra have served to draw attention to the present musical policy followed at the Natal port. From all reports it appears that Mr. Lyell-Tayler's recently-instituted scheme of open-air concerts on the Beach has been a highly successful departure. But this has meant a temporary cessation of the Symphony Concerts given in the Town Hall, for it is understood that Durban concert-goers cannot be induced to take to indoor performances during the summer months. The whole position has been instructively reviewed by Mr. Karl Gundelfinger, who writes on the subject as follows:—"The future of our Orchestra has loomed largely before the public during recent months. It is nearly a year since Mr. Lyell-Tayler introduced his band of able musicians to us, and the experience gained and observations made during that period should permit us to form a considered judgment as to the best course to adopt to ensure Durban having the music it desires. The financial aspect can safely be left aside. Orchestras and bands the world over are direct non-paying enterprises; they are rightly looked upon as fountains of amusement and education. We never grudge paying for the former, and are not supposed to mind paying for the latter."

Three Questions.

Mr. Gundelfinger asks the questions: "Has the Orchestra completely fulfilled our requirements in the past, is it likely to do so in the future, and is it the most suitable musical combination for Durban requirements? When the Orchestra was originally engaged the intention was to give performances mainly in the Town Hall until a suitable concert-hall was provided on the Beach. During the last winter season, when the town overflowed with visitors, the Town Hall concerts were, as a whole, fairly well patronised, but after the exodus of the annual visitors had set in it was soon found that Durban's stationary population was not large enough to provide satisfactory audiences in the Town Hall, except on special occasions. With the advent of summer Mr. Lyell-Tayler quickly provided a makeshift bandstand on the Beach, in the absence of a proper concert-hall, and people foregathered in thousands in front of the so-called Summer Palace." It is the present lack of suitable accommodation on the Beach that is responsible for the conductor's recently expressed opinion regarding a reconsideration of the Orchestra's future.

Bad For the Strings.

Mr. Gundelfinger, in connection with the present Beach concerts, asks: "What about the performers? Violins, violas, and 'cello are meant for indoor performances; their tone is not powerful enough to carry in the open, much less so when in competition with the waves breaking upon the shore. The conductor urges his men to play their hardest, forcing the tone all the time, sacrificing the beauty, *finesse* and nobility of tone. A violinist playing for long under such conditions, however great an artist he be, is bound to injure his touch and tone. In addition, every stringed-instrument player knows that it is practically impossible to produce good tone during the summer months of a semi-tropical clime such as Durban's. Is it to be wondered at, then, that the chief violinist and the chief 'cellist have resigned from the Orchestra?" Mr. Gundelfinger expresses the opinion that only the necessary opportunity is wanted for all the best string players of the Orchestra to follow their leaders. They are compelled to consider these handicaps of Durban's climate.

Alternative Scheme.

As an alternative scheme the writer of the article quoted suggests that "the only combination that can produce music on the Beach during the summer months satisfactorily both to the public and performers, whether in the open or inside a hall, is a military band. But in winter Durban wants music of a somewhat different order in the Town Hall, and an orchestra is the only combination to fill that want. Thus Durban really wants the services of both a military band and an orchestra." It is then proposed that Mr. Lyell-Tayler should, as soon as expiring contracts permit, or if need be by offering inducements to his string-players to cancel their contracts, change the Durban Orchestra into the Durban Military Band, the present wind players to form the nucleus of the Band. It is further suggested that the orchestral part of Durban's requirements might be met by a contract with the Cape Town Orchestra for an annual season in Durban from June to some time in August. It is pointed out that Cape Town requires the Orchestra from November to March; Johannesburg wants it for April and part of May; the country towns desire an opportunity to hear it in May, while in June, July and August, the Orchestra at present does not know how properly to employ itself, as then the Cape Town climate is not conducive to the public venturing out in the evenings—hence a Durban engagement would just complete the round. Incidentally, it would permit Cape Town to increase its players to say forty-five or fifty, and such an orchestra could give the best in orchestral music. These suggestions are substantially similar to those made some years ago, when they were very strongly opposed by a certain section at the Cape. There can be no doubt that at present the Cape attitude has changed and any proposal such as that made by Mr. Gundelfinger will probably be readily considered by the Cape Town Orchestra authorities. But what does Mr. Lyell-Tayler say to this proposed disintegration of his Orchestra?

MR. EGBERT FAUL.

A recent photo taken in Italy, where Mr. Faul is continuing his vocal studies. He is reported to be making notable progress.

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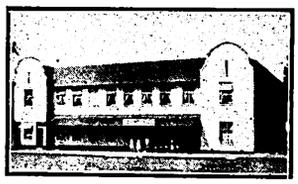

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In The Bright Lights.

MISS VANBRUGH'S TOUR.

FAREWELL WEEK AT HIS MAJESTY'S: PERFECT ACTING IN "MIS' NELL O' NEW ORLEANS."

A WIDELY-TRAVELLED playgoer with over thirty-five years' experience of the South African stage summed up the Vanbrugh-Boucicault season at His Majesty's. "This," he said, "is the best acting and the best producing South Africa has ever seen."

Pretoria, Durban and Cape Town should make a note of this opinion, for it is one that counts, and they are the only other South African towns which Miss Irene Vanbrugh will be able to visit before sailing for Australia. The tour will be as follows:—

Opera House, Pretoria: Monday and Tuesday, May 14 and 15: "Mr. Pim Passes By." Wednesday and Thursday, May 16 and 17: "His House in Order." Friday and Saturday (with Saturday matinée), May 18 and 19: "Mis' Nell o' New Orleans."

Theatre Royal, Durban: The season will begin on Monday, May 21, and will finish on Thursday, June 7. "Mr. Pim Passes By" (preceded by "Five Birds in a Cage") will be played first, and will be succeeded in turn by "His House in Order" and "Mis' Nell o' New Orleans."

Opera House, Cape Town: The Company will leave Durban by the R.M.S. *Walmer Castle* on Friday, June 8, calling at East London on Saturday, June 9, at Port Elizabeth on Sunday, June 10, and arriving at Cape Town on Tuesday, June 12. The Cape Town season will begin on Tuesday, June 12, and will finish on Saturday, July 7. The *répertoire* will be played in the same order as at Durban.

The Company will sail for Australia by the s.s. *Themistocles* on Tuesday, July 10.

"WHIRLED INTO HAPPINESS."

FIRST APPEARANCE OF NEW MUSICAL-COMEDY COMPANY NEXT MONDAY NIGHT.

THE new 1923 Musical-Comedy Company will make its first appearance in South Africa at His Majesty's Theatre on Monday night in "Whirled Into Happiness," the successful musical farce from the Lyric Theatre, London. It is by Captain Harry Graham, from the Austrian of Robert Bodanzky and Bruno Hardt-Warden, with music by Robert W. Stolz and Harold Fraser-Simson. The story of the piece was given in THE PICTORIAL of April 21 (page 4).

Briefly, the plot deals with the adventures of Horace Wiggs, a hairdresser's assistant, who is mistaken for the eldest son of the Duke of Brancaster. In spite of his protests he finds himself transported to the house of Albert Horridge, the millionaire manufacturer of Horridge's Half-crown Hats, and betrothed to his pretty daughter.

A French dancer, jilted by the real Lord Brancaster and amusing herself with the hat manufacturer, discloses Horace's innocent deception. He is driven from the place. But Florrie Horridge has fallen in love with him, seeks him out at his hairdressing establishment, and wins her father's consent to her marriage.

Captain F. Maxwell-Stewart, the producer, is enthusiastic in his praise of the company and also of the play. The company includes Miss Vera Pearce, Miss Ethel Cadman, Miss Isa Bowman, and Messrs. Victor Crawford and Martin Iredale—names that are extremely well known in musical comedy. The production will be on "George Edwardes" lines, with all the advantages of luxurious setting that the label implies. The *ballet*-mistress is Elsis Kay (formerly of the famous London "Palace Girls"), who so successfully arranged the dances in "Round in 50."

The cast is as follows: Albert Horridge, Mr. Rowland Hill; Horace Wiggs, Mr. Gordon Sherry; Duke of Dulchester, Mr. Frank Barclay; Marquis of Brancaster, Mr. W. May; Captain Montagu Lush, Mr. Martin Iredale; Dr. Carter,

(Continued on page 22.)

Maurice Moscovitch.

FAMOUS ACTOR BOOKED.

WILL OPEN IN SOUTH AFRICA NEXT MONTH IN "THE GREAT LOVER."

IT can now for the first time be definitely announced that Mr. Maurice Moscovitch, the famous Anglo-Russian Jewich actor, has been booked by the African Theatres, Ltd., to visit South Africa. He will make his first appearance in this country towards the end of June as Jean Paurel in "The Great Lover," the part in which he achieved such an enormous success at the Shaftesbury Theatre, London, in 1920-21.

It is probable that Mr. Moscovitch may also be induced to appear here in the part which first brought him West-End fame—that of Shylock in "The Merchant of Venice."

Accompanied by a number of players specially selected to take part in his first production, Mr. Moscovitch will sail from Southampton by the R.M.S. *Briton* on May 18, arriving at Cape Town on June 4.

Maurice Moscovitch is a native of Odessa, Russia. He has acted leading parts in five different languages. In South Africa, of course, as in London, his medium will be English.

At present Mr. Moscovitch is being starred in the Drury-Lane production "Angelo."

JOSEPH KESSLER COMING.

NOTED JEWISH ACTOR TO STAGE YIDDISH PLAYS IN SOUTH AFRICA.

IN addition to the engagement of Mr. Maurice Moscovitch (who, as already stated, will play in English), the African Theatres, Ltd., have booked the noted Jewish

(Continued on page 22.)

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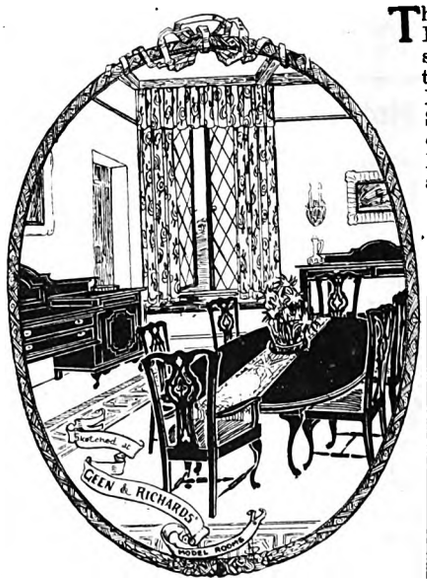

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HIS MAJESTY'S, MAY 14: "WHIRLED INTO HAPPINESS."

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FAVOURITES OF THE SILVER SCREEN.

Miss Lila Lee.

Photo by Melbourne Spurr, Los Angeles.

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THE BEGINNING OF THE END.

(Continued from Page 2.)

did Pinnucia not explain when she opened the door, but she inquired, "What have you been doing that you are so late?"

The table had been laid for a long time; wrapped in her pink dressing-gown, she declared that she had done nothing but run from the kitchen to the window and from the window to the kitchen. Now everything was gay and bright and attractive and the last shade of melancholy was fading from his mind as, removing his coat in the hall, he opened his mouth to ask, "Where have you been to-day?"

But some demon must have inspired him with a dull vague feeling of suspicion, so, with simulated indifference, he said instead:—

"Have you been out to-day?"

"No," replied the clean, tender, harmonious voice of his wife; then, in anxious tones, she added, "Come quickly, for the soup is nearly cold already."

But he did not move; he stood motionless, as if rooted to the spot, with his house-coat half on and his face paling to the colour of a corpse. He leant against the wall, with closed eyes, trying to quell the insistent, irritating buzzing in his head, until, as a sudden spasm of pain shot through his brain and some monstrous voice howled it in his ears, he realised the terrible fact:—

"Lied! Pinnucia has lied."

Vainly he endeavoured to shake off the painful lethargy which paralysed him; he was so deathly white that she became lovingly anxious about him:—

"What is the matter with you?'

"I?" he asked in broken accents and a witless air, smiling foolishly without looking at her.

"Yes, you! You are as pale as death. . . . Evidently, you are worn out! I am always telling you that you work too hard. Are not the lessons you are obliged to give sufficient? I suppose you stayed in school over the time as well? . . . Did you stay? . . . You never thought of me? If you had——"

"There was some work which had to be done," he muttered vaguely. And trying to stem the hurried beating of his heart, he added: "And have you not worked too hard? What have you done to-day?"

"The usual things."

There was the proof! He started like a man who cautiously touches the sore place on his body with the faint hope that it has ceased to hurt, but who finds that, on the contrary, it hurts even more than at first.

Pinnucia did not notice the start. She was busy ladling out the broth, carefully choosing the best for her husband.

"Drink the broth at once; it is still hot."

He tried to swallow in spite of the lump which spasmodically constricted his throat, and as he sat with his back to the light his struggle passed unnoticed. But Pinnucia sat full in the light. Slowly and cautiously he raised his eyes to look at her, blinking his eyelids as if the light dazzled him, she was more beautiful than usual that evening. Her pink dressing-gown, loosely girdled, opening at the neck, showed the laces of her chemise and the curve of the bosom, even more rosy than her garment. . . . Everything about her exhaled youth and life; from her beautiful figure to her flower-like face, with full, smooth lips closed over her white teeth, from the fine golden hair veiling the temples, which were beaded with perspiration, her whole person diffused that penetrating, warm, disturbing perfume, that perfume so entirely peculiar to herself, which he knew so well, which intoxicated him so profoundly. He smothered a groan, turned away his eyes, and lowered them: with one hand he clung with all his strength to the sharp edge of the table, endeavouring to suppress the tempestuous flood of grief which surged from his breast to his throat with irrepressible impetus. But in vain! He felt himself such a miserable, weak, small creature compared to her.

"Francesco!"

On seeing him burst into tears, she dropped her spoon and rose slowly, her face blanching, shaking all over, clinging for support to the back of the chair.

"Francesco, for pity's sake! . . . What has happened? What have they done to you? . . . Tell me, what is the matter?"

She stood before him wringing her hands in overmastering anxiety while an expression of immense, confused terror darkened her serene eyes.

"For pity's sake, relieve my anxiety."

Her terror had been so overwhelming that when, in broken words, he managed to tell her what had caused his grief her relief was so great that she flushed scarlet, recovered herself, drew a long breath, and almost laughed.

"Oh! is that all! . . . How you frightened me, Francesco! I was afraid that something had happened at your home or mine. I could not imagine what it could be. I fancied you might have lost your place or that you were beginning some dreadful illness. . . . But for a fib, a tiny fib! Francesco!"

But seeing that he did not lift his head nor cease weeping, only casting a timid, agonised, frightened look at her as if she were an enemy to be feared, she stopped speaking. passed her hand over her face, looked round as if she had forgotten something, and remained standing in front of him as if wondering what to say, her arms hanging slackly by her sides, an expression of childlike sorrow, of puerile repentance, on her frightened face.

And suddenly she, too, began to cry.

"I swear to you," she said, after a moment, holding out her trembling hands, "that I only went to see Vittoria and afterwards we went together to her dressmaker. If you do not believe me, put on your hat, go to Vittoria, and ask her. At any rate, you might believe me."

He shrugged his shoulders and smiled crookedly.

(Continued on Page 25.)

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OPENING AT HIS MAJESTY'S ON MONDAY.

SOME OF THE MEMBERS OF THE NEW MUSICAL-COMEDY COMPANY WHO WILL OPEN AT HIS MAJESTY'S THEATRE ON MONDAY NIGHT IN "WHIRLED INTO HAPPINESS."

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JOHANNESBURG, Tuesday afternoon.

THE market remains dull and easy, London for the moment giving no "lead" at all. Coronation Syndicates have dropped from 7s. to 5s. 6d. on the news that the shaft recently started had to be abandoned, owing to treacherous ground, and a new one started. West Springs were avidly bought all yesterday up to 20s. 6d. on reports of remarkably good development, but are now 19s. 6d.—19s. 9d. The options, at par up to December 31 next, are quoted 5s. 3d. I notice one pundit says this price "barely represents the interest for the period." I work it out at 16 per cent. per annum, so I don't quite see where the "barely" comes in. The debentures are not yet quoted. Somebody said they were about 90, but I can hardly see why they should be, when divorced from the option certificate, as they only carry 6 per cent. interest, and Robinson Deep debentures, paying 8, can be bought at 102 or so. Crowns and Cities are each down 1s. 6d. on the week, and "level pegging" at 51s. 6d. Government Areas, Modders and "Bees" are quite unchanged. Robinson Deep "A" failed to maintain their rise after the annual meeting, and are 33s. 3d., which should be good value, as you get so much of your capital back quickly.

The working costs of both the "Corner House" and Barnato groups for April show a reduction of about 7d. a ton. The aggregate tonnage at the latter's mines was less by 30,000, but practically the same at the former's. It is a little unusual to witness reduced costs in short months, but the fact remains that the average of the "Corner House" mines has been reduced to 20s. 6d., and to 19s. 2d. at those of the Johannesburg Consolidated Investment. It is gratifying to note that the E.R.P.M. made only a third of the loss sustained in March, at £3,000. This improvement is solely attributable to a "cut" of 1s. 3d. per ton in costs. Unfortunately the recovery was not better than 19s. 7d. a ton. Government Areas maintain their position as "top-notch" profit-earners with £140,000, with costs reduced sixpence on the month to 17s. 9d. per ton. "Big" Modder made its usual £132,000, with costs at 16s. 5d. Randfontein Central increased its tonnage to 186,000, and was able to bring costs down to 19s. 6d.; but without proportionate increase in profit, which was returned at £35,750.

The great mining event of the week has been the starting up of the New State Areas' reduction plant (one must not speak of "batteries" these modern days), but this has hardly been celebrated by the price of the shares, which has been down to 35s., and is now 36s. 6d. When they were put up to a couple of guineas a few weeks ago, evidently for "window-dressing" for the new debenture issue, I remarked that I could not find anyone who thought they were worth it. Still it wanted a good deal of pluck to "bear" the shares in face of the imminence of crushing, and when they were so strongly held by the controlling house. People who did so a few months back scorched their fingers!

Simmers have managed to boil up a nominal profit at last, though £3,000 is nothing very great from 65,700 tons. Even so, a different complexion was put on it by the post-scriptal announcement that gold to the value of £3,200 was recovered from tube-mill plates replaced by corduroy tables. Really no profit at all! Still there are people who profess to like them at 3s. 2d. Robinson Deep's £34,000 is the best since November, when gold was 3s. 6d. or 4s. an ounce higher.

In the Anglo-American group, whose shares are the only ones in which there is any "go" at the moment, Springs, with £44,125, are convincingly ahead of Brakpan (£40,020), whose tonnage would indicate that it has not yet entirely recovered from the breakdown at No. 2 shaft.

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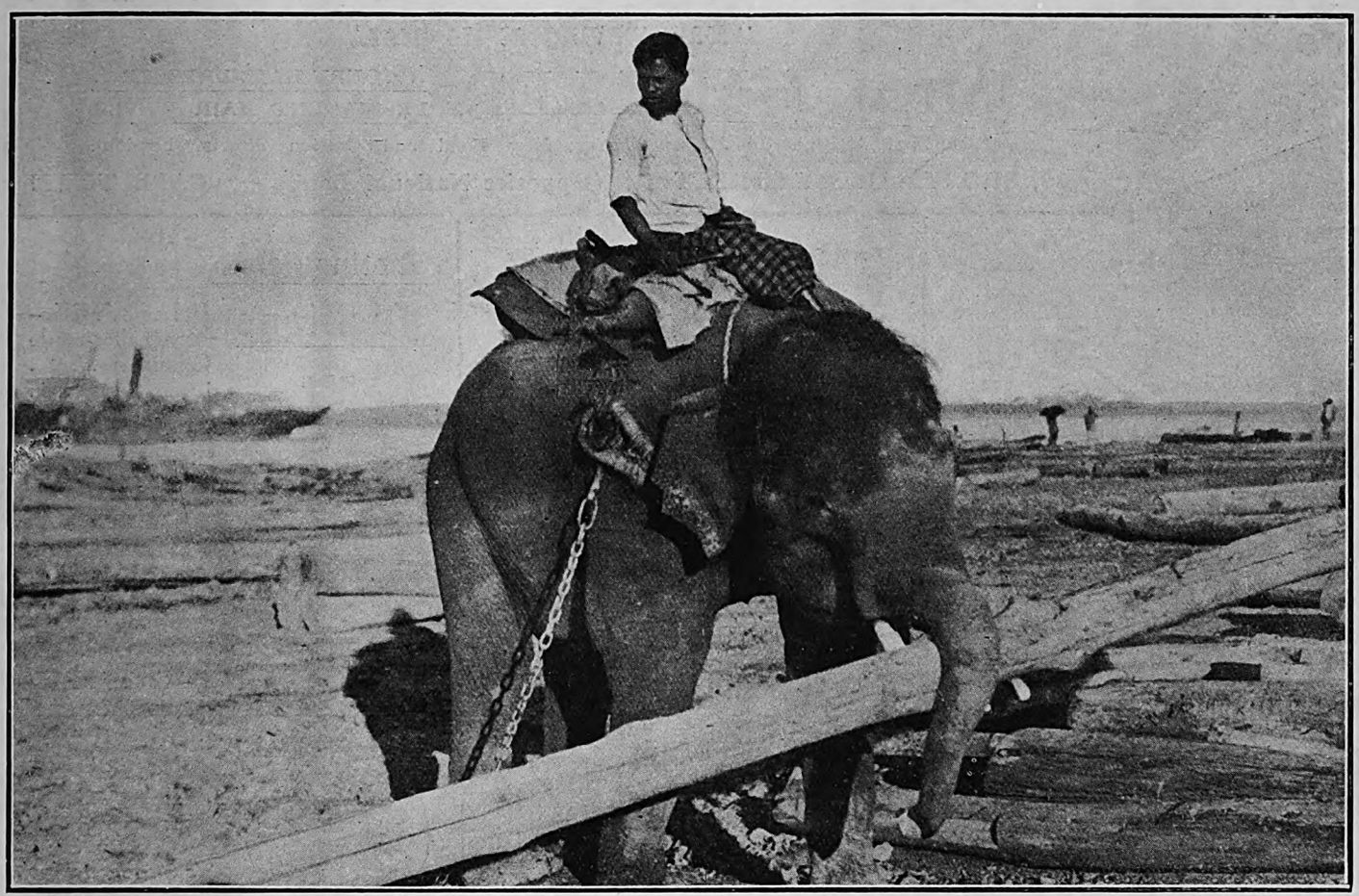
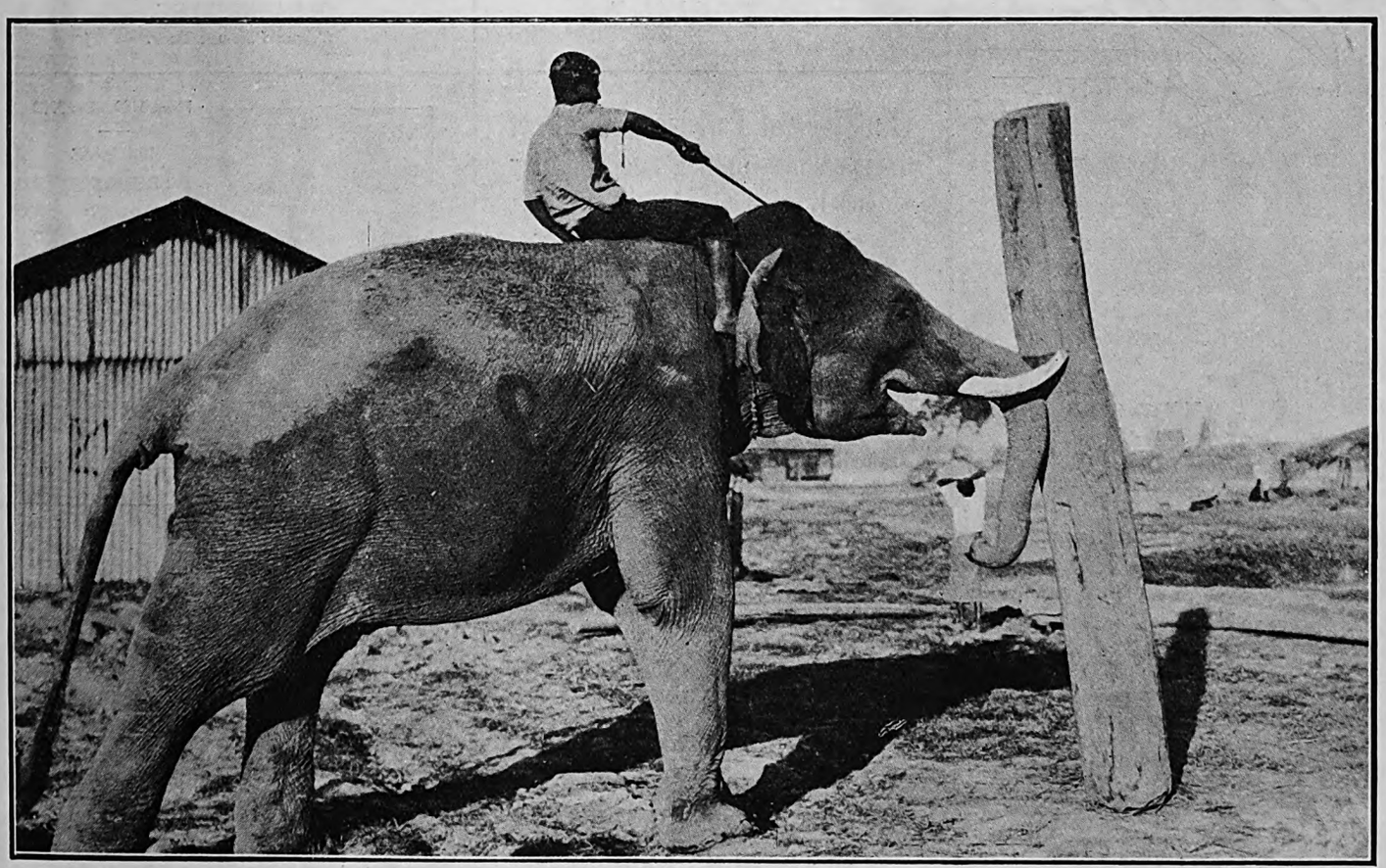
ELEPHANTS A-PILING TEAK IN BURMA.



IN THE GOVERNMENT TIMBER-YARDS AT RANGOON: ELEPHANT CARRYING TIMBER ON HIS TUSKS.
Enormous masses of timber are handled by elephants in the Government Timber-Yards at Rangoon, Burma. If the load is too much for one, then another comes to help.



ELEPHANT SHIFTING A HEAVY LOG BY ROLLING IT END OVER END.

Topical Press photos.

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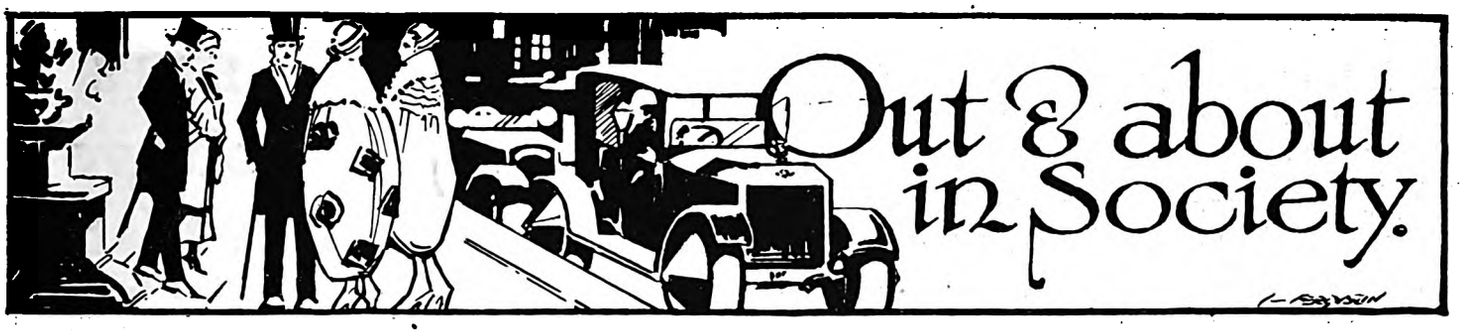

[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

The First Night of "Mis' Nell o' New Orleans."

During the past week we have not had much time for thought—for reflecting on our own or someone else's sins; there has been too much to do and see, and we therefore keep our consciences tucked away in a nice quiet corner and hope with Coué that every day and in every way we are growing better and better. It is always a nice comfortable feeling, my friends. We had dances, at least one very important wedding, the *première* of "Mis' Nell o' New Orleans," and we had May Day—which fact, by the way, prevented my telling you all about the said "Mis' Nell" in our last issue. However, like old wine, "Mis' Nell" will always keep. In the house were many well-known people. I saw Miss Ethel Hook in a wonderful ermine coat, with a band of silverleaves in her hair. Mrs. Sam Marks wore perhaps the most beautiful gown on this side of the curtain. It was of blue and silver, sparkling, shimmering, the inset side-panels being of accordeon-pleated laces. Captain Cyril Griffiths was with a party, and Mrs. Langley Levy, in a black mirror-velvet frock and picture-hat, occupied a stage-box with her husband. Mrs. Eli Marks brought her two daughters, Mrs. Gomes and Mrs. Ellenbogen, who is on a holiday from Rhodesia, Mr. Stucke, M.P.C., being with them. Then Dr. Orenstein, Mrs. Thwaites, Mr. Waldie Peirson, K.C., and his dainty wife, were enjoying the play. Of first-night critics were Mr. R. A. Nelson, of *The Star*, who brought his wife and his son-in-law, Mr. Sheldrake, and his wife, and Mr. Hedley Chilvers, of *The Rand Daily Mail*, and Mrs. Chilvers. Mr. and Mrs. Percy Sherwell, Mr. and Mrs. Norman B. Kark, Mr. Douglas Christopherson, Miss Madge Fabian (in a wonderful draped black *moracain* gown with a *diamante cabochon*), Mr. and Mrs. L. Japhet and Miss Alma Laschinger were also present. It goes without saying that the crowded house took "Mis' Nell" to their hearts from the instant the curtain rose on the sunlit white-walled house with its green verandahs and jalousies, its courtyard where the roses climbed the trellis, its big wooden door through which one caught a glimpse of a sunny street, its tracery overhead of sun-flecked trees, and above all—on the charm of Miss Vanbrugh. At night the gorgeous Chinese lanterns were lit and there was an air of mystery in Charles Street. Enter then the Spirit of '86—Mis' Nell, in a long cloak of deep purple velvet which, when cast aside reveals a "Dream" gown all cloudy-white. The corsage of white satin is cut to the figure, and over one shoulder from waist-line to waist-line pink roses nestle amid billowy tulle. The skirt has the very faintest of blush-rose tints and is made with flounce upon flounce of lovely lace, and, yes! there is the hint of pink roses underneath. Then on her hair a wreath of roses, the jade-green band which holds it in place falling in narrow velvet strings to the waist-line at the back. And the reverse of the purple cloak is soft pink chiffons and rose petals. Wonderful, dainty, entrancing Irene Vanbrugh! And what a contrast to the demure (save the mark!) old lady of the first act of her full shot-slate blue-and-grey taffetas embossed in silver flowers! Her lovely lace fichu falls with cape-like effect to the waist and is caught in front with a wonderful brooch of antique design, and her white cap has long strings that fall to the waist and are also tied at the back of the *coiffure* to form long strings to the skirt-line. Over the cap is draped a black lace scarf mantilla-like over a high comb. Then the cross of diamonds on a narrow black ribbon and the priceless bag of Grandmamma Daventry—and, yes! the horn spectacles. And then Mis' Nell playing Providence in tussore taffetas with a handsome overdress of *broderie anglais* on the skirt, which is banded at the waist with the same material ending in a *chic* design of reds on the sash at the side. And a hat of deep green straw with scarlet and dull black and glossy green cocks' feathers at the sides and back, hanging over the brim from the crown. And as the High Priestess of the Robes, Madame Handley-Seymour, who, as I told you last week, made the wedding dress of the Fourth Lady in the Land. There was an ovation for Miss Vanbrugh after every scene, and at the end the audience seemed loth to let her go, even after more "curtains" than one could count had been taken. Then everyone went over to the Carlton, to the lights, to the music, to the talking over that is so much of one's enjoyment, and on the way—a glimpse of Miss Vanbrugh with the ladies of her company, quietly going along the street, the lovable, human "Mis' Nell" going home after the joy she had given to hundreds that night.

Mrs. Smuts Entertained.

We all had a very delightful afternoon when Mrs. G. W. Nelson, wife of Councillor G. W. Nelson, gave an "At Home" that the ladies of Waverley and District might meet the wife of the Premier, Mrs. J. C. Smuts. Their lovely home was looking its best, though the cold nip in the air made the idea of a garden-party impossible, and everyone sat in the reception rooms, with quaint corners and artistic furnishing. From the big glass windows of the lounge there was a beautiful view of the Magaliesberg mountains lying majestic in the distance, the purple shadows falling over the landscape. It was a very happy party, Mrs. Smuts speaking to all the ladies and urging them to greater efforts for the welfare of the country. She was gowned in a handsome black knitted jersey frock with a lovely coat and a small blue hat. Her young daughter, Cato, was with her. Mrs. Nelson received her guests wearing a *chic* black gown with a real lace collar; and the Mayoress of Johannesburg, smartly gowned, was among the guests. Mrs. G. M. Pemberton wore a nigger-brown gown under her handsome coat and a small brown hat. Lady Dalrymple, who brought Mrs. Smuts, was wearing a fawn silk jersey with her fawn skirt and a wonderful musquash coat with skunk collar. Her *chic* black hat had a wreath of upstanding black ospreys round the crown. Mrs. Krige, sister-in-law of the Premier's wife, who lives at Waverley, came in a black costume and fox furs, her

MRS. G. W. NELSON, Wife of Councillor G. W. Nelson, who entertained Mrs. J. C. Smuts, wife of the Prime Minister, in Johannesburg last week.

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grey hat having a touch of jade-green. Mrs. W. Deeble was very *chic* in peacock *crêpe moracain* under her fur coat and a black velvet turned-up hat. Mrs. Roxborough came in a black coat and skirt and hat *en suite*. Then I noticed Mrs. Burgers, the organising secretary of the W.S.A.P., who made an excellent speech, Mrs. Lawrie, Mrs. Burgess, Mrs. Speight, Mrs. and Miss Courtney, Miss Elliott, Mrs. Binns, Mrs. McMaster, Mrs. McKenzie, Mrs. Bertram, who was elected to the chair of the branch of the W.S.A.P. formed later in the afternoon, the Misses Cohen, staunch workers in the Von Brandis Division, and the Misses Edwards. Apart from Councillor Nelson, Mr. De Wit, organiser of the Party, was the only man present, as Sir William Dalrymple only came in time to fetch his wife and Mrs. Smuts, who travelled back to Pretoria that evening. As the wife of the Premier, Mrs. Smuts takes a great interest in all women's matters; but it is as Mrs. Smuts, the woman, she is so beloved. Never too busy to take an interest in a worthy cause, ready to work and to play with the women of South Africa, she makes scores of loyal friends wherever she goes.

A Fashionable Wedding.

Did you go to the Lawrence-Stuart Martin wedding last Friday? It was quite one of the smartest affairs we have had in Johannesburg for many a long day, and the bridal

A MAY WEDDING.

Mr. W. H. A. Lawrence and Miss Annie Stuart Martin, who were married in Johannesburg last Friday, May 4. The bridegroom and the bride's father are both well-known in Corner House and Rand mining circles.

Photos by Levson and Vandyk.

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cortège was one of the prettiest. The bride, Miss Annie Stuart Martin, is the only daughter of Mr. and Mrs. Henry Stuart Martin, of Johannesburg, her father being Consulting Engineer to the Central Mining Corporation. The bridegroom, Mr. W. H. A. Lawrence, is the son of Mrs. and the late Mr. J. Lawrence, of Hampstead, London. The Bishop of Johannesburg officiated, the wedding taking place at St. George's Church, Parktown. The Rev. Wilfred Parker acted as best-man to the bridegroom. The bride made a lovely picture in an elegant gown of cream satin *beauté* with a full court-train falling from one shoulder and being caught in at the waist-line by a wonderful pearl ornament from which hung tassels of pearls and crystal beads. The gown itself had also a long pointed train from the waist embroidered in original design at the end in pearls, while at the hip-line was a broad belt of blistered pearls and crystals. The corsage, which was made on simple lines with a *chemisette* of cream georgette, had long sleeves of georgette tight at the wrist and opening on the forearm, falling in a wide soft drapery. On her *coiffure*, Miss Stuart Martin wore a lattice-work band of seed pearls with orange blossoms at the back keeping it in place, over which hung a lovely lace veil of Limerick. Her bouquet was of white carnations and pink rosebuds. There were six dainty bridesmaids, Miss Dorothy Charles and Miss Huldah Pim, with four little children, the Misses Kathleen Walton, Anne Whitehouse, Mary Butlin, and Jane Wallers, who all carried silver cups containing deep purple violets, a very original idea. The two elder bridesmaids wore very lovely gowns of shell-pink georgette with silver tissue girdles on the low waist-line embroidered in pink. The corsage was trimmed with tiny tucks and on the side-panels of the gowns were patches of embroidered silver tissue, the whole making a striking *toilette*. Their turban caps were of silver tissue embroidered in pink and swathed round the brims with tinsled georgette in pink and silver tissue. The children wore dainty pink georgette gown-frocks, cut on apron lines and edged with *écru* laces. At the waist over the hips bunches of pink and silver ribbons were set, and they wore slip-on caps of silver and pink. Then there was a reception at Dowlais, Jubilee Road, Parktown, the lovely home of the bride's parents, where everyone admired the presents and generally enjoyed themselves. Mrs. Lawrence was a radiant bride and seemed to enjoy her wedding as much as any of the guests as she went round greeting one and then another. Her mother, Mrs. Stuart Martin, wore a very handsome gown of mushroom-brown *crêpe morocaine* trimmed with silk braid on the wide sleeves and corsage, which had the new cape effect. Her *chic* hat was of velvet in the same shade with a soft veil half concealing the Egyptian scarab in the front. Her elegant wrap was of lovely fur. There were so many prominent people present that it was hard to decide which frocks one liked the best, and in the oak-panelled hall with its winding staircase the wedding-cake was standing, a very fine confection made by Mrs. Stuart Martin's own cook. Mrs. Butlin, who is an aunt of the bride, wore a very elegantly-draped gown of navy-blue with her picture-hat trimmed with blue and jade feathers. Mrs. A. J. Walton looked well in a handsome frock of mole-coloured embossed georgette and hat *en suite*.

At GREENACRE'S, Durban.

Lady Ernest Oppenheimer came in a *chic* grey georgette gown with edging of ostrich feathers, her hat of rust-colour being trimmed with ospreys. Lady Dalrymple wore a stone-coloured silk knitted gown with a smart black hat. Lady Andersson came in a slate-grey toilette, the skirt being patterned in rose and white, and the smart coatee being of self-coloured grey. Mrs. Francis Phillips wore a lovely wrap coat or ermine over her white *lingerie* gown, and a blue crinoline hat wreathed in feathers. Mr. Miles Sharpe and Mr. Ralph Martin were chatting to an animated group, including Mrs. Juta in grey coat and skirt with a velvet hat trimmed with quills, and Mr. and Mrs. Corbett, Mrs. Corbett in a *chic* gown of putty *moracaine* embroidered in silver thread and silk and a black velvet hat. Mrs. Frank Raleigh was very elegant in navy-blue trimmed with rust colour on the cuffs and collar and a small winged hat. Mrs. E. G. Izod wore *beige* and a very smart royal-blue velvet hat. Mrs. Thurlow wore dark blue, and Mrs. Wills came in champagne shade with a darker hat and some lovely furs. Mrs. Hope wore a tussore gown with Roumanian embroideries and a green hat wreathed. Mrs. G. Sonn came in black georgette and a very *chic* hat. Mrs. Charles' black toilette was exceedingly smart, and Mrs. Nellmapius, Mrs. S. Davidson and Mrs. Newall were other very well-gowned women. Mrs. Elsdon Dew's old gold frock was trimmed with fur and she had with her Mrs. Patrick, of Pilgrim's Rest, in a nigger-brown jersey gown. Mrs. J. Whitehouse wore a handsome fur coat over her blue gown, and a straw hat with upstanding lace bows. Mrs. Percy Sherwell wore a *chic* black gown and a large black hat, and some handsome furs. Mrs. H. A. Neame came in black and gold silk stockinette with twisted collar and cuffs and a hat of hatter's-plush. Mrs. Bateman was very smart in dark blue with a pleated skirt of *beige* silk and a *chic* blue hat. Mrs. Healey came in a smart black gown embroidered in steel beads, having georgette sleeves of grey, and a *chic* black hat. Miss M. Albu wore a flecked silk knitted costume of brown and white with a gold turban hat. Of the men folk, one noticed Sir Ernest Oppenheimer, Sir William Dalrymple, Mr. Francis Phillips, Mr. E. G. Izod, Mr. Frank Raleigh, Mr. Paul Selby, Mr. James Whitehead, Mr. Max Honnet, Mr. Percy Sherwell, Mr. A. J. Walton, and Mr. Milne. Altogether, it was a lovely wedding, with a pretty bride, and a pleasant memory for her to take from her parents' house. The honeymoon is being spent at Lourenço Marques, Mrs. Lawrence travelling in a *chic* rust-coloured gown with pipings of the same material under a coat of brown with beaver cuffs and collar, and a hat of silk velour trimmed with a pheasant-mount.

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Carnival at the Carlton.

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"WHIRLED INTO HAPPINESS."

(*Continued from page 8.*)

Mr. Frank Barclay; Antoine, Mr. Frank Barclay; Commissionaire, Mr. Bert Harvey; Matthew Platt, Mr. Victor Crawford; Delphine de Lavallière, Miss Vera Pearce; Mrs. Horridge, Miss Isa Bowman; Duchess of Dulchester, Miss Christine Rona; Florence, Miss Ethel Cadman; Marion, Miss Olwin Roberts; Helen, Miss Daphne Dixon; Gertrude, Miss Lilian Trevor; Susan, Miss Gladys Johnson; Ethel, Miss Poppy Frames; Marjorie, Miss Frances Davidson.

JOSEPH KESSLER COMING.

(*Continued from page 8.*)

actor, Mr. Joseph Kessler, to give a series of Yiddish plays in South Africa.

Mr. Kessler recently created something of a sensation in theatrical circles in London by appearing as Hamlet at the Pavilion, Mile End, and giving a novel and striking rendering of the part. "Carados" wrote of him in *The Referee* of March 11: "Mr. Kessler is a sound and striking actor who has been for some time past a deservedly great favourite among the playgoers of Whitechapel and 'the immediate neighbouring vicinity.' He has fully earned his renown by sheer ability and versatility, proved alike in modern and classic drama."

Madame Sarah Sylvia will return to South Africa with Mr. Kessler and will play the leading parts "opposite" to him. They will bring a number of plays with them, and will open at the Standard Theatre, Johannesburg, some time next month.

STANDARD THEATRE.

REVUE is to reign at the Standard for some time yet, "Girls 'N' Everything" following next week on "Follow the Girls," which, in its last week, has been brightened and improved by judicious cuts and additions into a lively and amusing show. Miss Vivien Carter, versatile and charming, is the mainstay of the feminine performers, and her songs and acting are always appreciated.

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GOSFORTH PARK PLATE.

Winter Handicap Candidates' Chances.

LORD ROSEBERY'S RETURN.

By "ONLOOKER."

IN previous years the anticipations in regard to the result of the Gosforth Park Plate have been somewhat closely fulfilled. This was not the case last Saturday. There was a fairly general opinion that this year's Plate at Germiston would resolve itself into a match between Red Ronald, who entered the lists with an unbeaten certificate, and Cerberus, the representative of Sir Abe Bailey's powerful stable. Both were beaten. So much confidence was felt in the ability of Cerberus, who was receiving 10 lbs. from Red Ronald, to pull through, that 2 to 1 was laid on, while 3 to 1 against could be had about Mr. Forbes's colt. Red Ronald is one of the handsomest horses in training and was stripped looking trained to the hour, but he lacks size, and his heavy burden, 9 st. 7 lbs., the distance, too, being beyond what he had won over, made many look upon the task set as beyond his powers. The conjecture proved correct. Red Ronald

Put Up a Good Fight,

and it was perhaps the distance more than the weight that beat him. Over the last furlong Princess Alice easily held Red Ronald and won by two lengths. The favourite gave a distinctly disappointing display. He was slow to begin, yet the loss of a length or two at the start of a seven-furlong race does not count for much. At no stage of the race was Cerberus going well, and he was only fourth, and a long way from the winner, at the finish. When Cerberus won his only race, the Governor-General's Cup, he beat Princess Alice—the pair meeting at evens—by three lengths over the T.Y.C. course. On Saturday there was only 2 lbs. between the winner and Cerberus, so it is very evident that Princess Alice has improved a lot in the past few months. In the winner of the Gosforth Park Plate, Mr. Rowe has a very fine filly. Mr. Hilton Barber is to be congratulated on breeding such a one, and on possessing her sire, St. Cyr, who promises to make a big name.

* * *

The defeat of Cerberus was not the only set-back the Booysens stable had at Germiston. Castor was a strong favourite for the mile-and-a-quarter handicap, but was beaten a neck by White Friar, who started at long odds. Four of the winners on the day, however, were at the shortest price, so there would be some winners as well as losers among the public.

The Chief Sprint Event

fell to Mr. Sproule's imported gelding Athel, who went out equal favourite with Cutlet. Another from Sproule's stable, Willango, started at the shortest price for the concluding race, but was just beaten by Senator II. Now that he is in good trim, Senator II. is paying his way. One learns that the horse, returned as being of unknown parentage, was raised at De Beer's stud and is probably by the same sire as Flush of Dawn.

* * *

Since the issue of the weights for the Johannesburg Winter Handicap only one, Lady Daniel, has dropped out. This leaves 17 still engaged. Collet, in the post of honour, is set to give Colesberg 1 lb. and Fordwych 2 lbs. Being unsound, there may be no need to consider Colesberg. The top weight can meet Fordwych on 6 lbs. better terms than when Mr. Murray's horse was second to Bohdsman. This seems a fair allowance, for, although Collet was a long way back at the finish, it is idle to suppose Collet gave her true running on that occasion. Flush of Dawn, 8 st. 11 lbs., has not gone up as much as most of the others that took part in Bondsman's race, but allowance has to be made to the aged ones, and there will not be many to fancy the chance of Flush of Dawn. Of Sir Abe Bailey's trio, Nigger Minstrel, 8 st. 3 lbs., Antonio, 8 st. 2 lbs., and Castor, 6 st. 7 lbs., the last-named on some of his form might be deemed the best placed. But if Castor's sorry exhibitions at the Autumn meeting were in a measure redeemed by his running second in the chief handicap at Germiston on Saturday, the performance does not count for much, seeing the winner of the race, White Friar, is very moderate. Oribi, placed 6 lbs. over Castor in

The Winter Handicap,

finished upsides with Sir Abe Bailey's horse in the Germiston race, both carrying a like impost. On that showing, then, Castor has all the best of it with Mr. Rowe's colt in the big race on the 19th. It should be said, however, that Oribi has been on the easy list of late, and the Germiston race should bring him on. Moreover, a bump in the last furlong interfered with Oribi's chance at Germiston. Oribi won the Winter Handicap a year ago, and it is quite on the cards that he will take the race a second timt. At the time of writing, Oribi is at the top of the boards at Tattersall's. The fine display made by Katabasis when winning her race at the Autumn meeting was discounted by the filly being beaten a long way by Roche in the Farewell Handicap. Katabasis was certainly conceding a couple of stone to Roche and beat the other contestants readily enough. All the same, Katabasis did not come up to expectations in the Farewell Handicap. It may be the English filly, not yet thoroughly acclimatised, went off after her successful effort, and one is inclined to respect her chance in the Winter Handicap with no more than 7 st. 4 lbs. to put up.

* * *

May Day was not observed as a holiday on the Rand except by a small section. It was, generally speaking, a case of business as usual. For all that, there was a big attendance at the

Racing at Auckland Park.

The Club, thanks to the perfect weather conditions, had a right good day, and the meeting must have gone a long way to make up the loss sustained on April 21, when the weather was so execrable.

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The victory of Lord Rosebery's Ellangowan in the first of the classics will be hailed with the utmost satisfaction. Lord Rosebery has been in retirement for some years: it is, indeed, a long time since the "orator of the Empire" has taken part in public affairs. And on the racecourse his ever-popular colours have of late been seldom seen. This, however, need not be ascribed to waning interest in the turf.

Lord Rosebery

has been fond of racing from his earliest days, and his partiality for the sport is not likely to cease. No doubt the reason the primrose and rose hoops have not been seen out frequently in the past few seasons is that the horses in the possession of the Earl were not deemed up to the mark; for racegoers had come to expect that anything from his stable presented to run was a bit above the ordinary.

* * *

There will only be six races on the card for the Pony and Galloway fixture at Turffontein this week-end. The paucity of entries that caused a restriction in the number of events can be set down to owners being forgetful of the adage: "Business before pleasure." On nomination day for the meeting the Association of Owners and Trainers were in assembly. There is said to be much entertainment to be had at some meetings of the Association. Be that as it may, the discussions at the particular meeting on P. and G. nomination day were so prolonged that owners missed getting their entries put in. However, it looks as if there will be plenty of runners in each of the half-dozen races, and some of the following may be there or thereabouts:

1.50.—Galloway and Pony Plate, 1 mile.
Pilgrim 1, Nil Desperandum 2, Thumbs Up 3.

2.30.—Junior Pony Plate, 1 mile.
Oddelia 1, Verbury 2, Golden City 3.

3.10.—Junior Galloway and Pony Plate, 5 furlongs.
First Choice 1, The Imp 2, Not Far 3.

3.50.—Galloway and Pony Purse, 1 mile.
Matinee 1, Devoir 2, Beau Monde 3.

4.30.—Pony Stakes, 5 furlongs.
Free Lance 1, Neptune 2, Codfish 3.

5.10.—Pony Plate, 7 furlongs.
Dark Lady 1, Deceiver 2, Black and Tan 3.

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After hair growth.

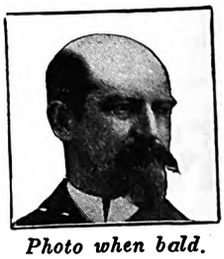

Photo when bald.

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HIS MAJESTY'S, MAY 14: "WHIRLED INTO HAPPINESS."

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THE BEGINNING OF THE END.

(*Continued from Page 10.*)

"It would be a nice thing to do," he said. "I should cut a fine figure going to ask your most intimate friend about your movements."

"Heavens," moaned Pinnucia, flinging herself back into her chair and burying her face in her hands. Then she began gasping, raving, writhing.

"But what is it you believe? What can you be imagining?"

"Nothing—nothing. But why did you lie to me?"

He had taken her by the wrists, and, drawing her towards him, looked deep into her eyes.

"Why did you? Why——?"

She cast a fleeting, terrified glance at him, shrugged her shoulders, and said:—

"Because——"

Because . . . She had lied, foolishly, idly, because she did not want to repeat the gossip between herself, Vittoria, and the dressmaker; she did not know herself why she had lied. . . . Simply because . . . And he read real anguish in that bewildered look, in that haggard face, and felt, with a shudder, that she was speaking the truth, which did not prevent him from feeling just as disconsolate and disturbed, confronted by this obscure feminine instinct to deceive, which she opposed to his love and her own will. The silence which followed was broken only by the woman's heavy but gradually decreasing sobs. Then he held out his arms, clasping her closely, burying his burning face in her warm, scented bosom. And passionately, despairingly, he repeated his question.

"But why did you lie? Nobody tells useless lies. One does not lie if one has nothing to hide."

She wrenched herself from his arms, exerting her utmost strength, and fled to their bedroom.

"Now I am going to dress. . . . I would rather go away at once. . . . I shall go home. . . . No—no—no, let me alone. Already you have ceased to believe in me, already you have ceased to trust me! Let me go! You have destroyed our happiness."

And she repulsed him, throwing her head back, arching her body backwards, showing her drawn face, closing her reddened eyes while he endeavoured to embrace her, again, always, stammering words of love and hope, imploring her to be calm, asserting that he believed her, begging her to forgive him, to kiss him, one kiss only as a sign of peace.

She ended by giving him the kiss. But for the remainder of the evening she was depressed and taciturn, and when they went to bed she turned to the wall, pretending to sleep, and began crying softly, biting the pillow to stifle her tears. But a sob betrayed her and Francesco had to take her in his arms, desperate in his turn to see her in such a state and harrowed by the weight of remorse. But after he had soothed her and she had fallen asleep, he himself tried vainly to sleep. He bent to watch his sleeping wife, and once again he asked, forlornly, "Why?" That slumbering face remained motionless with a look of childish weariness which was almost ill-tempered. Her grief seemed to Francesco to contain the germs of a budding irritation, a vague rancour, a foreshadowing of the future.

"I shall suspect her, and torment her, and she will cease to love me! She will never be entirely mine because she knows how to lie."

He extinguished the light, composed himself to sleep, taking his wife's soft little hand in his own, unconsciously pressing it tightly, as if he already feared to see her escape from him.—*John o' London's Weekly.*

The curious and convenient thing is that dancing provides joy and ecstasy and the uplifting of the soul and at the same time does positive moral, artistic, and physical good to the dancer.—"*Things That Have Interested Me*," by *Arnold Bennett*.

EMPIRE PALACE.

LAST week's all-new bill at the Empire proved very much to the taste of audiences, and this week, with one fresh artist, and all the performers on the best of terms with excellent houses, there is not a fault to be found with the programme.

Three of the acts stand out for humour and smartness. Sam Laveen and Billy Cross, in their burlesque absurdity "Julius and Brutus," present one of the funniest turns of its kind that can be imagined, and keep everyone laughing throughout. Peter Donald, with his confidential chat and smart jesting, assisted by Neta Carson, has scored all along the line. A. C. Astor, the globe-trotting ventriloquist, is far ahead of most in his work, and is one of the most popular artists in the bill.

Daisy Griff (an attractive newcomer), Sydney and Adelaide, Carne and Kellaway, Ivy and Dorice Lee, and Ralph Lohse and Nan Sterling, complete a programme that is without a dull moment.

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WEEK COMMENCING MONDAY, MAY 14.

Tivoli, Cape Town.—Till May 15: Broughton and Creedon, Marie Ellerslie, May Sherrard, Dan Brothers and Sherry. Continuing: Lolita, Jack Shields, Jack Stocks. Opening May 16: Ethel Hook and Co., Les Nosselas, Barrett and Clark, Carne and Kellaway.
Opera House, Cape Town.—The Yorke-and-Adams Company in "Partners Again."
Empire, Johannesburg.—Carvet and Verena, Agnes Croxton, Daisy Griff, Laveen and Cross, Moss and Orrell, A. C. Astor, Donald and Carson, Lohse and Sterling.
His Majesty's, Johannesburg.—The 1923 Musical-Comedy Company in "Whirled Into Happiness."
Standard, Johannesburg.—Leonard Rayne's Company in "Girls 'N' Everything."
Orpheum, Johannesburg.—Ivy and Dorice Lee, Sydney and Adelaide.
Grand, Pretoria.—Kemble and Morton, Stuart Barnes.
Opera House, Pretoria.—The Irene Vanbrugh - Dion Boucicault Company in "Mr. Pim Passes By" (May 14 and 15), "His House in Order" (May 16 and 17), and "Mis' Nell o' New Orleans" (May 18 and 19).
Criterion, Benoni.—Leah Victoria, Dudley and Stafford.
Rinko, Maritzburg.—George Bolton.
Scott's, Maritzburg.—May 14 and 15: "Round in 50."
Criterion, Durban.—Reeve Girls and Leslie, Lillian Burns.
Palace, Vogelfontein.—May 14 and 15: "Orphans of the Storm."
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HIS MAJESTY'S, MAY 14: "WHIRLED INTO HAPPINESS."

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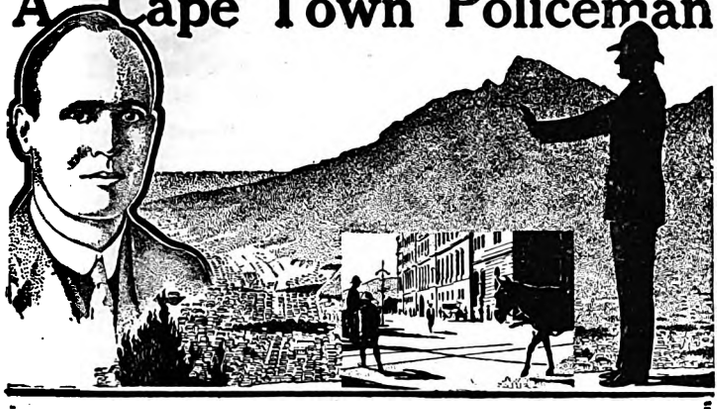
A Cape Town Policeman



First Class Constable Walter S. Maplesdean, South African Police, Cape Town, writes:—

"For a number of years I have been a chronic sufferer from sciatica in its most acute forms. During the major portion of my Army service I have been an unhappy sufferer from these frequent attacks, which have also continued with my service in the Police Force. In fact, within the last four months they have been of almost a daily occurrence, each succeeding attack being worse than its predecessor, so much so that I had despaired of every finding any permanent relief. My work at the time of writing is that of a point duty policeman, having to stand in one position for three hours' duration regulating vehicular traffic. I looked forward with dread to take up my position at the junction of these two streets twice daily. I tried many remedies and old-fashioned homely recipes for this complaint, but the only relief I got was, at the best, only of a temporary nature. I am indebted to a fellow constable for bringing your pills to my notice. I tried a small bottle. With the taking of the first half-dozen pills there followed a distinct improvement in my condition. This has been maintained with the succeeding doses. It is no idle boast on my part to say now (and I have not quite finished the second small bottle) that I have stood four hours in one position, and do now daily take up my stand for three hours' duration without turning a hair.

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It is when the kidneys do not function correctly that uric acid and other poisons clog the delicate human machinery and produce rheumatism, lumbago, gravel, stone and all those other distressing maladies which impaired kidneys and bladder invariably produce. That De Witt's Pills do create in the kidneys and bladder healthy conditions is proved by the letters we have received from Doctors, Physicians and Nurses, whose patients have suffered, and grateful men and women who have personally suffered and have now been positively and permanently cured by what one patient describes as "your miraculous De Witt's Pills."

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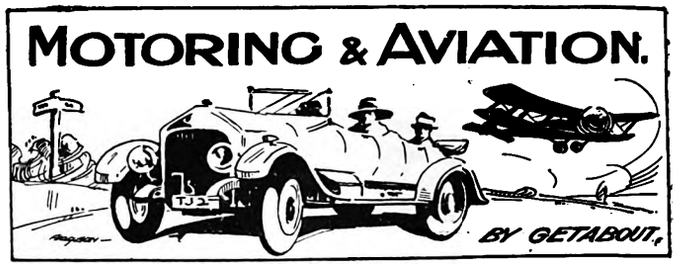
'PLANE VS. CAR.

Only a few years ago the leading men of the motor industry entertained serious apprehensions that their field of operations would be assailed by commercial aviation. But Col. Frank Searle, manager of an aeroplane line in England and one of the most experienced men in the world, has dispelled this fear in a recent statement he made upon the subject. He affirms that people are afraid to travel by airplane to-day, and although the fare by 'plane from London to Manchester, a distance of 200 miles, is the same as that charged by the railroad, and despite the fact that the 'planes make the trip in 1 hr. 55 mins. compared with 4 hrs. 15 mins. by rail, still business men and others are not attracted. There may be a future for mail transport by air, but not for passengers. He also took a rap at the American Post Office aerial mail service between New York and San Francisco. The air-mail has 70 'planes, and their average is but 64 miles flown per day, although these 'planes are capable of a speed of 100 m.p.h. Here Col. Searle drew a graphic parallel with a motor-'bus service of the Fifth Avenue Coach Co., of New York City. You could not afford. he said, to run a 'bus for one hour per day and expect to make money out of it, neither can you run a 'plane upon these lines, for it is absurd to think that 'planes capable of 500 miles per day should be used upon short trips of an hour daily with the expectation of commercial success.

Bob: "Does your *fiancée* know anything about automobiles?"

Ted: "No, she asked me if I cooled the engine by stripping the gears."



Touring Season Begins.

The touring season has commenced in earnest, and motorists are enquiring about the condition of roads to Natal and other parts of the country. Winter is the only time of the year when the motorist in the Transvaal and Natal gets a real opportunity to tour, for then the chance of being held up by mud and "turf" is small. Many of the roads that were impassable in the summer time are really good now. Considering the distances we have to travel in this country, it is extraordinary that more motorists do not make use of camping outfits. It is interesting to note in this connection that camping trailers are now being manufactured in Johannesburg (in the workshops of Messrs. D. H. Saker and Co., Ltd.). The trailer contains full equipment for camping, including the tent, two beds, an ice-box, and a larder. It folds away into the trailer, and can be set up within ten minutes.

Closed Cars Coming.

The closed car is steadily making headway. Whereas two years ago one had specially to order a sedan or *coupé*, to-day there are many firms in the motor-centre who have models in stock. The closed car is really the all-weather car, for it can be used all the year round and over all kinds of roads. The idea that it must be run on town roads only has been disproved, and there are many sedans and *coupés* giving good service in the country. Within the next two or three years we shall see a very large number of closed cars in South Africa.

The Race of the Year.

Mr. J. W. Hoffmann, hon. secretary of the Rand Motor Cycling Club, tells me that the arrangements for the Durban-Johannesburg motor-cycle race, which is to take place on May 30 and 31, are now complete. Information regarding the state of the road is being obtained, but it is of little use giving a report on the condition until just before the event. South African highways have a habit of changing with the weather, and the good road of yesterday is the bad patch of to-day. Few people realise the tremendous amount of organisation work in connection with the Durban-Johannesburg races, and it is a tribute to the Club's able officials that everything went like clock-work in former years. It is confidently anticipated that there will be at least as many entries for the big event as last year; up to the time of going to press over forty motor-cyclists had actually "signed on."

The Speed of a Ford.

What speed will a Ford car put up? A question that has been asked many a time. It all depends on the way in which the Ford is "dolled up." For instance, on Sunday, April 29, at the Pretoria Motor Club speed trials, a specially-built Ford did the remarkable speed of just under 60 m.p.h. This was accomplished over half-a-mile of the Pretoria-Rustenburg road near the Zwartspruit Hotel, and the car was electrically timed. This special racer had been constructed by Messrs. Steyn's Garage, Pretoria, and was driven by Mr. Louw. The performance was an exceptional one.

Cheap Alcohol Fuel.

It is predicted that within a year or two alcohol fuel will be produced on a large scale in South Africa to sell at about 1s. 6d. a gallon. This will mean the immediate adoption of the tractor by farmers, and a consequent increase in the scope of the motor industry.

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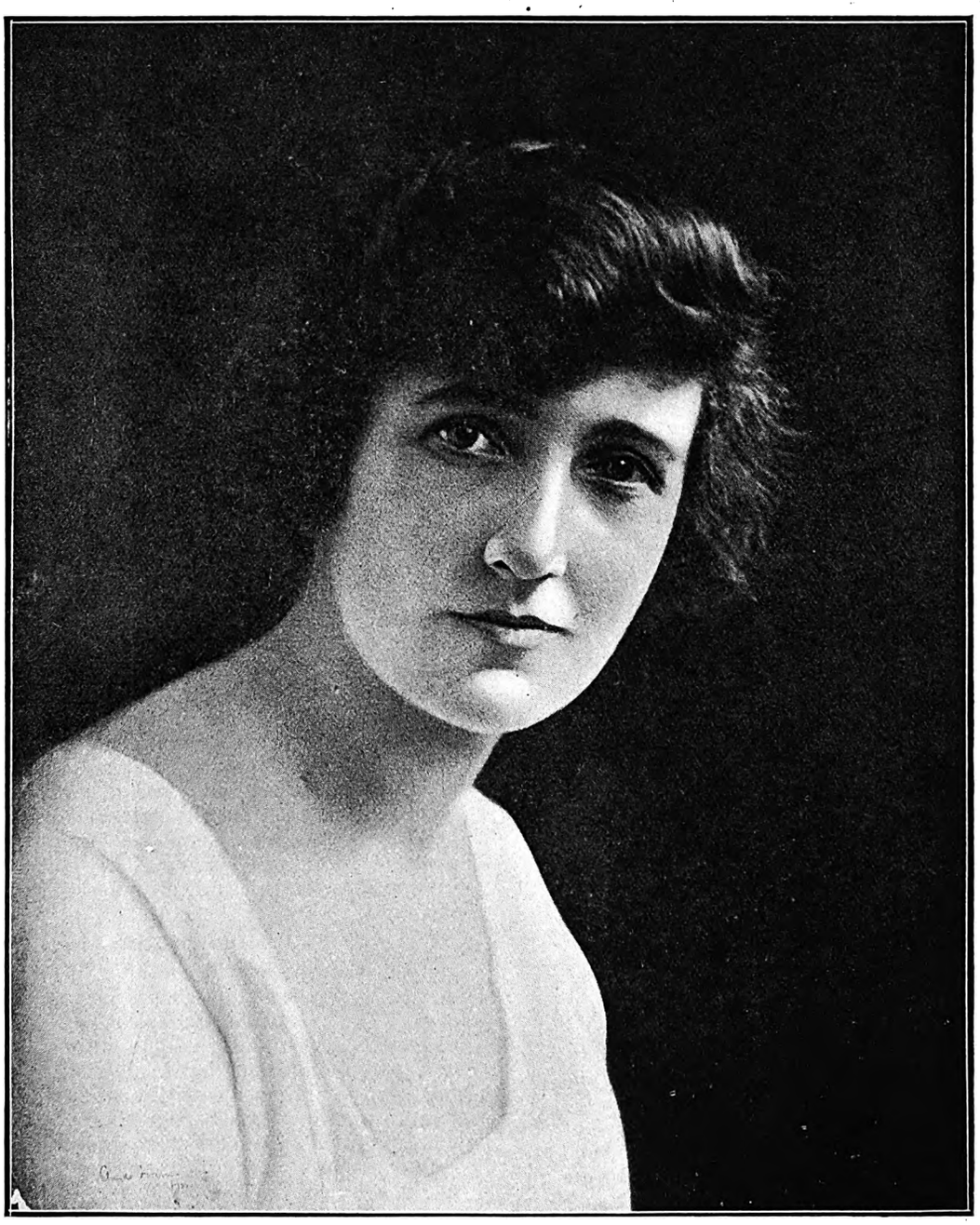
STAGE & CINEMA.

VOL. XVI. No. 407.] SATURDAY, MAY 19TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.



MISS ETHEL CADMAN.

Miss Ethel Cadman, a leading member of The 1923 Musical-Comedy Company, is playing Florence in "Whirled Into Happiness" at His Majesty's Theatre, Johannesburg. The part was played in London by Miss Lily St. John. Miss Cadman has sung the soprano leads in Grand Opera and played Natalie in the original production of "The Merry Widow" at Daly's Theatre, London.

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JO'BURG SNAPSHOTS.

By JENKYN.

WANDERLUST is a German word that needs no translation. It sounds just as effective with the English pronunciation. It is a disease that is not to be found defined in any medical work. No doctor can diagnose its symptoms, no prophylactic can prevent its birth; it is intangible,

Ineradicable and Entirely Incurable.

It is peculiarly prevalent amongst the British race. If it were not for the *Wanderlüst* there would be no South Africa, nor any other of those large red blobs that sprawl across the map of the world.

* * *

It is a very terrible complaint; those who suffer from it miss much of the excitement of living. They miss, for example, the daily fight for seats in the 8.45 to town, the dodging of the rent-collector on about the third of every month, the mental stimulus occasioned by the

Annual Faking of Your Income Tax Return.

But they have their compensation in wide horizons, in endless vistas, in changing climes and ever-varying scenes. They are a curious folk who are never satisfied with what is under their noses, but who are constantly wanting to see what is round the next corner.

* * *

As I have said, the *Wanderlüst* is incurable, but it is also intermittent. The deadly *bacillus* sometimes lies dormant and sometimes becomes unconquerable. But it is always there. You think how nice it would be to settle down after times of storm and stress. You prattle of cosy firesides, of

The Joys of Home Life,

of gardening and bed-books. You swear that for you in future the daily round shall be the joyful task, that you have done with vague wanderings, that domesticity is the thing. Then along comes Old Father *Wanderlüst*, grips you by the throat, and in less than a jiffy—you're OFF.

* * *

At the time of writing I've got it badly and it is trying to drag me Eastwards. My mental retina shows daily and nightly visions of the Taj Mahal, of the glittering minarets of Madras, of the Bund at Bombay, of paddy-fields and the endless jungle. The lure of the Orient is upon me—the subtle fragrance of frangipanni, the glowing colours of the crowded *bazar*. I want to see India, China, Japan, and the Pacific Islands. I want to see in the flesh that Burma girl smoking a whacking white cheroot, and elephants a-piling teak [Well, you saw that in last week's PICTORIAL.—ED.] I want to hear the *ukelele* and the Hawaiian guitar in their native habitat instead of in a Johannesburg *café*. I want to sweat in Shanghai, to rollick in Rangoon, to mingle with

The Real People in Simla

in the Season. I dream of Maharajah's palaces, of geishas, of Kanakas, of the rolling surf at Honolulu, of palm-fringed atolls, spice-laden breezes, pearl-lined lagoons, and the stench of copra. I want to see Samoa and Manila, the flower-decked houseboats of Canton, the rubber plantations of Java and Sumatra. I want to hear the tinkling of *samisens*, the chitter of monkeys in palm-groves, the chunking of paddle-boats on the muddy Irrawaddy, the shrilling of parrots in the forests of Siam. I want to talk with beachcombers and stand drinks to remittance-men. There's no doubt about it—I've got the *Wanderlüst*, and got it very badly.

* * *

I purchased a bottle of capers at a local grocer's the other day. He charged me a shilling for it, which I thought was just like his (caper-) sauce. It is a very small bottle, holding certainly not more than one hundred capers, but according to the label they are French capers, or *capotes*, and they have been selected and packed by the firm that bottled them. I can see the firm a-doing it. They must be immensely rich people, judging from the price they get for their capers, and in fancy I can visualise the boss stepping out of his Rolls-Royce, walking into his office, and

Picking Out Choice Capers One by One

a-purpose to sell to me in Johannesburg. I regret to say his labour was all in vain. They tasted to me just like an ordinary ha'p'orth of capers bought at a stall in the market. I imagine the bottle I purchased probably cost to manufacture, including labour, about a penny, while the capers cost a minute fractional part of a farthing. The profits, of course, have to be divided between the bottler, the wholesale merchant, the shipper, the local agent, the retailer, and a few more middlemen. One need not consider the grower of the capers. He, poor hind, has the delight of gardening in the open-air, which should be ample reward for him.

* * *

I don't know, by the way, whether capers are produced in this country, but I should imagine that at present market prices it would pay much better to grow capers than to mine gold. A horticultural friend of mine informs me that the caper is

Not Dug From the Ground,

like the potato, nor picked from the bush, like the raspberry, nor forced in the pit, like asparagus, but is cut from the vine, like the grape. Hence the term "cutting capers"—the pastime so popular with Nationalist Members of Parliament, Provincial Councillors, 'Varsity Undergraduates, and Miners on the first of the Month.

* * *

No mistake, the prices paid for canned and bottled provisions are astonishing now-a-days. Time was when all preserved meats were much cheaper than the fresh article, which was only just and natural, because the process of potting must essentially lose a certain proportion of food-value, and then again the potter had the advantage of buying in enormous bulk and selecting the periods when the markets were most favourable. But now in these topsy-turvy times the prices of all preserved foods have soared till they are

Far Dearer Than Fresh Meats,

and yet the public still continue to buy. It is one of those extraordinary economic absurdities that, as Lord Dundreary said, "No fellah can understand." In fact, it seems that if you put anything you like into a pot or a tin—petrol, toothpaste, ointment, herrings or strawberry jam—folks will fall over themselves with the wealth of Ind in their eagerness to purchase. Even poor Harry Pélissier made a fortune out of potted plays. Yet if someone were to try and tin common-sense and put it on the market there would be never a buyer.

IN AUSTRALIA.

The Humphrey Bishop Company opened at Cremorne, Brisbane, in February to a packed house.

"'Possum Paddock," with its author and producer, Miss Kate Howarde, as Nella Carsley, was revived at the Grand Opera House, Sydney, on February 17.

Sir Harry Lauder opened at the Sydney Palace on Easter Saturday.

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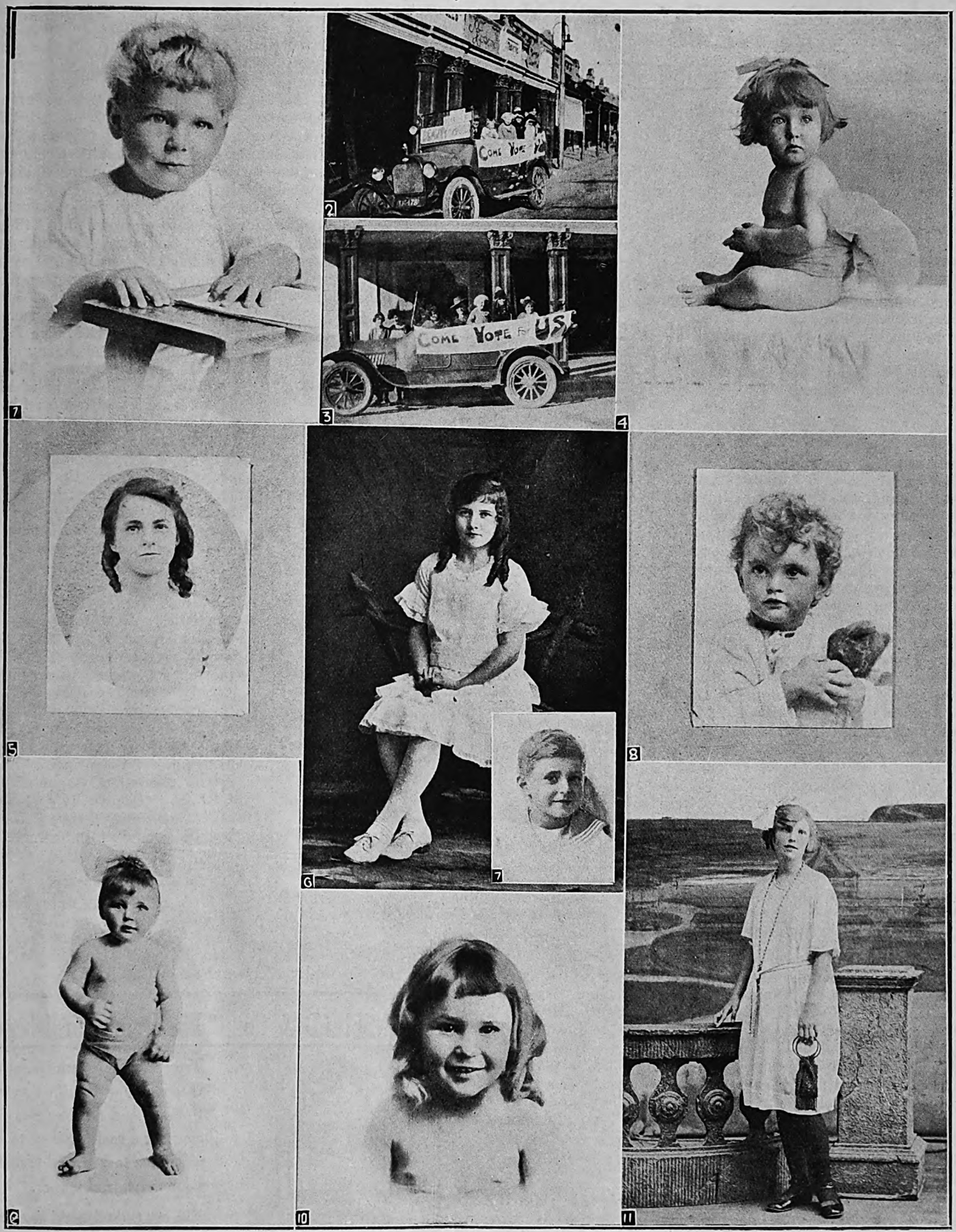
SOME WINNERS IN A CHILDREN'S BEAUTY CONTEST.



COMPETITORS SELECTED FOR PRIZES BY POPULAR VOTE AT THE APOLLO THEATRE, GERMISTON.

1. Bokkie Zeeman, of Boksburg, aged 1 year and 9 months, First Prize in his Section. **2.** & **3.** How some of the competitors canvassed for votes in the streets of Germiston. **4.** Georgina Barnard, aged 10½ months, First Prize in her Section. **5.** Bessie Menhinick, aged 12, First Prize in her Section. **6.** Mary Kelly, aged 12, winner of "championship honours" with 303 votes. **7.** Ralph Davey, aged 5, winner of First Prize in his Section. **8.** Joyce McMenamin, aged 2, winner of First Prize in her Section. **9.** Lilian Richestrand, aged 10 months, winner of Second Prize in her Section. **10.** H. Isaacman, aged 2 years, winner of Second Prize in her Section. **11.** Nellie Bick, aged 14 years, winner of First Prize in her Section.

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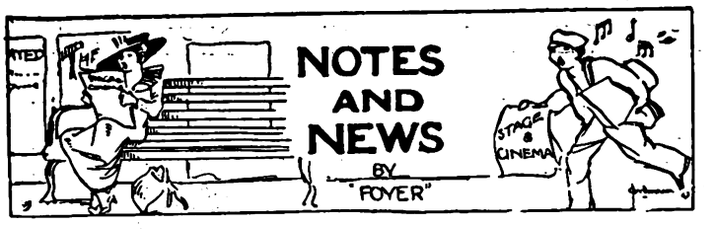
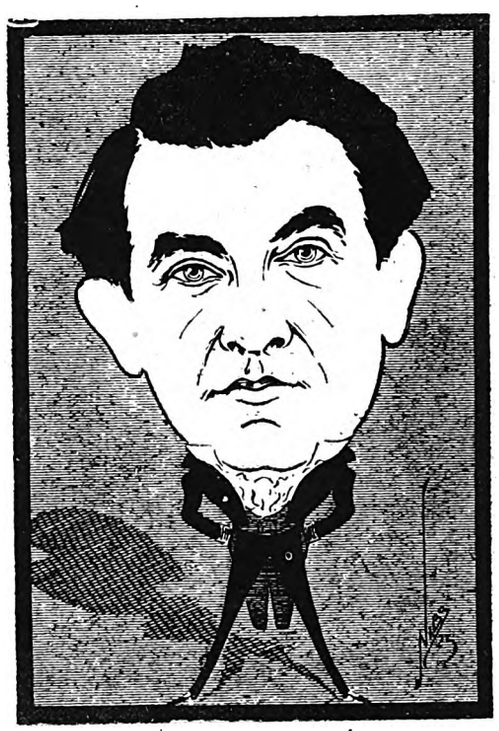


"But That's Another Story."

None of the dramatic critics seems to have noticed the strong resemblance between the story (though not, of course, between the settings) of "Mis' Nell o' New Orleans" and one of Kipling's early tales, "Venus Annodomini." You will find "Venus Annodomini" in "Plain Tales from the Hills."

Irene Vanbrugh on Johannesburg.

The theatrical gossip writer of *The Daily Telegraph* (London) publishes the following paragraph:—"A letter just received from Irene Vanbrugh brings me the Press notices of her and her husband's first appearance at His Majesty's Theatre in Johannesburg. These fully confirm the news, previously despatched by cable, of the signal success achieved by both. According to one critic that city 'has been visited by many stars, but it is safe to say that few have so illumined the local theatrical tradition as these latest visitors do in their masterly artistic production.' This is a fair sample of the enthusiastic tribute paid by the leading papers, which only lack of space prevents me from quoting at greater length. Moreover, I want to reserve room for a word or two regarding Miss Vanbrugh's own impressions. 'Johannesburg,' she writes, 'is amazingly interesting as well as amazingly kind. The natives wear queer clothes—knitted caps with ostrich feathers put in at odd angles. Also odd trousers—when they can get them—and table-cloths when they can't. All this creates such an unusual atmosphere that I find myself continually surprised I can still speak English.'"



MR. MAURICE MOSCOVITCH,

Who, as announced in our last issue, is coming to South Africa next month to play Jean Paurel in "The Great Lover." (From a drawing by F. D. Niblett in *John o' London's Weekly*.)

Welcomed at Sea.

The theatrical correspondent of *The Evening News* (London) also records Miss Vanbrugh's arrival in South Africa: "Miss Irene Vanbrugh and her husband, Mr. Dion Boucicault, have started triumphantly in South Africa. A letter from Cape Town that has reached me to-day tells me that while still 1,500 miles out at sea they received a radio-telegram from Johannesburg welcoming them to South Africa. And next day came another message from Cape Town with a luncheon invitation. When they landed they were met by representatives of the Cape Town Repertory Society, the Garrick Club, and the Owls, who greeted Miss Vanbrugh as 'England's greatest comedy actress.'"

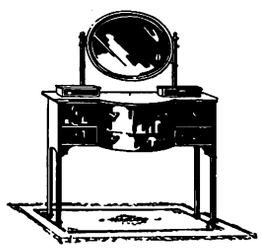
35,000-Mile Romance.

In our issue of April 21 I announced on this page the marriage in New York of Mr. Jimmy Jolley to Miss Jeannette Sherwin. *The Daily Sketch* (London) publishes a photograph of Miss Sherwin with the following message from its New York correspondent: "What must surely be a record romance so far as time and distance are concerned will end happily to-morrow in the marriage of an actress and a civil engineer who became an actor for love of her. Nine year ago James Jolley, a civil engineer in London, fell in love with Jeannette Sherwin, a charming young actress who was playing Portia at the Old Vic. He tried in vain to meet her, but before that happiness could be his she went to South Africa on a theatrical tour. So Mr. Jolley promptly gave up engineering and became an actor. He obtained a part in her company at Johannesburg, and later went on to India, where the pair became engaged. Then the War came and Jolley answered the call. He became a lieutenant, and was reported to have been killed in action. But Miss Sherwin somehow never believed the bad news, and when in 1919 he returned safe and sound he wanted to marry her at once. She wanted further distinction on the stage—and won it—and now she plays one of the chief parts in 'Loyalties' here. Yesterday Jolley arrived in the *Cedric*, and there will be wedding bells to-morrow. Miss Sherwin is the daughter of Amy Sherwin, the noted Australian *prima donna*, and her husband-to-be has travelled 35,000 miles to win her." The New York correspondent is not correct in stating that Mr. Jolley followed Miss Sherwin to South Africa. Mr. Jolley was an original member of the first Madge Fabian-Stephen Ewart Company which opened here in June, 1914, in "Within the Law," in which he played Tom Dacey. Miss Sherwin came out in June, 1915, to join the John Webster-Beatrice Holloway Company, and her first part here was that of the Countesse de Beaurin in "It Pays to Advertise." The first production in which they appeared together was "The Whip" (August, 1915), in which Miss Sherwin played Mrs. D'Aquila and Mr. Jolley Lord Langham. Mr. Jolley was the stage manager of the first South African production of "Peg o' My Heart," in which Miss Sherwin played Ethel Chichester, and afterwards they appeared together in "Under Fire" (April, 1916). Miss Sherwin played Margaret Orme (one of the principal characters) in the recently-concluded run of John Galsworthy's "Loyalties" at the Gaiety Theatre, Broadway and 46th Street, New York.

A Great Dancing-Master.

Miss Olga Racster, formerly dramatic critic of *The Cape Times*, has just had published "The Master of the Russian *Ballet*" (Hutchinson, 21s.). It is the biography of Cav. Enrico Cecchetti.

MANSFIELD & Co., "The Home Furnishers"



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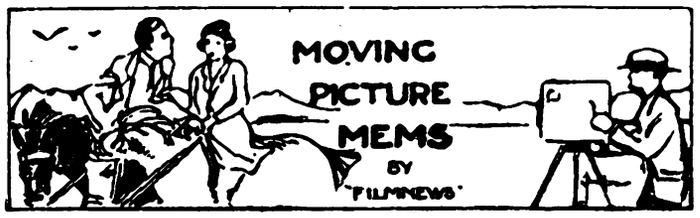

This Week's Colour-Plate: William S. Hart.

William S. Hart wore Indian moccasins until he was fifteen years old, and lived in the state of North Dakota, the home of the American Sioux Indian. He played with the Indian boys daily, and knew their sign language and their customs, so it is not surprising he preferred *rôles* personifying Western life when he became a motion-picture star. It is interesting to know that he was born in Newburgh, New York, of English parents. They moved west when he was an infant, and stayed there until "Bill" was fifteen years old, when they moved back to New York, because they were afraid their children would grow up without the proper education. Bill's lanky figure and his Western ways were decidedly out of place in a New York Public school. The other boys called him "The White Indian," and he was a very unhappy lad. He didn't like school and left as soon as his family permitted. Like many other boys, desirous of adventure, he went to England on a cattle-boat. To earn his living after arriving there he worked around in theatres. He had always had a keen interest in the theatre, and it was quite natural that he turned to this in a strange land. Sometimes he was allowed to appear in mob scenes, or carry a spear across the stage, and although such experience was not very remunerative, it placed him in a position to learn much of the stage and its technique. Later he returned to America, *viâ* cattle-boat, to try his luck there. Shortly after his arrival he was successful in securing a position with a well-known *répertoire* company at a salary of twelve dollars per week. He was well received and soon appeared in *rôles* "opposite" some of the best-known actresses of the day, including Madam Modjeska, Madam Rhea, Julia Arthur, and others. Two of his best *rôles* were in "The Christian" and "Ben Hur," and in "The Squaw Man" ("A White Man") he scored a great pesonal triumph. In 1914 Mr. Hart first became interested in motion-pictures. He had witnessed some moton-pictures of Western life and found them so deplorable that he was eager to try his own skill in this line and produce pictures representing the fascinating life of the West as it really existed. He signed his first contract at seventy-five dollars a week. These pictures were released through Paramount, and it was not long before they were the most popular pictures of the screen. It was "Bill" Hart who popularised the Western cowboy picture, and he still leads in these *rôles*. He produced many notable pictures, and later made new arrangements with Paramount to produce his own pictures. The success of these productions has been phenomenal. Some of the most popular pictures under the Paramount contract are: "Wolves of the Trail," "Selfish Yates," "Shark Monroe," "The Border Wireless," "Branding Broadway," "The Poppy Girl's Husband," "Waggon Tracks," and "John Petticoats." The following are those produced independently for Paramount: "Sand," "The Toll Gate," "The Cradle of Courage," "The Testing Block," "O'Malley of the Mounted," "The Whistle," "Three-Word Brand," "Travellin' On" and "White Oak."

IVY AND DORICE LEE,
"Song Stars in Vaudeville," who, after a successful season at the Johannesburg Empire, are now at the Johannesburg Orpheum.

Nagel in the Pulpit.

Conrad Nagel electrified Hollywood and won a tremendous vote of esteem and admiration when one Sunday morning recently he delivered a lecture in the Ambassador Theatre on the subject, "What Regilion has Done for Me." The theatre was packed and the large and cosmopolitan audience listened enraptured to the hour's talk which Conrad gave. "It was perfectly marvellous," said someone who attended, "I never heard such manly sincerity and such convincing arguments in my life."

A Popularity Contest.

Claire Windsor, the popular Goldwyn actress, has been declared the winner of a popularity contest held by an exhibitor who owns a large chain of theatres in the United States. The manager wanted to obtain pictures that his patrons wanted, so he ran a contest among the people who come to his theatre. As Miss Windsor is their favourite actress, he will now show all productions in which she appears.

The Celluloid Salesman.

A novel idea is being used by the sales department of the Goldwyn Picture Corporation to facilitate the sale of its pictures. "The Celluloid Salesman," which is the name of the idea, is a small film of about 900 feet which is compiled from the big production. It contains a brief picture synopsis of the story, the big climaxes of the play, intimate glimpses of the director and stars at work on the production, as well as suggestions of how a theatre-owner can advertise and make his production a success. It saves time both for theatre-owner and salesman.

Joys of Noise.

Ford cars equipped with what is known as a "Unafon" are now extensively used in advertising American pictures while they dash through the streets of Chicago. They are guaranteed to make as much noise as a full brass band.

Poets' Corner: Luxury.

A luxury to me's
A necessity to you;
One man's bread-and-cheese
Is another's meal for two;
My up might be your down;
And although it isn't fair,
Diana's morning-gown
Is Eliza's party-wear;
The middle-classes' bike
Is the poor man's motor-car;
The girl I don't much like
Is another fellow's star;
A city man would faint
On the beggar's princeliest dinner,
And the vices of a saint
Are the virtues of a sinner—
And I've rather lost my note,
And my brain grows worse and worse,
And the finest poem I ever wrote
Would be Shelley's feeblest verse.

From "Moonshine" by "Tomfool."

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MUSIC AND MUSICIANS
BY "C.A.O.D."

Miss Gladys Daniel.

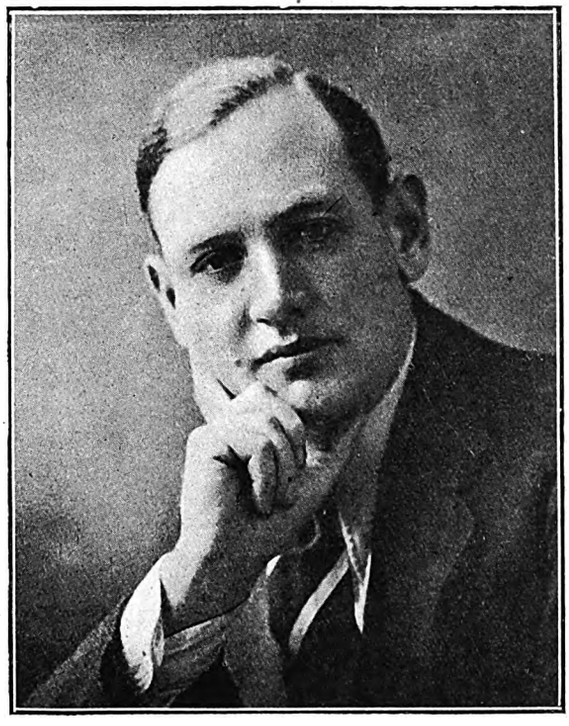
The large audience attracted by Miss Gladys Daniel last week to the Johannesburg Town Hall was a distinct compliment to the young lady's art, and the nature of her reception was eloquent testimony of the place which she has won for herself in the esteem of local concert-goers. There is a fascinating quality of distinction in this artist's singing, a distinction made evident by a remarkable flexibility of voice. Miss Daniel is heard at her best in songs of florid character in which the apparently narrow interpretative range of her art is not made evident, but she appreciates her capacity and succeeded in making her programme numbers always interesting and sometimes impressive.

Combined Orchestras.

Durban had a unique musical experience during the week. Last Tuesday evening the Cape Town and Durban Orchestras, numbering seventy performers, were heard in combination in the Durban Town Hall, under the direction of Mr. Theo Wendt and Mr. Lyell-Tayler. The programme included the Vorspiel to "Lohengrin," and "Ride of the Valkyries" (Wagner); Bach's *Aria* on G-String; "Tristan and Isolde" and the Overture to "Tannhäuser" (Wagner); Schubert's "Unfinished Symphony"; the Tone Poem "Death and Transfiguration" (Strauss); the "*Andante Cantabile*" and "*Capriccio Italien*" (Tchaikovsky). Last week the Symphony Concerts in the Durban Town Hall were resumed, the opening programme including the D-major Symphony of Brahms, and Massenet's "*La Dernier Sommeil de la Vierge*" for strings. The new leading 'cellist, Mr. Willoughby, gained instant recognition as a soloist, and Mr. Stirling Robins, playing as leader, caused one writer to remark that "the public need have no qualms as to the continuance of the Orchestra's fine reputation and the efficiency of its leading violinist."

Musical Society.

Miss Audrey Goldstein will make an interesting experiment at the next concert of the Johannesburg Musical Society in the Selborne Hall, on Tuesday, May 22. She will play a number of works contrasting the styles of various countries, her programme being as follows: France: "*Sonatine*" (Maurice Ravel) and "*Le Terrace des Audiences du Clair de Lune*" (Debussy); Finland: "Lullaby" (Palmgren) and "Præludium" (Jarnefeldt); Holland: "Old Dutch Songs," "When Dear Father Courted Dear Mother," "In the Tavern" (Julius Rontgen); Russia: Nocturne for the left hand only (Scriabin); Hungary: Rhapsody in F-sharp minor (Dohnanyi); England: Four Variations and Scherzo, from Sonata in D-minor (Benjamin Dale), Nos. 2 and 3 from "By my Fireside" (Tobias Matthay), "The Darkened Valley" (John Ireland), "The Hurdy-Gurdy Man" and "March of the Wooden Soldiers" (Eugene Goosens), *Toccata* from "Third Suite" (York Bowen). Many of these numbers will be played on this occasion for the first time in South Africa. Miss Isobel McLaren will be the vocalist and will sing: French group: "*L'Heure Exquise*" and "*Impression Fausse*" (Verlaine-Poldowski), "*Carnaval*" (Tourdrain); English group: "Prelude" (Cyril Scott) and "Love went a-riding" (Frank Bridge).



MR. WILLIAM MATTHEWS,
A popular Rand vocalist and successful Eisteddfod competitor. Mr. Matthews has been engaged as soloist by the Bloemfontein Choral Society.

Mr. Otto Menge.

According to report, it seems that Mr. Otto Menge, a highly esteemed violinist from the Rand who is now in Bloemfontein, has fired the ambition of the Free State town in the direction of an orchestra for local performance and "to discover and develop existing talent." It was eventually decided to establish an ensemble of professionals and amateurs under Mr. Otto Menge, and in the near future Bloemfontein proposes to have some kind of orchestral music of its own. All activity of this kind is going to help in the development of musical culture in the country, and should eventually lead to firmer support of the professional orchestras when the time comes for the annual visits.

Oversea Study.

The attraction of a course of study in Europe remains as strong as ever for the ambitious and serious student. Among those to leave the Rand in the near future to continue the study of singing in Europe will be Miss Esme Broad-Roberts, whose pubilc work has on many occasions been the subject of highly favourable Press comment. Miss Broad-Roberts may be placed in the class of music students who are definitely in earnest to succeed and to attain that standard of achievement that is merited by the higher demands of a concert singer's work. She will leave Johannesburg on June 27 for Durban, where she will stay a short time as it is possible she might arrange to appear at the Natal Port with the Durban Orchestra. A complimentary concert will be given to Miss Broad-Roberts in the Johannesburg Town Hall on June 8, and among those who will assist are Miss Hilda Neale, Miss Phyllis Wall, Mr. R. Bothwell, Mr. R. Moore, Mr. W. Matthews, the Johannesburg Male Voice Choir and Mr. Alfred Bell's Choir. The programme to be presented therefore promises to be a particularly interesting one, and it is hoped that the result will contribute materially towards the attainment of the object which Miss Broad-Roberts has in view.

A Scottish Night.

Miss Isobel McLaren gave a successful concert in the Grand National Hotel last Tuesday evening. The vocal programme was devoted to Scottish Folk Song. Miss McLaren had the assistance of Mr. R. Bothwell, and Miss Phyllis Wall acted as accompanist and solo-pianist.

War is contrary to common sense, and it is therefore absolutely certain that the institution of war will one day be ridiculed and shrivelled out of existence.—"*Things That Have Interested Me*," by *Arnold Bennett*.

'What is your child's name?"
"Margarine."
"Margarine?"
"Yes; you see I haven't any but 'er."

FAULDING'S EUCALYPTUS OIL (THE GOLD MEDAL OIL).

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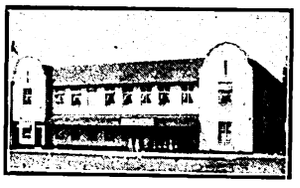

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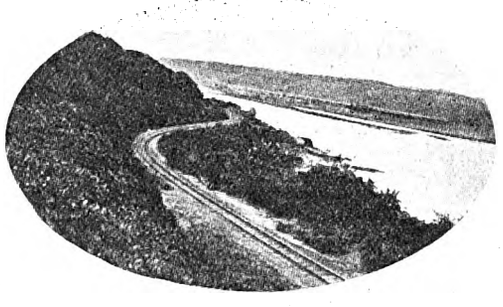

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Mrs. E. NORRIS, Proprietress.

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

New Company Received into Immediate Favour on the First Night of "Whirled into Happiness."

THE moral—if it has one—of "Whirled into Happiness" is the well-worn one about Kind Hearts and Coronets; or, in its particular application, that a Shampoer may be as good as a Sham Peer and possibly better than the genuine article. As the title has little, or nothing, to do with the plot, the success achieved by the production at its South African *première* on Monday night was practically a foregone conclusion. The large audience of first-nighters so far forgot their traditional apathy as actually to hold up the show while they encored one number (the "Robinson Crusoe's Isle" quintette); while the appearance of a diminutive child named Joan Winterbourne as a Fairy executing a solo dance in another number aroused them to a perfect frenzy of enthusiasm; and at the final curtain (at half-past 11 o'clock) the procession of flower-carrying attendants filled the entire length of the centre-aisle.

After meandering harmlessly through a first act that is rather flat, the piece arrives at a second that is full of clever fooling, and eventually at a third that is sheer, uproarious farce. What of the original Austrian version of the story now remains it is impossible to decide, because it has been so effectively "Englished" and lyricised by Captain Harry Graham. The music of Robert Stolz, "reminiscent" in different passages of different composers, is never over-ambitious, but always pleasant and melodious; and it is well orchestrated. A "Moonlight" waltz-song provides the *leit motif*.

As compared with other musical-comedy first-nights of recent years, Monday night was chiefly remarkable for the number of people who were taken immediately into favour on their individual merits. This was particularly noticeable in the cases of Miss Vera Pearce, Miss Ethel Cadman, Miss Isa Bowman, Mr. Victor Crawford and Mr. Rowland Hill, all of whom evidently are labelled for popularity.

The plot (previously detailed in these pages) concerns a barber's assistant persuaded by adventitious circumstances to masquerade as a marquis; the idea has the merit of having received the stamp of approval from Shakespeare, Molière, and other somewhat-known dramatists. What we are chiefly concerned with here is that it provides, in the persons of Horace Wiggs, the barber-marquis, and Matthew Platt, his self-appointed valet, a not unwelcome reversion to the type of musical-comedy so tremendously popular at the Gaiety in the palmy days of George Edwardes, when George Grossmith and "Teddy" Payne partnered each other through a long list of similar characters.

Mr. Victor Crawford, a comedian of infinite resource and sagacity (and fully primed on the opening night with all the usual local gags about Benoni, Fordsburg and Volksrust), is the littlest and most Payne-like musical-comedy comedian we have had in South Africa for many years. He has a sure sense of fun, and his performance lingers most pleasantly in the mind. He is capable (as in the scene of telephoning to the Duke) of rising to the supreme heights of comedy, and his popularity here is undoubtedly assured. Mr. Gordon Sherry did not take full advantage of the light-comedy possibilities of Horace Wiggs, but brought a good voice and an agreeable personality to aid his impersonation of the character.

Miss Vera Pearce as Delphine de Lavallière and Miss Ethel Cadman as Florence Horridge supplied a striking contrast to each other in the two principal feminine *rôles*, the former excelling in dramatic power and stage-presence and the latter in simplicity and charm. Miss Pearce revealed the rigour of her Australian training by the dashing manner in which she "went after her part" all the time she was on the stage, playing it as if she both firmly believed in it and thoroughly enjoyed it; a method that comes as rather a refreshing surprise after the almost lackadaisical manner of the English school in musical-comedy. Yet I am not sure that I, at any rate, do not prefer the English style, when, as in the case of Miss Cadman, it is exemplified at its demurest and best. Miss Cadman's voice is a valuable asset to the company. We saw too little of the extremely clever Mrs. Horridge of Miss Isa Bowman—who, in addition to her own talents, shone (for some of us who know) with the reflected glory of the author of "Alice in Wonderland."

Mr. Rowland Hill, the only principal who has been seen here before (he was the Dame in "Robinson Crusoe" last Christmas), scored an emphatic hit as Albert Horridge (of "'Orridge's 'Alf-crown 'Ats"—Oh, my sainted Stetson!)—a sort of combination of a W. H. Berry and a George Graves part. Mr. Frank Barclay got well away with no less than three characters—the Duke of Dulchester, Dr. Carter, and Antoine the *coiffeur*.

The smaller parts are adequately filled; the chorus (which includes some Stately and Statuesque Ladies from London) work well and (particularly) dance well; the production (by Captain F. Maxwell-Stewart) is everything that could be desired; the scenery, mounting and dressing are the perfection of the picturesque; the orchestra (under Mr. Gordon Stamford) is all it should be; and, in short, it is easy to prophesy a prosperous run for "Whirled into Happiness" as a very captivating and light-hearted entertainment.

Carlyon.

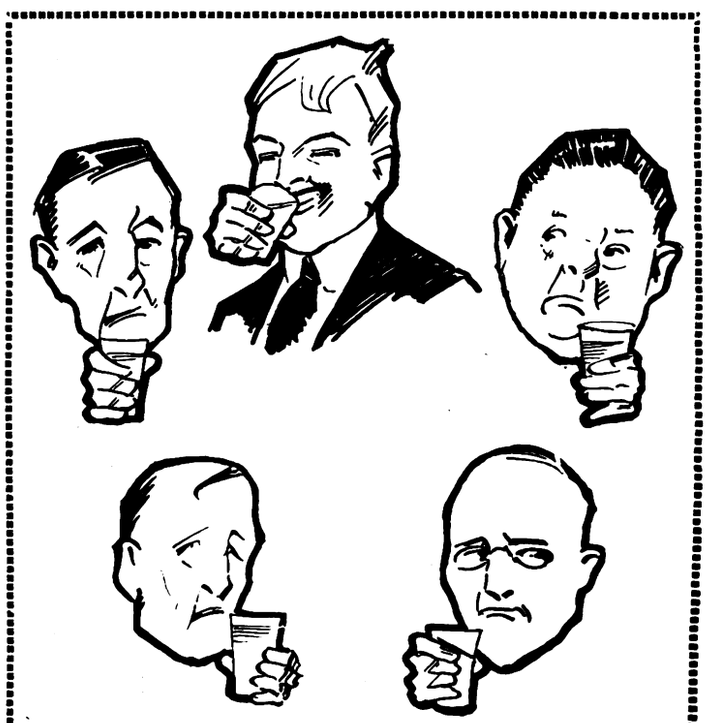
MISS VANBRUGH'S DURBAN SEASON.

At the Theatre Royal, Durban, the Vanbrugh-Boucicault Company will play their *répertoire* on the following dates. (It will be noticed that Sir J. M. Barrie's "The Twelve-Pound Look" has been substituted for Miss Gertrude Jennings' "Five Birds in a Cage" as a curtain-raiser to "Mr. Pim Passes By"):

May 21 (Monday) to May 26 (Saturday): "Mr. Pim Passes By," preceded by "The Twelve-Pound Look."

May 28 (Monday) to May 31 (Thursday): "His House in Order."

June 1 (Friday) to June 7 (Thursday): "Mis' Nell o' New Orleans."



SOUTH AFRICA'S EASIEST RIDDLE—

WHICH IS

CASTLE BEER?

"WHIRLED INTO HAPPINESS" AT HIS MAJESTY'S.

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FAVOURITES OF THE SILVER SCREEN.

Mr. William S. Hart.

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LEICESTER SQUARE, April 19.

Baldwin's Business Budget.

Indisputably the new Budget introduced this week has been received with more gratification and far less croaking and deprecation than any of its predecessors for ten years past. The reductions in Income Tax, Corporations Profit Tax and Postage and Telephone Rates appeal to every business man and trader in the realm, whilst the proletariat can gloat over the heavier draughts of beer and cider henceforth obtainable for their few pence. Next year it is to be hoped that tobacco will be awarded the consideration which is its due. As for the proposal to tax betting, it is difficult to find any valid reason against this except that it entails legal recognition of what has for so long been a common-law offence. Continental Governments have made their millions out of the Pari-Mutuel and innumerable Lotteries and are none the worse for it. The objectors on religious grounds, if unable to bring themselves to adopt broad and modern views, deserve to be ignored. Surely betting is a far more deserving object of taxation than the theatres, music-halls, concert-halls and cinemas crushed still under the iniquitous "Entertainment Tax"—a burden which has not driven just a few but many thousands of establishments to the Bankruptcy Court. The ignoring, *in toto*, of this ruinous imposition in the present Budget is perhaps its most glaring defect.

Preparing for "The Season."

Bit by bit London is getting into its stride for the Season. On Sunday we must put the clocks back and persuade ourselves it's summer-time, and a week to-day the Duke of York is to be married in the Abbey, an event which will bring everybody to town slightly earlier than usual, but too late to make it worth while going away again before the British National Opera Company open another English Grand Opera season at Covent Garden (wherein Melba is to be heard as Mimi, Marguerite and Juliette, and Gustav Holst's "The Perfect Fool" will be given a first hearing), and the concert, dance, exhibition, tournament, racing, theatre, garden-party, regatta and other seasonal allurements open out. Even now there are already here large cohorts of the American and foreign visitors for whose advent our hotels and shops have been preparing for many weeks past. The city fathers, with an evident desire to disabuse our guests of any ideas they may have as to our poverty, have had the lamp-posts and street-refuge stumps throughout the West-End coated with a rich silver paint, giving quite a millionaireish air to some of the humbler thoroughfares and certainly adding an aspect of affluence to Piccadilly's pathways.

Rival Attractions to a Sacred Rite.

Spring-cleaning operations in many a Metropolitan home have had a rude setback since Easter, the cause being *The Daily Express* Woman's Exhibition, opened some ten days ago at Olympia, and *The Daily Mirror* Fashions Fair, whose modish marvels were first disclosed on Monday at Holland Park Rink. Every conceivable phase of woman's activities in work, play, art, literature, fashion, sport, politics, and the home are comprehensively covered by these two big exhibitions, so really it's no wonder that soap, mops, dust-sheets and brooms are "downed" for the present and that an enterprising burglar can have so much of his own way in the deserted afternoons of Mayfair and Suburbia! To off-set the Amazonian rush to such irresistible displays, one of the Kensington shops has instituted a Fashion display with live *mannequins* in its own windows—past which many thousands must pass *en route* from the Station to the transient paradises—thus luring away prospective Olympians and Holland Parkers for quite appreciable periods.

Eugene O'Neill Hits London.

For "these 'ard times" the past week has, theatrically, been little short of miraculous. No less than four productions have been presented, and all of them were given receptions which ensure runs reaching at least to the summer's end. I have so far only been able to see two of them—"Anna Christie" and the Roman "Marionette Players," but am hoping to look over "So This is London!" and "Aren't We All?" quite soon. Eugene O'Neill, the only truly great American dramatist yet represented here, was known but to the elect few who frequent Hampstead's tiny Everyman Theatre, by his short but powerful dramas "In the Zone" and "Diff'rent"; now, with the production here of his four-act play "Anna Christie," the story of a Swedish-American girl abandoned for fifteen years by her father, fallen to the depths through harsh circumstances but eventually redeemed by her inherent sense of purity and the meeting and falling in love with an Irish sailor, he takes his rightful place in the very front rank of present-day English-speaking playwrights. Still, the greater part of the success of this particular work must be ascribed to its interpreters, Pauline Lord, Frank Shannon and George Marion, who give the finest exposition of character-acting ever seen in the American companies brought here. The critics stress Miss Lord's virtuosity in a terribly difficult part, and her grip of every person in the auditorium is certainly wonderful (her somewhat querulous and harsh voice and her general methods are very like that other splendid American actress, Rose Stahl); but the two men are in my opinion fully equal to her in convincing power and an ability to make their *rôles* credible. "Anna Christie" is of the type of play which our "Stage Society" and New York's "Theatre Guild" put on for a couple of performances; plays which are awarded glowing notices in the leading papers but are rarely heard more of owing to the mysterious habits of theatrical managers who fear that shows deviating from the usual rut must unfailingly be condemned by a public they imagine to be something like a modern equivalent of the Gadarene Swine! Perhaps Mr. C. B. Cochran's big hit with "Anna" will bring a bunch of worth-while plays in its train. Time will show. A noteworthy departure from convention was made with this play by the banishing of orchestral prelude and interlude music, this being replaced by the Continental system of "*les trois coups*" (three blows on the stage with a hammer) before each act.

A Boom in Puppets.

Lovers of Art in all its manifestations should be grateful to those who brought Cav. Fidora and Dr. Podrecca's Puppets from Rome to the Scala here. "*Teatro dei Piccoli*" is a far more fitting name for the entertainment than "Marionettes," which naturally leads one to think of those little shows one sees in the music-halls whose resemblance to the "Little Ones" at the Scala ends with the fact that the figures in both are manipulated by strings. Some five hundred of the inanimate actors and actresses have been brought from Rome to play a *répertoire* of fairy, comic and grand-opera (about twenty in all), some plays, including "The Tempest," five *Ballets*, and about a dozen vaudeville numbers. As was the case with the charming "Marionette Art Theatre" presented in Munich before the War, all the leading artists of their native country have considered it an honour to be asked to contribute plays, music scenic and costume designs, etc., for the puppet performances, with the result that we get perfectly smooth and harmonious productions on the lines of the admirable "*Chauve-Souris*" cameos (Moscow Art Theatre), and colour and lighting effects as dazzling and entrancing as those of the Diaghilev *Ballet*, as well as music representative of all that is vital and arresting in the present-day field, though not forgetting the old but ever-fresh Rossini, Pergolesi, Glück and Mozart. A commencement has been made with "The Sleeping Beauty," a three-act opera staged in some lovely settings by Bruno Angoletta, composed by Ottorino Respighi. There are some exquisite moments in this little work, notably in the scenes where frogs and

(*Continued on Page 25.*)

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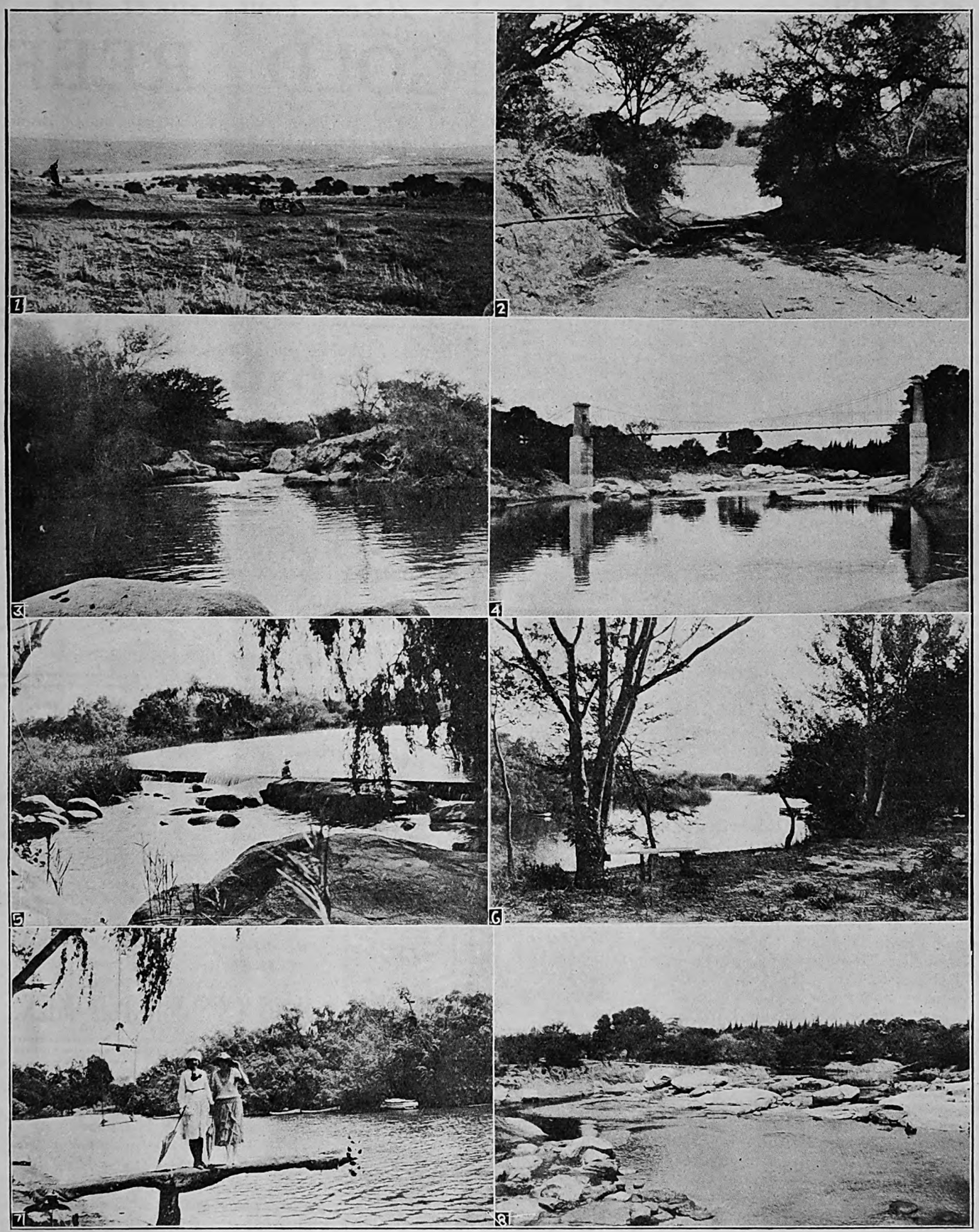
A VISIT TO PICTURESQUE PARYS.



A POPULAR JOHANNESBURG PLEASURE-RESORT ON THE FREE STATE SIDE OF THE VAAL RIVER, 35 MILES BELOW VEREENIGING.

1. The road from Vereeniging follows the Vaal, and frequent glimpses of the river are obtained. **2.** Lindique's Drift, where a pont takes motor-cars across the river. **3.** One of the many pools in the Vaal River near the Railway Bridge, Parys. **4.** The Suspension Footbridge. **5.** The Weir, Parys. **6.** A fine stretch of water near the Weir. **7.** A favourite bathing and boating spot. **8.** A rocky shore.

Photos by M. Edward.

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JOHANNESBURG, Tuesday afternoon.

THE market continues quite stagnant, with prices in some instances a shade under closing last night. Yesterday Crown Mines and Randfontein Estates both dropped to a "tickey" below level money—*i.e.*, to 49s. 9d. and 19s. 9d. respectively. A prominent dealer, outside the market, literally shelled out the former, in thousands apparently, down to 50s. I do not know whether this has any connection with the adverse engineering reports which I noted a few weeks ago. But those who bought the shares on tips so freely given in March must be feeling pretty annoyed with themselves and with the tipsters. Of course, the evidence (chiefly that given by Mr. Evans, the managing director, and Mr. A. J. Walton, the manager) at the enquiry into the mechanics' demand for 30 per cent. increase in wages, as to the adverse effect of any rise in costs from the 20s. level, has not done the shares any good. Would it not be better policy to cite an unimportant mine, whose shares are not a market counter, in these industrial disputes? It is to be hoped that at the general meeting, to be held on the day after Victoria Day, information will be forthcoming to steady up things. Last year Crowns were at one time as good as 67s. 6d., so from that point they have dropped 17s. 6d., absorbing most of last year's rise of 25s.. No wonder Jones remarked: "Better go across there and buy a quid ticket in the Calcutta Sweep. You will almost certainly lose your 'sov.,' but it's not so bad as buying a hundred Nourses at 17s. 6d., and seeing them 13s. 9d. this morning."

Randfonteins under par must be good, if only on the financial position. Why, the Randfontein Central debentures held and the loan to that company alone represent 22s. per Estate share, to say nothing of a million and a half shares and a power station valued at half-a-million!

After the burst of activity a week ago, West Springs were not even fully quoted this morning—19s. buyers after sales before 'Change at 19s. 3d. Comes the question, would I rather buy Randfonteins or Wests at the same quotation? For security, the former; for a gamble with merit behind it, the latter.

A *miscre* of adverse points besets the industry. The Transvaal Provincial Council meets to-day, and it is feared the Nationalist Executive may have some new taxation "cobblestones to harass the feet" of the mining industry! The commencement of the London settlement made most quotations "sellers." The new Phthisis Bill, just emerged from the Government Printer, is being discussed in the Assembly at Cape Town. France has too much "Ruhr hay" on her fork for the Bourse to take any lively interest in Kaffir shares. "Greece is ready for war," the morning poster tells us, and one reflects that every nation (except Germany!) is "ready for war." The E.R.P.M. meeting, at which it was announced the mine would carry on as long as possible, could not have otherwise than a depressing effect. You can buy the shares at 5s. 3d., after buyers at the price yesterday. Shares of that other Farrar mine are the Klein-est quotation on the whole gold list at 4s. 3d.

There were transactions in 15 gold stocks this High 'Change, of which no less than nine were at par or under. There were no sales marked in Modders, Government Areas (which, however, you could not get under 5½), Modder Deeps, Geduldes, or Brakpans, indicative of the stagnation prevailing. New States came back to 35s. 3d. after being 36s. yesterday. People are asking whether this quiescence is to continue, or if we are on the eve of a revival? Meantime, Silvers and Zaaiplaats tins are better, and the latter are being talked up further on good reports from the mine.

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"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT."

SCENES AND PERSONALITIES CONNECTED WITH THE BIG MOTION-PICTURE COMEDY TO BE SHOWN AT THE JOHANNESBURG BIJOU NEXT WEEK.

"A Connecticut Yankee in King Arthur's Court" is an elaborate Fox film-version of Mark Twain's famous comedy, and features the well-known screen comedian, Harry C. Myers, with Miss Pauline Starke. It enjoyed an extremely successful season in the West End of London. Members of the Cape Town Board of Film Censors pay it the unusual tribute of describing it as "One of the finest films ever brought into South Africa." Our pictures show: **1.** The elaborate castle built for some of the principal scenes in the picture, with (*inset*) Mr. Harry C. Myers (*left*) and the late "Mark Twain" (*right*). **2.** The hero, having incautiously invoked the spirit of Arthurian times, suddenly finds himself uncomfortably "up against it." **3.** Some of the characters in the story. **4.** The Connecticut Yankee as he appears at King Arthur's Court.

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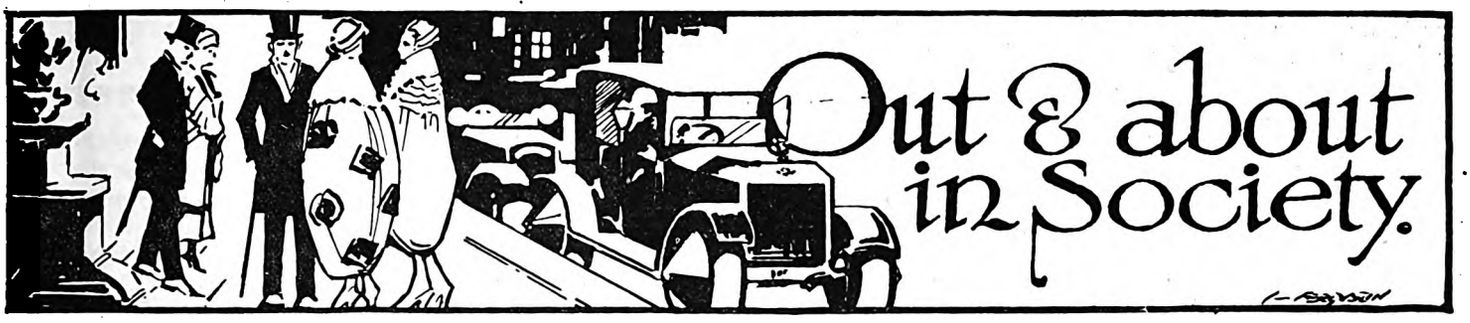
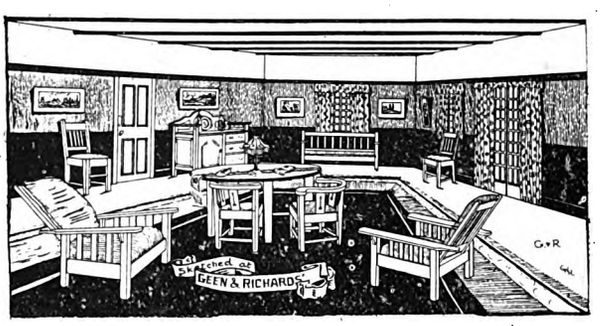


[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

The Nurses' Ball.

I had so much to tell you about last week that the account of some of the nicest of the dances had to be held over. By far the most ambitious effort was that made by the Trained Nurses' Association, when Johannesburg's big Town Hall was a mass of beautiful yellow chrysanthemums, the lovely curly sort that are so adorable. They gave an air of brightness to the dainty supper-tables, and showed up well against the dark wood panelling. In the vestibule there was a stall of novelties—all sorts of carnival favours, and the most charming of Kewpies and little Early Victorian dolls to pin on as favours. They were, I believe, the work of the Queen Victoria Hospital nurses, and sold well. Miss Barker, who wore a handsome black net and sequin gown, was chair of the committee who arranged the ball, with Miss Winterbach, in a pretty white gown with overdress of black lace embroidered in silver, as Honorary Secretary. Miss Halsall, Sister Young, and Mrs. Rene Seymour were at the novelty stall. Many doctors were, of course, in the large assembly, and I saw Mr. H. J. Lamb, M.P.C., Chairman of the Hospital Board, with his wife, who wore a *chic* jade-green gown. Miss Alexander, R.R.C., Matron of the General Hospital, looked very distinguished in an elegant black *charmeuse* gown, with handsome black laces. Matron Douglas had on a smart gown of blue-grey taffetas, with sleeves and underdress of grey georgette, embroidered in bugle beads. Sister Morisse, who wore a *chic* black frock, was chaperoning two of the prettiest of the younger girls, Miss Pomfret (whose mother does so much for the National Service Fund, of which she is the Organising Secretary), who wore a girlish frock of white looped up with a gold-link girdle, and Miss Milne, in an Early Victorian gown of blue with pink ribbons. Sister Nicholson, R.R.C., was present, also Sister Durie, R.R.C. Miss Elliott wore a white *crêpe moracaine* with a *cabachon* of red and black beads at the hip-line of the draped gown, and Miss Redpath, Matron of the Queen Victoria Hospital, was among the dancers.



Commercial Travellers' Dance.

Then, of course, one of the jolliest of dances was that given in the Grand National Hotel by the S.A. Commercial Travellers' Association, Transvaal Centre, when the hosts gave everyone a good time, and there was a spirit of friendship that somehow one always associates with Travellers. Why, I wonder? Anyway, it was there. The young and old folk danced, cheery groups told each other the latest good story (brought, I believe, from Volksrust), and Chairman Lewis Emanuel seemed to be everywhere at once. The men predominated. There are never any wall-flowers at the Travellers' dances; they seem to insist on having so many men over each time—perhaps for decoration purposes! They do look well round the walls, and give us poor weak feminines the feeling that at long last we are coming into our own again. However, there were Messrs. Abbot (the ever-popular), De Jong, Howie, Nelson, Jamieson and Morris as M.C.'s, with Mr. P. Coombs as D.C., and Mr. N. Greenberg as the energetic Honorary Secretary. Mrs. Coombs wore a *chic* gown of rose-pink under net of the same shade, with a floral sash. Mrs. W. Greenberg had on an orange brocaded silk, cut on simple lines. Miss Levison was much admired in an elegant black gown with a corsage of net and a trail of scarlet flowers making a bright patch of colour. Miss Cohn came in green tissue under gold laces, and Mrs. Jamieson wore a petal gown of sea-green with a twisted belt of green and pink. Other smartly-dressed women were Mrs. Querido, in a black jetted gown, Mrs. Lewis, Miss Berman, Miss Brudo, Miss Knapp and

BRIDAL GROUP AT THE WEDDING OF MR. W. H. A. LAWRENCE AND MISS ANNIE STUART MARTIN.

Photo by Leon Levson.

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the Misses Joubert. And the next dance, my friends, given by the Travellers will be on June 2, again at the Grand National Hotel.

At the Scientific and Technical Club.

Then away to the Scientific and Technical Club, where the gloomy precincts of Fox Street were lit up by the headlights of many motor-cars depositing their fair burdens. Inside there was light and merriment. In the big downstairs ballroom, with its streamers of gaily-coloured hue, a large block of ice stood in the centre of the room, rose lights filtering through it. Trails of ferns were twined round the centre lamp, and in every alcove was a happy party. Mr. Elsdon Dew, the President of the Associated Scientific and Technical Societies, had a large party. Mrs. Elsdon Dew wore a handsome gown of taffetas in palest green, with long georgette sleeves, and an original trimming in the shape of pointed tabs on the gown. With her was Mrs. Patrick, of Pilgrim's Rest, in a *chic* cream-lace frock and a bouquet of mauve flowers at the corsage, Mrs. Graham, in royal blue taffeta *charmeuse* under sequined net, and Mrs. Knight in pink-shot taffetas. Mrs. R. H. Gould, wife of the Chairman of the Dance Committee, was also entertaining, and wore a gown of blue with floral sleeves finished off with tassels. Miss Gould came in pale rose with a deep velvet belt, and her sister wore rose and green taffetas with the new cape effect. Miss Cluver was very sweet in blue taffetas, a long-waisted corsage, the skirt looped up over a lace underskirt. Mrs. Williams was very *chic* in *bisquit* taffetas, with a tunic of lace embroidered in silver thread. Dr. and Mrs. Peacock were present, Professor and Mrs. Dobson, Mrs. Morrison, Mr. Pirow, Mr. Hunt, Mr. and Mrs. Cumberland Brown, Mr. and Mrs. P. v. d. B. Store, Mr. and Mrs. C. Davies, Mr. and Mrs. Joseph White, Mr. and Mrs. W. H. Spears, Mr. Barlow Coulthard, Mr. Archie Cramer, Mrs. Gordonheath, with Mr. N. P. Everitt as D.C., Messrs. N. Gallagher and A. L. Chapman as M.C.'s, and Messrs. W. S. Gordon, H. S. Harger, S. Hunt, Gordon Leath, and N. L. McKinnon of the committee.

A Smart Function.

And did you go to *thé chantant* in aid of the Girls' Diocesan Association, which was held at the Langham Hotel? Were you one of those who fell under the spell of Miss Irene Vanbrugh's wonderful voice as she recited, a slim figure in an elegant gown of apple-green *crêpe moracaine*, the long flowing shoulder panels caught in at the waist at the back, and the short-sleeved corsage finished off with a belt of material tied at one side with a long end, over the simple drapery of the skirt; a slim figure in a crinoline hat of blue with feathers of green shading down to deep blue that hung on the shoulder in soft lines, standing against a curtain of deeper green, with masses of yellow chrysanthemums? Then the moment of hushed silence, the tumultuous applause, the cadence of "Come down to Kew in Lilac Time," with its memories of full bushes ladened with a fragrant purple and white burden. . . . And all the world seemed to be in the two large rooms with their dainty tea tables. Mrs. Francis Phillips was heard with Mrs. Hollins and Mr. Douglas Mossop in Bach's "*Largo*," and had to respond to encores. Miss Isobel McLaren, back from triumphs in England, sang very effectively. Mr. William Matthews was another popular artist, and little Kathleen Alister, whose small legs could hardly reach the harp-pedal, had a great reception. It was altogether a delightful tea-party, and one to which many hostesses had invited their friends. Mrs. Francis Phillips wore a very charming white gown with a sash of China-blue, with gold stripes at one side of the skirt, tiny blue buttons making a novel trimming round the waist. Mrs. Hollins wore cream and a plumed hat. Miss Isobel McLaren wore a "Picture" gown of white, with wide flowing sleeves, the corsage being of black velvet, which also was used to form deep hems on the white georgette. A black ospreyed hat completed a striking *toilette*. The Mayoress, Miss Allan, came in a *chic* costume of grey, and a small orange flowered toque. Lady Phyllis Ponsonby, President of the G.D.A., had on a mole *charmeuse* gown under a black cloak, and a small winged hat. Lady Dalrymple wore a smart knitted suit, and Lady Andersson wore a gown of stone-grey sprinkled with roses, and a grey coatee. Her hat was of a deeper shade and was of *chic* design. Mrs. Sam Marks, in a handsome black georgette gown, picot-edged with cord design in black and white round the hips, ending at the hem, and a black *moirée* hat trimmed with a cluster of black and white ospreys, was entertaining a large party.

ON HOLIDAY FROM RHODESIA.

Mrs. H. B. Ellenbogen and her son Geoffrey. Mrs. Ellenbogen is the daughter of Mr. and Mrs. Elli Marks, of Johannesburg, and is staying with them on a holiday at their home in Valley Road, Parktown.

Photo by Leon Levson.

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Mrs. Maisels came in a blue gaberdine gown with oyster-blue buttons, and a black ribbon hat. Miss Marks was smart in a blue three-piece costume trimmed with beaver fur, and a mirror-velvet hat of blue. Mrs. G. Sonn wore a very elegant gown of silk in stripes of yellow, black and silver, her small hat being of hatter's-plush. Her daughter was very girlish in deep brown silk edged with rows of primrose lace, and a brown hat swathed in gold with velvet flowers at the one side. Mrs. Gomes wore a white gaberdine frock with white braid, and a black hat with a wreath of white marabou feathers. Mrs. Frank Raleigh was very distinguished in a blue gaberdine with a twisted belt and sleeve cuffs of the same material and touches of rust colour. Her small blue hat was turned up in the front. Mrs. Coke was very elegant in blue taffetas edged with frills, and a cerise hat turned up with shaded brocade. Mrs. Campbell, who was helping during the afternoon, came in a deep blue frock and a black hat, and her sister, Mrs. Niven, who was assisting her, wore a pretty pink frock. Mrs. Mackie Niven was gowned in black. Miss Albu wore a smart white silk gown inset with rust colour, and a small lace hat of the same shade. Mrs. H. A. Neame was smart in black silk stockinette, with a black hat. Mrs. Walton was much admired in a three-piece suit of nigger-brown silk, and a brown hat with feathers. Mrs. Charles wore an elegant black draped frock. Mr. Dion Boucicault, the lovable eccentric "Mr. Pim," was present with several members of the company.

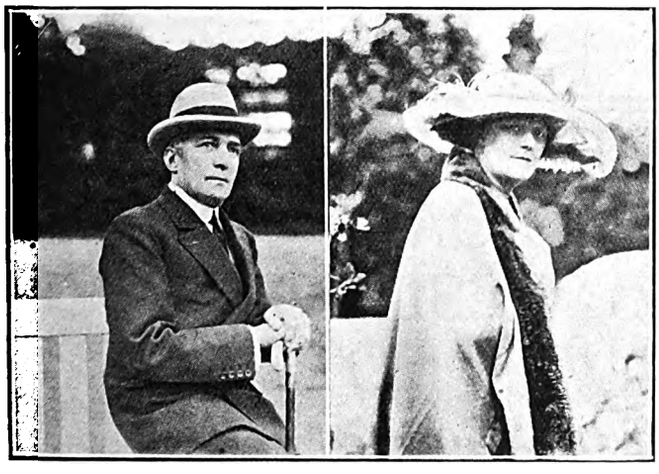
An Exquisite Evening Wrap on view at GREENACRE'S, Durban.

Edgar Adeler's New "Song-Hit."

Some weeks ago Mr. George Bass, interviewed in *The Era*, mentioned a young South African composer he had discovered. This was none other than Mr. Edgar Adeler, of Syncopated Orchestra fame. His song, "Karroo," set to delightful words by Stanley Damerell, has just been accepted for publication by Feldman's, Ltd., and will be featured by Miss Lucille Benstead at all her engagements. By the way, the Reef is to lose Edgar Adeler for an indefinite period. With his band he commences a tour of Rhodesia in July, which will be extended up the East Coast through Egypt, and *viâ* Naples and Malta to Marseilles, Paris, and London.

Farewell to the Vanbrugh-Boucicault Company.

After the wonderful last night at His Majesty's, Mr. and Mrs. Dion Boucicault gave a delightful supper and dance at the Langham Hotel, where, in the white-walled reception rooms, the guests sat at dainty supper-tables amid clusters of deep yellow blossoms and trails of fern and autumn leaves. Everyone knew everyone else, and one saw what a number of friends Miss Vanbrugh and her company had made, and how sorry everyone was to lose them. Edgar Adeler's Orchestra played all the latest music, and one got up and danced just when one felt inclined. Miss Vanbrugh wore a wonderful gown of gold metallic lace, encrusted on the hem of the full skirt with wreathed gold berries. The corsage was sleeveless, and had a broad belt of gold tissue with a sash at the side, the whole dress being made over a foundation of gold georgette. Over her head Miss Vanbrugh wore a scarf of the georgette drawn round the *coiffure* and fastened at the back with two jewelled ornaments, the remainder floating over the shoulders like a filmy cloud. It was a striking and arresting *toilette*. Of her guests naturally many wore very exquisite creations. Lady Dalrymple came in a *chic* frock of *ciel*-blue, embroidered in large silver flowers. Lady Phyllis Ponsonby had on a rose brocade with georgette sleeves, and a twisted silver tissue belt. Lady Andersson wore an elegant gown of deep blue velvet, with sleeves of georgette in the same shade, and at the waist-line a gold rose. Mrs. Francis Phillips was very charming in a white georgette frock encrusted with tiny crystal beads, and Mrs. Sam Evans wore a gown of blue mirror-velvet and white georgette, a very smart *toilette*. Mrs. E. G. Izod came in a royal blue *charmeuse* frock with trimming of flat jet embroideries, and at the waist a square ornament with strings of jet beads. Mrs. Gemmill had on a sleeveless gown of silver tissue with lace panels, and a trail of black velvet flowers on the skirt. Mrs. Coke was very dainty in pale pink under silver embroidered net, with a pale blue belt fastened with a bunch of roses. Mrs. Bateman had on a handsome gown of grey *moracaine*, the deep girdle being embroidered in jet and crystal beads. Mrs. Percy Sherwell wore an elegant *toilette*, and Mrs. H. A. Neame came in gold georgette under laces, with a cerise belt. Mrs. Luthje wore a charming frock of ameythist *charmeuse*, beautifully draped, and her young daughter was very sweet in sea-green, the long corsage being of georgette patterned with *chenille*. Mrs. Gordon Sandilands was much admired in a black gown of elegant design, and her daughter, Mrs. Beresford, wore black *moracaine* with a deep *écru* lace bertha. Miss Albu was very smart in a black gown with a deep frill of cream lace on the corsage, and her sister wore a black georgette petal frock. Then I noticed Miss Carlisle, Miss Janet Eccles, Sir L. Andersson, Sir W. Dalrymple, Mr. and Mrs. Holtby, Rev. W. Parker, Mr. Sam Evans, Mr. E. G. Izod, Mr. P. Sherwell, Mr. Gemmill, Professor and Mrs. Lawn, Mr. and Mrs. Pim, Judge and Mrs. Stratford, Commander Coke, Mr. Beresford, Dr. and Mrs. Erasmus Ellis, Major and Mrs. Henley, and many others. Mr. Douglas Christopherson proposed the toast of Mr. and Mrs. Boucicault and their company, and hoped they would all come back again. Mr. Boucicault and Miss Vanbrugh thanked everyone for the kindness shown to them, and said how much they had enjoyed their visit.



PHOTOGRAPHED AT KILLARNEY: MR. DION BOUCICAULT AND MISS IRENE VANBRUGH

During their season in Johannesburg Mr. and Mrs. Dion Boucicault (Miss Irene Vanbrugh) paid a visit to the Studios of the African Film Productions, Ltd., at Killarney, where these photographs of them were taken.

Photos by African Film Productions, Ltd.

First Night of "Whirled Into Happiness."

Before we had all finished exclaiming about "Mis' Nell" we had the first night of the new Musical-Comedy Company in "Whirled Into Happiness," and at the close the stage was a mass of blossoms. Attendants came down the aisle with still more and more, and Miss Vera Pearce and Miss Ethel Cadman stood almost hidden behind the gorgeous baskets. It was a real "First Night"—everyone was good-humoured, and things went with a swing from beginning to end. Rowland Hill met many old friends again, and Victor Crawford, who showed us the latest cape effect in—was it skunk?—became a popular favourite. There were wonderful girls in wonderful gowns. In the *foyer* of the Majestic Music-Hall Miss Vera Pearce, who scored a great hit, and was greeted with applause throughout the play, as the vivacious Delphine de Lavallière, wears

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an elegant black and white *toilette*—fine black lace cut on simple lines over white georgette. The girdle is of silver, and is fastened at the side with a large *plaque* of jet ending in strings of tiny silver beads to the hem. The corsage is almost sleeveless, only tiny pointed edging being worn on the shoulders. Her *chic cloche* hat of black is lined with silver, and has an upstanding bow of black and silver at the side. Long black ear-rings and an ebony stick with a silver handle complete the notorious Delphine. Later we see her gowned for her "act" in a magnificent dress of gold metallic tissue, heavily embossed, swathed over purple georgette, *diamante*-edged, the skirt being of rose, of red, of purple, shading to lilac georgette, all cut in petal points. At one hip is a long sash-end from the corsage lined with

MISS VERA PEARCE,

Who has scored a decided success as Delphine de Lavallière in "Whirled Into Happiness" at His Majesty's Theatre, Johannesburg, and became a pronounced favourite on the first night of the production.

Photo by Leon Levson.

rose, and on the head is worn a Gaby Delys head-dress of feathers clasped with a gold band encrusted with rubies. Then at the garden-party, with the evening sky overhead, in the background the lighted windows of "The Pines," with green trees, with a rose arbour, and with the most inviting "sitting-out" places, with the sound of soft music in the distance, Delphine appears in a gown that is sometimes white, and anon has the faint pinky tint of the new-born rose, a gown of net embroidered in pearls. Cut in square points on the skirt there is a swathed belt of tulle ending in a fall over the hip to below the hem, caught in with a pearl ornament with crystal drops; on the *coiffure* a band of glistening crystal holding a long white shining feather reminiscent of the Indian Squaw. And last, but not least, Delphine wears a gown of China-blue, accordion-pleated, with panel back and front, giving the new apron effect, and edged with crystals; at the neck a narrow band of rubies, a hint of which is also shown at the broad crystal studded belt; angel sleeves and the most fascinating turned-up-with-a-feather blue hat edged with rubies. And then to the Carlton, where, by the way, among recent arrivals are: Mr. R. E. Fisher (London), Mr. E. Garat and Mr. D. Harris (Durban), Messrs. H. B. Nagle, H. M. Douglas, and Dr. Sands, Captain Balfour, Messrs. Basil Mostyn, and J. L. Marks (of Cape Town), Mr. C. E. Rogers (of London), and from Salisbury Mr. C. H. Andshell, Miss Andshell, Mr. C. Cairncross, and Mr. R. P. Stow. *Et puis, bon nuit.*

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EMPIRE PALACE.

AMONG the new turns in this week's Empire offering, Agnes Croxton, with well-sung "straight" songs, easily comes first. Dainty, well-gowned, and artistic in her work, she provides three or four excellently-sung ballads, of which "In Lilac-Time" goes particularly well. She received great applause on Monday evening, and should have a successful season here.

Carvet and Verena specialise in wonderfully deft and clever heel-and-toe dancing, and are as skilful and smart as the most critical audience could wish. Tom Moss and Ethel Orrell, character vocal entertainers, cover a wide field, and their best is kept to the last, their Italian number being quite the cleverest thing they do.

A. C. Astor, with a new act, has made one of those real hits that are signalised by the glad hand of applause as soon as the artist enters. Daisy Griff sends off the programme with a real swing, in her smart and piquant act, and Sam Laveen and Bill Cross, delightfully funny in their burlesque of Roman sports and pastimes, provide a turn that for genuine humour and cleverness it will be hard to beat.

JAPANESE VISITORS AT THE POINT, DURBAN.

The Japanese are very keen fishermen, and our photo shows some of the passengers and officers of the s.s. *Canada Maru* delighted at capturing a miniature octopus.

Photo by Llewellyn Gibbon.

Peter Donald and Neta Carson in "The Stable Boy" are going strong in their third week, and Ralph Lohse and Nan Stirling's whirlwind trapeze act is as clever as it is daring and breath-taking. *The African Mirror* pictures the usual excellent variety of events that are topical.

STANDARD THEATRE.

A LIVELY "revusical comedy" was put on at the Standard on Monday evening, with plenty of change of scenery, interest, and variety of all sorts. Dancing is, as with "Follow the Girls," a feature, and the *ballets* and solo work provide some of the best features of the evening. Miss Vivien Tailleur, with a partner, is appearing in the new show, with a smart speciality dance in the third act, and dainty Iris White and Stella Shantall also are responsible for successful numbers. Mr. Lago Clifford is the producer, and contributes a great deal in all the various scenes. Miss Marjorie Clifton, Miss Vivian

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S.A. Pic. 19/5/23.

"WHIRLED INTO HAPPINESS" AT HIS MAJESTY'S.

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Carter, Miss Gwennie Slater, Mr. James Grant and Mr. Neville take their full part in entertaining and amusing. For this week only "Girls 'N' Everything" will be seen at the Standard prior to the company going on tour.

"PARTNERS AGAIN"—FOR KEEPS

Mr. Jack Livesey and Miss Eileen Lovat-Janison, "juvenile" leads with the Yorke-and-Adams Company, who play the lovers in "Partners Again" and also in "Welcome, Stranger!," were married in Cape Town on Tuesday morning (wires our Cape Town correspondent).

"Waiter, I came in yesterday for a steak."
"Yes, sir! Will you have the same to-day?"
"I suppose I might as well if no one else is using it."

AMERICANS GOING THRO' THE RYE.

The following neat modern nursery rhyme is particularly popular at gatherings of Canadians in London:

Four-and-twenty Yankees, feeling very dry,
Took a train to Canada, to buy a keg of rye;
When the keg was opened, the Yanks began to sing,
"Who the devil's Harding? God Save the King."

From *The Morning Post:* Said a Greek to a Jew: "Have you seen that excavations on the Acropolis have revealed wires? That proves positively that my people knew the mysteries of telegraphy." Replied the Jew to the Greek: "Have you seen that in excavating in Jerusalem no wires have been found? That proves that my people knew the mysteries of wireless telegraphy!"

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WINTER HANDICAP.

Can Katabasis Beat Fordwych and Oribi?

THE P. AND G. MAY MEETING.

By "ONLOOKER."

IT is seldom that there are fewer than seven events at a race meeting on the Rand; but for a reason already explained the bill of fare for the Pony and Galloway fixture last Saturday was confined to six races. The lessening of the opportunities for betting did not appear prejudicially to affect the attendance. Why should it? Half-a-dozen races on a winter's afternoon is all sufficient. As is so often the case, the chief event brought out the smallest field. The result of the race

Proved Form to be Woefully Astray.

Maggie's Hoop, the winner of the Pony and Galloway Purse at the previous meeting, when the course was the same (one mile) as on Saturday, was sent out joint favourite with Matinée. Of the remaining seven, Sparta had the best following. The winner turned up in Volcano, generally deemed as outclassed. Far from this being so the old gelding gave the others no chance, leading from end to end. Maggie's Hoop was beaten a long way from home, but Matinée gained second place, this mare's showing being a marked improvement on her most recent performances.

* * *

In the first race, which was at a mile, Nil Desperandum, from Mr. Gard's stable, proved a false favourite, for at no stage of the race was he at all prominent, and in a close finish Thumbs Up got the better of the more-fancied Pilgrim. Perhaps a little too much use was made of the latter. The two outright favourites to win were Verbury, in the Junior Pony Plate, and Cheateau Thierry, in the Junior Galloway Plate. Verbury's race was

Over the Long Course

and this Kimberley-owned gelding had an easy task to score. First Choice opened favourite for the event at five furlongs won by Chateau Thierry, but towards the close of the market all the money was for the latter, who was reported as having been well tried. Chateau Thierry is a three-year-old gelding by Tonypandy, and favours his sire in a marked degree. He won in ready style, and promises to be very useful.

* * *

Lucania confirmed her running at Germiston by taking the five-furlongs Pony Stakes. Kimberley-owned Not Far was a better favourite than Lucania for the race, but gave a very disappointing display. For the last race on the card, Dark Lady, a stable companion of Nil Desperandum, who let his party down in the opening race, was backed down to equal favouritism with Deceiver. Dark Lady had been on the shelf for some time, but she was so confidently backed on Saturday that people came to the conclusion the filly was quite herself again—and

Some of Her Previous Form

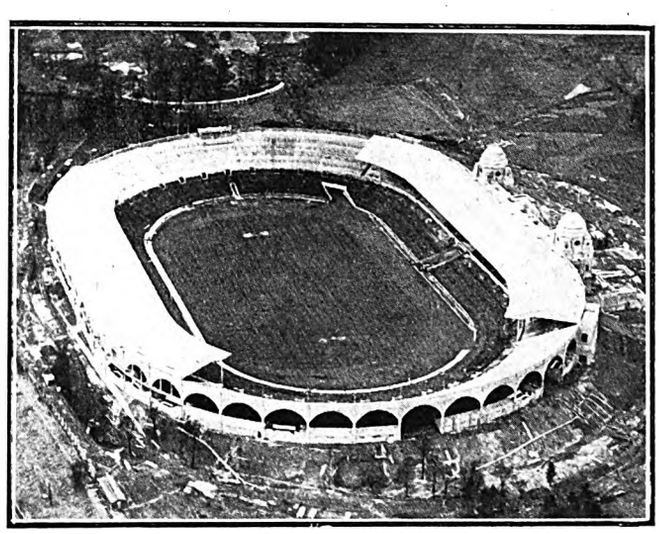
was good. The handling of Dark Lady was entrusted to the stable apprentice. Over-anxiety on the rider's part may have cost Dark Lady the race, for while still in front the jockey took out his whip and the filly swerved right across the field. Before Dark Lady could be straightened up Deceiver had the race won. It is really astonishing how it is that most of our trainers do not see the unwisdom of permitting young riders to carry a whip! More races are lost than won by the use of the whip. It is useless—a positive menace to success—in the hands of most apprentice riders.

* * *

The embargo to be placed on imported horses competing in galloway and pony races will make very little difference to the numbers available for measurement races. Of the 127 listed on the card for a recent Johannesburg Pony and Galloway Club's meeting, only four were imported; and this would be about the average at most meetings. The tendency of the equine race in South Africa is to become dwarfed, and there is no gainsaying the fact that the natural horse of the country is one of galloway height or under. There is, then, small fear of any shortage of small horses for racing. All our chief breeders aim at raising full-sized horses, yet

Most of Them Realise

that they must expect a percentage that will never attain beyond galloway height, and it is inevitable that the percentage of small ones will be higher if the stock are not well fed and housed in their first year. There has hardly been need specially to contrive to breed galloways and ponies; willy-nilly, every stud produces some. Dr. de Kock, however, is going to specialise in breeding small



WHERE THE CUP FINAL WAS PLAYED: THE NEW STADIUM AT WEMBLEY,
Where 200,000 people gained admission and 100,000 were turned away.
Topical Press photo.

ones at his stud farm at Standerton, and has already secured some mares to mate with the pony stallion Burger.

* * *

The recent epidemic of horse-sickness made ravages at nearly all the big horse farms in the affected area. Mr. H. L. du Toit, who owns the thoroughbred sire Megaphone, was a very severe sufferer, a great many of his mares having succumbed.

* * *

Son-of-a-Gun, the four-year-old colt by Son-in-Law, won his second race in the country when, at Milnerton last Saturday, he captured the second division of the May Handicap. The event was over a mile and Son-of-a-Gun, who runs in the nomination of his trainer, E. Shaw, was followed home by two other imported four-year-olds, Faute de Mieux (receiving 12 lbs. from the winner), and Premature (who was conceding Shaw's horse 4 lbs.). Four of the other races at Milnerton were taken by English-bred ones,

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but the chief event, the May Handicap, one mile and a quarter, was won by Punic. This winner when performing at Turffontein was rated as a mere sprinter. The fact that Punic has previously won

Over the Long Course at Cape Town

does not probably imply that he has gained in stamina (no doubt he has, in some degree) so much as it demonstrates that they are badly off in the possession of stayers in the Peninsula. To be sure, Punic in this last race of his only carried 6 st. 13 lb., while Tamil, who started favourite and finished third, had 9 st. on his back. The form, then, was poor. Musketeer Dan added to his reputation at Milnerton by carrying 10 st. 1 lb. to victory in the two-year-old race. Rambler, a colt by Kheri from Multiflora, with 6 st. 13 lbs. up, was backed to beat the crack and finished second. Musketeer Dan is being given plenty to do; too much, one would think, if his connections have expectations of his doing well in the classics. At this Milnerton meeting Fernandez rode no fewer than five winners.

* * *

Although local betting on English races is not nearly so extensive as in years gone by, there was a good deal of speculation on the Kempton Jubilee. It was cabled out that Mr. Joel was very confident as regards Pondoland, and the tip was very generally followed. The defeat of Mr. Joel's representative would mean that layers would be covered, or nearly so, albeit two greatly-favoured runners,

Simon Pure and Diligence,

the latter owned by Lord Lonsdale, divided the spoils. Form worked out well in the race, for the dead-heaters had both excellent credentials, as could be gathered from the fact that both carried over 8 st. Simon Pure finished fourth in the last Derby, while Diligence was preferred for the Leger to his stable companion and winner, Royal Lancer. Simon Pure started favourite, with Condover, only beaten a neck, second in demand.

* * *

In the course of his remarks at the meeting of shareholders of the Auckland Park Racing Club, held this week, the Chairman said: " In round figures, racing as now conducted by your Club is to all intents and purposes a ' partnership ' in which the owners of horses take 3-6ths, the Government take 2-6ths, and the shareholders take 1-6th of what is left after paying working expenses. Owners certainly have their money invested in horses, racing stables and the like, and shareholders have their capital invested in the Company, but the Government have no capital invested, nor are they at any expense whatever for collection, as the taxes are sent to them by the Club. As ' partners ' without capital invested, taking a third of the ' profits,' the Government, to use a common expression, are

Simply 'On Velvet.'

The Provincial Council Select Committee on Horse Racing recommended at the end of 1921 that no further taxation on horse racing should be imposed and that the present taxation should remain ' unless it appeared that racing was being adversely affected.' Judging from the poor returns reported by racing clubs and the strongly expressed dissatisfaction of the owners and trainers of horses at the amount of stakes given of late, I beg to submit for your consideration (and incidentally for that of the Provincial Council) whether it has not been amply proved that horse racing *is* adversely affected, and whether the time has not arrived when some relief from the existing burdensome taxation should not be granted, unless, indeed, our Provincial legislators have the desire and intention to ' kill ' horse racing altogether, and so deprive themselves of this source of revenue, a step which is not usually taken by a ' partner ' in any concern."

* * *

At the time of writing there is no pronounced favourite for the Johannesburg Winter Handicap, to be run for this Saturday. Oribi, winner of the race last season, when carrying the minimum, has been at the top of the boards since a market—if it could be called a market—was established on the race. Others, however, are quoted at much the same price, and for a time on Monday Donai was at a shorter price than Mr. Rowe's colt. Oribi, with only 6 st. 13 lbs. to put up and as a winner over the course, certainly claims respect; yet, going by the book, Castor should beat Oribi seeing he was in front of the latter when

The Pair Finished Behind White Friar

at the last Germiston meeting. The Germiston form may have been misleading. If, indeed, it were taken as correct, neither Castor nor Oribi would have much of a say in the Winter Handicap, for the one that beat them at Germiston is poor class. The last gallop in public of Oribi was calculated to bring him on, and on this supposition he will probably make a good showing on Saturday. Donai has done all his more recent racing at Durban. The form of Purdham's horse is not convincing of his ability to get to the end of the handicap distance. He has three wins to his credit at Durban, but these were sprints. It is understood that the jockey Herschell comes from Durban to take the mount on Donai.

* * *

The journey for the Winter Handicap, nine furlongs, should be to the advantage of the top-weight, Collet. Probably the mare's heavy impost, 9 st., will deter Mr. Gard having a cut, yet I would take Collet as hard to beat if presented to run. Fordwych has proved himself such a genuine customer that, with all his 8 st. 12 lbs., he is pretty sure to be on the premises at the right end. One is apt to forget that when Fordwych won his handicap he was attended home by Idle Story. Idle Story made a bold show in that race, and on Saturday can meet Mr. Murray's horse on 12 lbs. better terms. Fordwych is a better horse to-day than when he captured his best stake, and Idle Story has

Probably Seen His Best Day,

but in the hands of Harding the Nobleman horse has an " outside " chance on Saturday. Of the trio engaged from the Booysens stable Castor has been at the shortest price. Castor strikes one as an unreliable sort. It appears to the writer that the Derby winner, Antonio, would be a more worthy representative for the stable. Katabasis created a favourable impression by her running at the Autumn meeting. If the filly has gone on the right way since there is no telling how improved she might be. Katabasis should go close and may prove the hardest to beat. The winner of the Winter Handicap should come from

KATABASIS,
FORDWYCH,
ORIBI,

and they may finish in that order.

* * *

For the other events on Saturday my selections are:

12.10.—Flying Handicap (Bottoms), 5 furlongs.
Minaret, 1; Stately, 2; Good Ally, 3.

12.50.—Yeoville Handicap (Middles), 9 furlongs.
Pallas II., 1; Mountain Rose, 2; Hebe, 3.

1.40.—Yeoville Handicap (Bottoms), 7 furlongs.
Erin-go-Bragh, 1; Stevenson's selected, 2; Isobela, 3.

2.20.— H. B. Christian Memorial, 7 furlongs.
Randall's selected, 1; Red Ronald, 2; Agapanthus, 3.

3.45.—Flying Handicap (Middles), 5 furlongs.
Mr. Eustace, 1; Moonrise, 2; Cocksure, 3.

4.25.—Yeoville Handicap (Tops), 1¼ miles.
Richelieu, 1; Emperor of Elba, 2; Steelbright, 3.

5.5.—Flying Handicap (Tops), 5 furlongs.
Murray's selected, 1; Glasgow, 2; Liberte, 3.

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" WHIRLED INTO HAPPINESS " AT HIS MAJESTY'S.

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MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

spiders execute little *ballets*, and the style and rhythm of the music remind one of Puccini—with a dash of Ravel and Stravinsky! Respighi was only known here by his tone-poem "Fontane di Roma" and the sparkling adaptation he made of some Rossini tunes for the Russian *Ballet's* "*Boutique Fantasque*" (of which there is an excellent record in the Gramophone Company's catalogue); but "The Sleeping Beauty" has brought him full recognition as a musician who matters. His score is conducted here by Francesco Ticciati, who had already won his spurs as a pianist last year. Seven British singers fill all the vocal parts mightily well; in fact, I was surprised that the possessors of such first-rate *coloratura* and tenor voices as are, respectively, Miss Cissie Vaughan and Mr. John Patterson, should not before have been heard in the West-End. The programme is opened with a few variety acts, including a slack-wire performer who burlesques the real flesh-and-blood artist in a screamingly funny manner. Some of the audience on Tuesday were still giggling over him when the opera's first act was well advanced! I think this venture is going to prove a powerful competitor to the full-sized opera at Covent Garden. I noted a number of Opera and *Ballet* enthusiasts in the house on Tuesday, so a "Puppet boom" will not surprise in the least.

At Drury Lane.

"Angelo," the new Drury Lane drama from Berlin (camouflaged with an Italian name and settings), which set out to beat the cinema at its own game, with umpteen stages, mysterious "black-outs" and several-dozen-times the usual number of stage-hands, has failed to attract. It is being withdrawn on Saturday after a three-weeks' run to make room for a new version of "Ned Kean," with H. A. Saintsbdry as Kean and Thomas Pauncefort, whom you all know, in an important part.

Something Lacking.

Sir Oswald Stoll is trying an interesting experiment at the Coliseum with the Grossmith and Malone "Offenbach Follies" (originally done before the King and Queen at a matinée), a sort of pot-pourri of the principal hits from Offenbach's many comic operas; but somehow it does not hit the mark, in spite of a clever company which includes George Bishop, Nancie Lovat and Gwendolen Brogden. The lively and sentimental successes have not withstood transplantation from their original surroundings. Strung together in a loosely-connected sort of costume-concert-party show, they lose practically all their point and charm.

Sir Thomas Beecham's Return.

The re-appearance in public of Sir Thomas Beecham, after nearly four years' retirement whilst his financial affairs were put in order, was a great occasion, and the Albert Hall was not an inch too large to house the ten thousand or so of his admirers who surged there. Being of a generous turn of mind, Sir Thomas, besides his own programme with the combined London Symphony and Royal Albert Hall Orchestras, engaged Dame Clara Butt to sing a couple of *arias*. That vocalist's admirers were very strenuous in their demand for encores, and she seemed to comply with such alacrity that quite a little scene ensued when somebody shouted that they "wanted to hear the orchestra"—a sentiment many of us echoed silently, though deprecating the rudeness of the rebuke to Dame Butt. Sir Thomas was in remarkably good form and got splendid renditions of Strauss' "*Ein Heldenleben*," two Mozart fragments and the "*Walkürenritt*." I hope now he will be persuaded to associate himself with the British National Opera Company, which, after all, virtually *is* the old Beecham Opera Company.

PAUL PRY.

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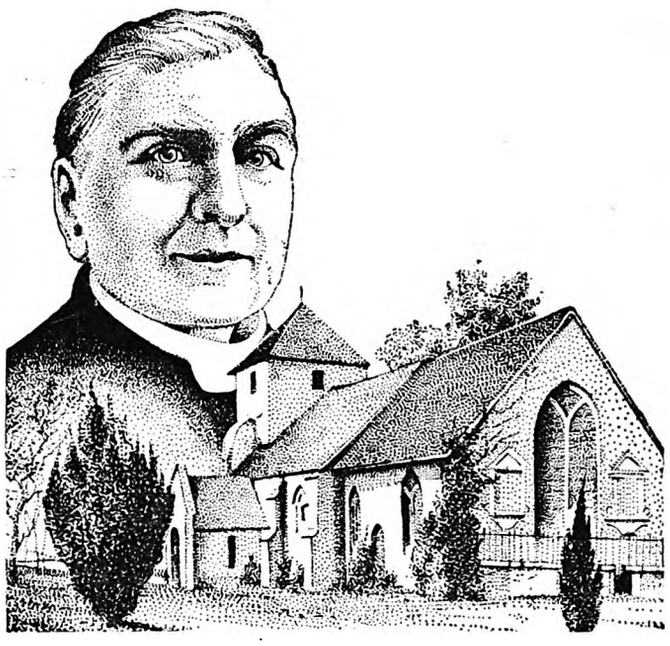

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Next Week's Calls.

WEEK COMMENCING MONDAY, MAY 21.

Tivoli, Cape Town.—Till May 22: Ethel Hook and Company, Lolita, Jack Stocks, Jack Shields. Continuing: Les Nosselas, Carne and Kellaway, Barrett and Clark. Opening May 23: "Kid" Lewis, Megan Brothers, Pollard and Whyte.

Opera House, Cape Town.—The Yorke-and-Adams Company.

Empire, Johannesburg.—Reeve Girls and Leslie, Kemble and Morton, Dan Brothers and Sherry, George Bolton, Moss and Orrell, Carvet and Verena, Agnes Croxton, Daisy Griff.

His Majesty's, Johannesburg.—The 1923 Musical-Comedy in "Whirled Into Happiness."

Orpheum, Johannesburg.—Laveen and Cross, A. C. Astor.

Grand, Pretoria.—"Round in 50."

Criterion, Benoni.—Stuart Barnes, Lohse and Sterling.

Rinko, Maritzburg.—Dudley and Stafford.

Criterion, Durban.—Les Eldons, Archie Graham & Company, May Sherrard.

Theatre Royal, Durban.—The Vanbrugh-Boucicault Company in "Mr. Pim Passes By," preceded by "The Twelve-Pound Look."

Apollo, Germiston.—May 21, 22 and 23: "Orphans of the Storm." May 24, 25 and 26: Donald and Carson.

Vaudette, Krugersdorp.—May 21, 22 and 23: Donald and Carson.

"A COMEDIAN CALLED GEORGE BASS."

The latest book of stage memories is "At Half-Past Eight," by James Agate. Mr. Agate loves music-halls, and "a comedian called George Bass" moves him almost to ecstasy and to the quoting with approval of Mr. Bass's song:

For East is East and West is West,
Though the fact seems hardly revelant;
Yet anybody knows you can milk a cow,
But you can't mess about with an elephont.

MAYBE IT'S TRUE.

Cav. Enrico Cecchetti, the great dancing-master, whose memoirs have just been written by Miss Olga Racster, has a reputation as a *raconteur*. This is one of his many stories:

"A *ballet*-dancer's kick is no small affair. There is a story that Fanny Elssler was once crossing the ocean, and when she was lying in her berth one night she saw a man stealing towards her. She always kept her jewels under her pillow, and she immediately made up her mind that he was a thief. She waited till he came near to her, then she kicked him in the chest, and he fell down dead on the spot."

"And did you ever make a serious mistake in your diagnosis, doctor?"

"Yes, one serious mistake—I once treated a patient for indigestion, and she could easily have afforded appendicitis."

"WHIRLED INTO HAPPINESS" AT HIS MAJESTY'S.

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£500 to the holder should such non-fatal accident cause the loss as aforesaid of the sight in one eye or the loss as aforesaid of one limb only.

Provided that the above undertaking is subject to the following special conditions, which are of the essence of the contract, viz.:—

(a) That such death or loss shall result within thirty days after the accident; (b) that the holder shall, prior to the accident, have written his (or her) usual signature in the space provided underneath, and shall have a complete copy of the current issue of the *South African Pictorial* containing the signed Coupon-Insurance Ticket on his (or her) person at the time of the accident; (c) that notice in case of injury be given to the African Guarantee and Indemnity Co., Ltd., at its principal office, corner of Market and Simmonds Streets, Johannesburg, within seven days after the accident, and in case of death within fourteen days after accident; and (d) that the insurance applies only to persons over twelve and under seventy years of age, is limited to one Coupon-Insurance Ticket associated with this publication for any one holder, and holds good for seven days from 6 a.m. of the day of issue.

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"WHIRLED INTO HAPPINESS" AT HIS MAJESTY'S.

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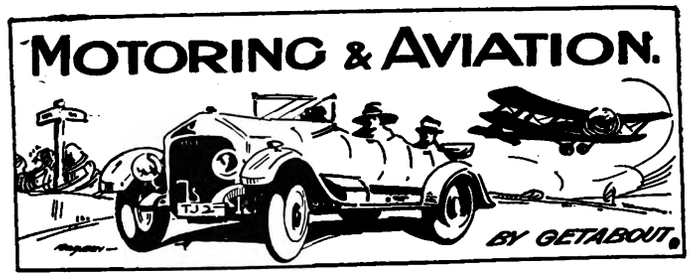
THE 'BUS WAR.

One of the most important matters confronting the motor industry is resistance against unfair and repressive taxation. Notwithstanding that the interests of the trade are well organised to combat most attacks made in the form of unjust legislation, motor welfare is continually in jeopardy. Human nature being what it is, jealousy can never be eliminated either from commerce or politics, and thus we have the spectacle of railroads fighting against truck transport, and municipalities doing their utmost to minimise the depletion of their revenues by the 'bus companies. It is all natural enough in its way, as established interests have also to bow to the universal law of the struggle for existence, and must put up the best fight they can against modern innovations. I noticed in a recent edition of *Motor Transport* the most glaring instance I have seen of what can only be described as an effort to put down motor-'buses. In Detroit an ordinance providing that all motor-'buses operating within the city shall pay a tax to the city of one penny a mile has been given first and second readings before the Council and may be regarded as having been practically passed. Upon this basis it is estimated that a tax of £160 per year for each 'bus operating will be paid by the Detroit Motor-'Bus Company and other organisations. The tax will have to be paid at the end of each month, and applies to motor vehicles with a capacity of eight or more passengers.

Many rumours have been in circulation regarding the make of machine Alf. Long will be riding in the forthcoming Durban-Johannesburg Motor-cycle Marathon. It is now definitely known that after making exhaustive tests this rider of outstanding ability has pinned his faith on the Indian Chief. The general concensus of opinion is that Long is one of the best—if not the actual best—solo riders of high-powered machines in this country. His achievements in the past Durban races are common knowledge, and his progress in the race this year, from the scratch mark on his new Indian Chief, will be watched with particular interest. Long is habitually taciturn regarding his own expectations, but from the few remarks he has made the Durban record should go by the board if he gets a clean run through.



The Chevrolet "Superior."

The Chevrolet " Superior model *de luxe* " has proved one of the " events of the year." First shown at the Show, it came in for a great deal of favourable comment. The *chassis* design is very similar to the 1922 model, with the addition of a few refinements, but the body has undergone a change that brings the car right into line with the streamline effect of the more expensive makes. The Chevrolet has proved itself in South Africa, and has put up some remarkable records in speed, reliability, and economy contests. Its greatly enhanced appearance and body-finish undoubtedly make it one of the best value-for-money propositions on the market.

It Came to Stay.

The " Light Six " Studebaker, introduced to South Africa about two-and-a-half years ago, has certainly made a name for itself. It has stood up to all the claims made for it, which is saying a great deal. It was one of the first post-war cars that incorporated really new features in design to come to this country, and it is now well-known throughout the Union.

An Up-to-Date Phaeton.

The Reo " Phaeton " model has arrived. The Phaeton is really a sport job built on the six-cylinder seven-passenger *chassis*. It is exceptionally well-finished, upholstery being in gray Spanish leather. The equipment includes bumpers front and back, built-in side-screens, cigar-lighter, a toilet case for the ladies, a " stop " light that automatically signals when the brake is applied, aluminium footplates and disc wheels. The long, low, and powerful appearance places the car in the category of the exceptionally handsome.

The 1923 Oldsmobile.

A consignment of five-passenger Oldsmobile four-cylinder cars has just arrived. The Oldsmobile " Four " was one of the cars that made its *début* at the Rand Show, where five-passenger and two-passenger models were a centre of attraction. Oldsmobile cars have always been noted for their exceptionally good body-work, and the latest models are more attractive than ever. Together with this fine body-work is the fact that the four-cylinder engine is among the most powerful and efficient that is to be found in cars of the Oldsmobile's class—and even among much higher-priced models.

Modern Highwaymen.

American papers give prominence to the fact that hold-ups by professional highwaymen are becoming alarmingly frequent; in fact, insurance of cars and transport vehicles is usually obtained to cover losses of this kind. To meet this emergency, the firm of Ehrlich & Co., safe and lock manufacturers, of Chicago, has introduced a compact safe that can be installed on trucks. Drivers of motor-trucks making money collections when out on their routes are constantly in need of protection, and this invention, while not preventing the actual hold-up, saves the loss of money. The safe is made of electric steel and is attached by bolts to the *chassis* of the car. There is a protuberance from the safe which comes through the floor of the car, and the money is put into a slot at the top of this and drops into the container below. Once locked it is impossible to open except by the key, which is not carried by the driver. Highwaymen have to do their work fast, and to open a safe like this, which has stood a test of fifty tons pressure, they would have to work for hours, unless they used explosives.

EXIDE BATTERY SERVICE STATION, CORNER OF MARSHALL AND HARRISON STREETS.

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVI. No. 408.] SATURDAY, MAY 26TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

THE ROYAL WEDDING

The scene inside Westminster Abbey on April 26 during the wedding of H.R.H. the Duke of York and Lady Elizabeth Bowes-Lyon. The photograph shows the bride and bridegroom kneeling at the Altar. Other photographs of the Royal wedding will be found on pages 14 and 15.

Topical Press photo.

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THE STAR AND HER CLOTHES.

By RUSSELL HOLMAN.

THE subject for this little article was quite unconsciously given me by a young lady who recently arrived in Los Angeles.

"I saw Agnes Ayres on the street the other day," she said. "She was dressed so plainly I hardly knew her. Why, she doesn't wear nice clothes off the screen at all, does she?"

I wondered. Knowing something of the character of Miss Ayres' salary cheque as a Paramount star, I was quite sure that she could, if she liked, go about the streets of Los Angeles in costumes that fairly shrieked of Paris and a million dollars.

It happened that a few afternoons later I had an appointment with Miss Ayres at her home. A pretty white bungalow in the Hollywood hills, snuggling cosily amid a setting of white, pink and red roses—such is the Ayres home. The star, be it interpolated, is quite famous for her roses. Though she does not, of course, possess the skill and scientific knowledge of California's most prominent horticulturist, Luther Burbank, she has a genuine interest in rose culture and spends much of her spare time in her gardens.

A few moments later I was talking with "the girl with the perfect profile," as she has been accurately described, in her charming sun-parlour. She had just returned, she told me, from a long walk with her brother, thus explaining the trim-fitting tan tweed sport suit which she was wearing. A hat of jade-green wool, trimmed with pheasant quills, rested on the arm of her chair. (I got Miss Ayres to verify these sartorial details later, so my lady readers may be assured that they are quite accurate.)

"Personally I am a great advocate of simplicity, both in life and dress. Simple clothes approach nearer the ideal, as a rule, than extravagant ones. I should always wear simple costumes off the screen if I had only my own tastes to consult. But, you know, I have found that I don't dare. If a stage or screen actress appears in the street in gowns such as any well-dressed woman of good judgment might buy, she is criticised. People are disappointed in her, just as your young lady was," said Miss Ayres.

I once heard Rolf Armstrong, the artist, say that Agnes Ayres was probably the best-looking woman he had ever painted—and he has made pastels of practically every important star of the screen. I am quite willing to agree with him. Her beauty is of the classic, Grecian type, and it is enhanced by her soft, rather slow and musical voice.

Miss Ayres was born in a small town in Illinois, near Chicago. Once, while visiting an aunt in the city, she paid a visit with her relative to the old Essanay studio there and was unexpectedly offered the opportunity to play the *rôle* of extra in a picture in which Francis X. Bushman and Beverly Bayne were being starred.

"I was required to sit in a stage-box with Mr. Bushman and Miss Bayne and watch the performance that was supposed to be going on in front of the footlights," explained Miss Ayres. "Naturally, being just a high-school girl, I was considerably thrilled to be near these famous people."

Other extra parts and bits followed. The star explained a peculiar antipathy for champagne-cider and *cabaret* scenes which she has kept stored in her memory from those days as an extra.

"In most of the *cabaret* scenes the 'extras' are supposed to add to the hilarity," explained Miss Ayres, "by sitting at tables and consuming champagne. Of course, the director doesn't furnish real champagne. For one thing, it would be too expensive. But some drink must be provided that gives the same bubble and sparkle that champagne does, so that it will look like champagne on the screen. Champagne-cider is the best-known substitute."

Miss Ayres remained with the Essanay for some time and then moved East to play the heroine in several picturisations of the O. Henry stories for Vitigraph. Some enterprising press agent thereupon dubbed her "The O. Henry Girl," and the same name remained with her for some time. Returning West, Miss Ayres did not stop at Chicago, but continued on out to California, where she appeared in a special picture for Marshall Neilan, and then went with Paramount, where she has been ever since. Her first picture on the Lasky lot was the Civil War drama, "Held by the Enemy," in which she played "opposite" Jack Holt.

MISS AGNES AYRES.

The sterling work of Miss Ayres in Cecil B. de Mille's "Forbidden Fruit" convinced the Paramount officials that she was of stellar calibre, and her elevation to that exalted state followed soon after.

The star described some of her emotions on being lifted to the ranks of the head-liners.

"It happened while I was in New York, playing opposite Thomas Meighan in 'Cappy Ricks'," she said. "Mr. Lasky called me to his office on Fifth Avenue and told me out of a clear sky that I was to be made a star. I was very happy, of course, and at first fairly effervescent with joy. But then I got to thinking about the responsibilities involved and became quite serious and even a little frightened.

"I want people to know that, outside of feeling more grateful than ever to the great motion-picture public, whose approval of my work brought me stellar honours, I'm just the same girl I've always been. I cannot understand why people ever allow their heads to be turned by success. If heads are turned, it must be that the heads weren't level in the first place."

Following her excellent work in "The Sheik," in which she and Rudolph Valentino set net records for romantic love-making, Miss Ayres started on her first Paramount starring picture, "The Lane That Had No Turning."

Miss Ayres lives with her parents, and included in the Ayres family is the brother of the star and the pretty French girl whom he brought back from the War with him as his bride. Agnes Ayres revealed to me that she recently became an aunt and that her little niece was named after her.

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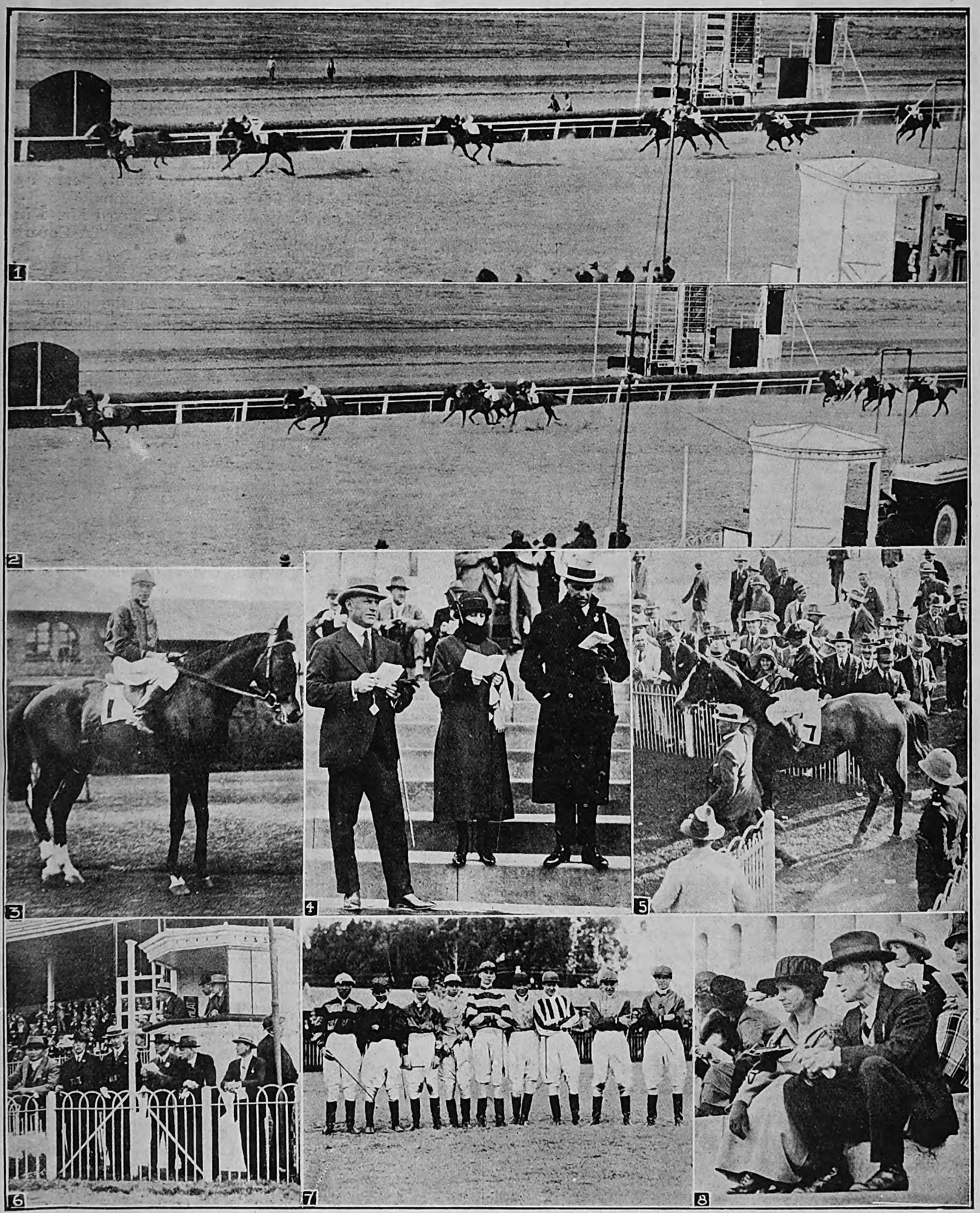
WINTER HANDICAP DAY AT TURFFONTEIN.



SCENES AND PERSONALITIES AT THE JOHANNESBURG HEADQUARTERS OF RACING LAST SATURDAY.

1. Mr. A. Forbes's Katabasis (A. Davis up) winning the Winter Handicap from Collet and Primus. Katabasis was tipped by The Pictorial. **2.** Mr. A. Forbes's Red Ronald (A. Davis up) winning the H. B. Christian Memorial Handicap from Agapanthus and Cerberus. **3.** Red Ronald (A. Davis up). **4.** Winter wear for the Winter Handicap. **5.** C. Brigden, the trainer, leading in Katabasis after the Winter Handicap. **6.** Some well-known Turf Club officials. **7.** The jockeys who rode in the Handicap. A. Davis (on the right) rode the winner. **8.** The well-known owner-trainer-jockey, Mr. A. E. Passmore, and Mrs. Passmore.

Photos for "S.A. Pictorial" by Abe Goldstein.

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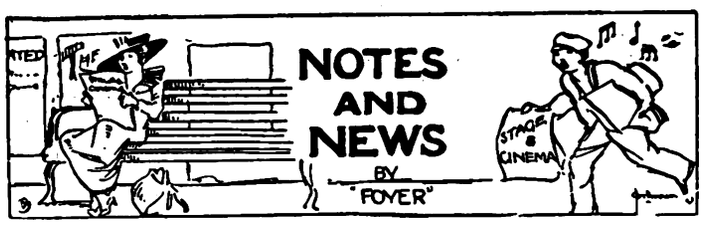

Whit Cunliffe Coming.

Mr. Whit Cunliffe, the noted vaudeville comedian, the original singer of "It's a different girl again" and "Are we *all* here? YES!" is to pay his first visit to South Africa in the near future, and will appear at the Johannesburg Empire.

Mr. Percy Hutchison.

Mr. Percy Hutchison, who is being brought to South Africa later this year, with his own company, by the African Theatres, Ltd., to appear in "Bull-Dog Drummond," "Nightie Night" and "The Luck of the Navy," and possibly in a revival of "Brewster's Millions," has had a very distinguished career on the stage. He was born at Stratford, and is a nephew of the late Sir Charles Wyndham. His mother, Emma Hutchison, was a well-known actress, and Percy Hutchison made his first appearance on the stage in her company. After the experience thus gained he became stage-manager to Sir Charles Wyndham at the Criterion Theatre, London, and then at Wyndham's Theatre. He made his first appearance on the London stage at the New Theatre in 1903 in "David Garrick." In 1912 he toured South Africa in "Brewster's Millions," "Passers-by," "Peter's Mother" and "Arsène Lupin." On returning to London, he appeared successively as Travers Gladwin in "Officer 666" at the New Theatre, as George Barker in "The Blue Mouse" at the Criterion, as Jack Doogan in "Stop Thief!" at the New, as Our Policeman in "A Kiss for Cinderella" at the Kingsway, and in other leading parts. At the Haymarket in March, 1917, he produced the successful war-play, "General Post." He became a West-End actor-manager at the Queen's Theatre, where he produced "The Off-Chance," in which he appeared as the Duke of Burchester. He also leased the St. James's and the Garrick, and in August, 1918, scored a huge success as Lieut. Clive Stanton, V.C., in "The Luck of the Navy." In 1919-20 he made a successful tour of the United States and Canada, and on returning to London he again leased the Queen's and appeared as T. Boggs Johns in "A Pair of Sixes" and as Billy Moffat in "Nightie Night."

ADA REEVE'S SISTER: MISS MABEL REEVE,
Of The Reeve Girls and Leslie, who are now appearing at the Johannesburg Empire in a vaudeville act entitled "Jingles and Jangles."

Mr. Maurice Moscovitch.

Mr. Maurice Moscovitch, who is to play "The Great Lover" and possibly "The Merchant of Venice" in South Africa in the near future, is a native of Odessa, Russia, and spent his early years as an actor touring in Russia, Germany, Rumania and Austria. His first appearance in an English-speaking country was made at the Windsor Theatre, New York, in 1893, as Samson in "Samson and Delilah," but it was not until 1908 that he first appeared in London, playing the title-*rôle* in "The Devil." His sudden rise to West-End, and consequently to world-wide, fame came in 1919, when his Shylock in "The Merchant of Venice" at the Court Theatre was hailed as one of the greatest interpretations of the part ever seen. In 1920 he made a further success when he appeared as Jean Paurel in "The Great Lover" at the Shaftesbury Theatre. Mr. Moscovitch has acted leading parts in five different languages, but in South Africa, of course, as in London, his medium will be English.

"No Flies."

Mr. Victor Crawford, whose Matthew Platt in "Whirled Into Happiness" at His Majesty's Theatre has made him a favourite with Johannesburg playgoers, was formerly a journalist and was on the staffs of *The Star* (London), *The Daily Express* and *The Daily Mail*. However, he became a reformed character and an actor over twenty years ago. He spent four years with Fred Karno's "Mumming Birds," Charlie Chaplin's old company. He has played Mr. Pineapple in "A Chinese Honeymoon," Barry in "A Country Girl," Biggles in "The Rose of Araby," and numerous other leading parts in musical-comedy. Mr. Crawford relates a story which turns on the fact that the roof of the stage from which the scenery is worked is technically known as "The Flies." Many years ago Mr. Crawford was a member of a small "fit-up" company which was touring in Devonshire during the autumn. Late one afternoon they arrived at a hall in which they were to play that night. The stage-manager walked on to the stage, looked round, and said to the caretaker: "Rather small place and (looking up) no 'flies.'" The caretaker replied, with a note of pride in his voice: "Oh, not now, sir, *but you ought to be here in the summer!*"

Mr. Horace Hodges.

Mr. Horace Hodges has just completed a new three-act comedy entitled "May and September," and successfully produced it in mail-week at the Theatre Royal, Brighton. The cast, in addition to Mr. Hodges himself, included Messrs. George Belmore, George A. Brandram, and Neville Brook, Miss Marie Wright and Miss Winifred Izard.

Miss Marie Tempest.

On May 7 Miss Marie Tempest and her husband, Mr. W. Graham Browne, began a provincial tour in England in "The Marriage of Kitty."

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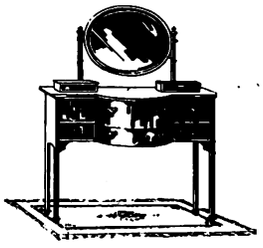

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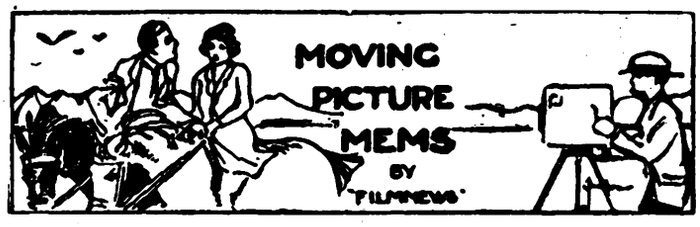

This Week's Colour-Plate: Lois Wilson.

Lois Wilson claims Pittsburgh, Pennsylvania, as her birthplace. When she was still a small child her parents moved to Birmingham, Alabama, in which city she was brought up. She studied to be a school teacher, but the lure of the stage caught her and carried her to Chicago, where she was introduced to Lois Weber. Through Miss Weber she was given a small part in "The Dumb Girl of Portici," which she played with such success that Miss Weber took her to Los Angeles. Here she played leads with J. Warren Kerrigan and Frank Keenan. She entered the Lasky forces as leading woman for Wallace Reid and Bryant Washburn, and William De Mille saw in her his idea for an important *rôle* in his production, "Midsummer Madness," by Cosmo Hamilton. She was then given Maud Adams' part of Maggie Wylie in Sir James H. Barrie's "What Every Woman Knows," another William De Mille production. Her work in it brought a volley of praise from critics all over the country. Miss Wilson has appeared in several of the big successes of the last two years. Her most recent work was in "Miss Lulu Bett," a William De Mille production, in which she created the title-*rôle*, and as leading woman for Wallace Reid in "The World's Champion" and "Is Matrimony a Failure?" and with Thomas Meighan in his latest Paramount picture, "Our Leading Citizen," written by George Ade. She will play an important *rôle* in Cecil B. De Mille's forthcoming Paramount picture, "Manslaughter." Miss Wilson has dark brown hair and eyes.

ADA REEVE'S SISTER: MISS HESTER REEVE,
Of The Reeve Girls and Leslie, who are now appearing at the Johannesburg Empire in a vaudeville act entitled "Jingles and Jangles."

New Films for Africa.

The African Films, Ltd., inform me that they have acquired the South African rights of the following new productions: "Peg o' My Heart," with Laurette Taylor in her original part; "The Prisoner of Zenda," a Rex Ingram production, with Alice Terry, Lewis Stone and Raymond Navarro; "Trifling Women," a Rex Ingram production, presenting Barbara La Marr, the new "Vamp Queen," Raymond Navarro, and "Joe Martin," the wonderful ape-actor; "All the Brothers Were Valiant," featuring Billie Dove; "Quincy Adams Sawyer," featuring Lon Chaney, Blanche Sweet, Elmo Lincoln, Ford Stirling, Louise Fazenda, and numerous other stars; "Fascination" and "Broadway Rose," featuring Mae Murray; "Why Girls Leave Home," featuring Ann Forrest and David Powell.

"Joe Martin."

"Joe Martin," who plays the quite important *rôle* of the Secret Agent in the Rex Ingram film, "Trifling Women" (recently running at the Palace Theatre, London), is not only the most highly-paid ape in the film or any other business, but his life and presumably the retaining of his present histrionic power are insured for £50,000. It is said that one of Rudolph Valentino's grievances against the film company with which he has lately been quarrelling was that he was given a worse dressing-room and less money than "Joe."

Betty Compson in British Films.

Betty Compson, the American film star, has been engaged to play the leading *rôle* in England in the forthcoming Graham Cutts production, "Woman to Woman," the adaptation of Michael Morton's stage play. She will be supported by Josephine Earle, Marie Ault (well known in South Africa), Olive Brook (presumably the widow of the late Stephen Scanlan), and Henry Vibart.

Mirrors of Emotion.

Miss Elinor Glyn, the novelist, who spent some months at Los Angeles studying movie matters, has since become convinced that what is the great defect with a large number of British screen actresses, more so than the actors, is that the spirit of the individual they impersonate seldom seems to be coming through their eyes; their young, round features look just like the faces of dolls. A cat might be taken by beginners as an illustration of what is wanted—its mouth seldom moves, and yet every known human emotion, except those connected with divine exaltation or unselfishness, show in the eyes of a cat—rage, fear, contempt, hunger, contentment, resentment, laziness, perfect physical happiness, passion, affection, revenge, cunning, insolence, pride—for all these the pupils of the cat dilate or contract, the lids narrow, or open wide, responsive to the passing mood because the cat is feeling these emotions, and its eyes are the media of its expression. The screen aspirant must in the same way endeavour to feel the emotions he or she is endeavouring to portray, or the effect must inevitably become simply mechanical. Miss Glyn says: "I think that a good test is to cover the nose and mouth with a scarf, and in front of a glass practise expression with the eyes alone. Actions for film acting have to be rather slower than ordinary acting."

Poets' Corner: Salvage.

Out on a dim uncharted sea
Motionless lies my Ship of Dreams;
Her sails are flat, a clinging mat
Of seaweed shrouds her beams;
Loose hangs the rudder, uncontrolled,
The chains are red with scaling rust,
The galley-fires are dead and cold,
And deep within the battened hold
Her cargo-dreams are thrust.

Derelict on a windless sea
Day-dreams of old and high Romance,
Of treasure hoard and glittering sword,
Of helm and shield and lance,
Save for one precious hour a day,
When Peter comes with books and toys
To charm my grown-up soul away
From dull and senseless cares to play
In that rich world of boys.

And then across that magic sea
A breath of happy laughter comes
To break the spell. The limp sails swell,
The tightening cordage hums,
The stagnant waters leap to feel
That breeze and into billows roar;
Then helmsman Fancy takes the wheel,
And, charged with life from truck to keel,
My Ship goes forth once more.

From "Punch."

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MUSIC AND MUSICIANS
BY "C.A.O.D."

Music Collections.

One of the fads of music-publishing houses is the occasional issue of collections of music, usually a mixture of so-called popular instrumental and vocal music. I have recently examined a set of four volumes which constitute a collection of vocal and piano music published by the Waverley Book Company, of London, and issued under the title of "The Music Lover's Portfolio." How buyers can be found for such curious mixtures of music, good, bad, and indifferent, has always been a mystery to me, but that such collections have some appeal to a section of the musical public is evident by the continued publication of various "Collections." "The Music Lover's Portfolio" has a certain interest apart from the music which it contains. This interest is found in a series of articles by well-known authorities on different phases of executive and creative art. For instance, the well-known English musical critic, Mr. Ernest Newman, writes on "Beethoven, and his Music." He tells his readers that: "The criticism of to-day sometimes deals a little harshly with Beethoven. Nothing is to be gained by attempting to deny that some of his music has aged a little; and this is truest, in the main, of his slow movements. Some of these, needless to say, are still tremendous in their appeal; but others of them that used to be equally admired, seem now to have a touch of weakness in them. Their earnestness, their sincerity, cannot be disputed; no one can doubt that Beethoven put the best of himself at the moment into them. But now and then they fail to say anything so weighty in itself as the weightiness of their manner would lead us to expect. There is a little too much effort put forth for the result attained; we can see Beethoven wrestling with an emotion that is too much for his methods of expression. No doubt this will be disputed by many lovers of his; but the fact has to be faced that many modern musicians who have the greatest love and respect for his genius as a whole, do feel this with regard to some of his slow movements. The theme of the *Andante* of the Trio in B flat, Op. 97, may serve as a test case; many people feel that, as they grow older, something of the old appeal of this theme vanishes; the music has the air of profundity, but is not itself profound. But it is practically only in some of the slow movements that some of us are conscious of our Beethoven meaning a little less to us now than he did in our youth. The rest of his music remains a mighty and wonderful thing."

MR. ERNEST NEWMAN,
The well-known English musical critic, some of whose opinions concerning Beethoven are quoted on this page.

True of all Composers.

An opinion of this nature is typical of the great English critic. It seems to me that the same criticism can be justly applied to the work of every composer who ever lived. Not only in Beethoven, but in the music of every writer of all ages, there are certain things that are bound to lose some of their appeal as the musical intelligence grows and develops towards maturity and keener discrimination. Mr. Newman selects an extreme example to justify his opinion. He might easily have gone further, and discussed the artistic aim of, say, Op 54. Beethoven is by no means the only composer whose every effort resulted in something mighty and wonderful, and much of his earlier work maintains its present-day value by its comparative superiority over that of his predecessors.

A Useless Publication.

However, the main feature of "The Music Lover's Portfolio" must be taken to be the actual music. Of the part that I have examined I can only say that worse publication and editing cannot be imagined. For instance, the Rachmaninoff "Prelude" in C sharp minor is given, with all the errors of notation that have become associated with most English publications of this music. Why the D naturals, when the composer obviously wants D sharp? Editing is conspicuously absent, and the ordinary music-lover who can make a decent job of the "Prelude" with "The Music Lover's Portfolio" as a guide must indeed be a pianistic genius. From this number I turned up Chopin's F sharp major "*Nocturne*," and here the publishing and editing are even worse. The thing as it stands must for ever remain a rhythmical puzzle to the particular class of pianist for whom such collections can have any appeal. For purposes of serious study, "The Music Lover's Portfolio" is useless, and it is sold at a price that makes one shudder.

Benjamin Dale's Sonata.

The monthly concert of the Johannesburg Musical Society, given in the Selborne Hall last Tuesday, held an attraction of a distinctly interesting nature. The whole instrumental programme was devoted to works representative of different nations, and Miss Audrey Goldstein undertook to reveal the special characteristics of each. The big feature for the serious musician was found in the extracts from the Benjamin Dale Sonata in D minor for Pianoforte. Written some years before the War, it remains one of the most remarkable creative efforts in the history of modern English composition. It is difficult to reconcile such depth of thought and such masterly grasp of resource with a comparatively young writer, as Dale was when the Sonata was written. Dale was, I believe, a pupil of that extraordinary teacher, Frederick Corder, whose wide knowledge of musical pedagogics is equalled only by his keen sense of humour—the latter revealed to some extent in his book on Modern Composition. Benjamin Dale spent some years in a German concentration camp. How this experience affected his extraordinary creative mind is not known. But there can be no doubt that his D-minor Sonata is one of the most brilliant achievements to be placed to the credit of modern English writers.

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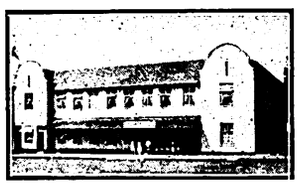

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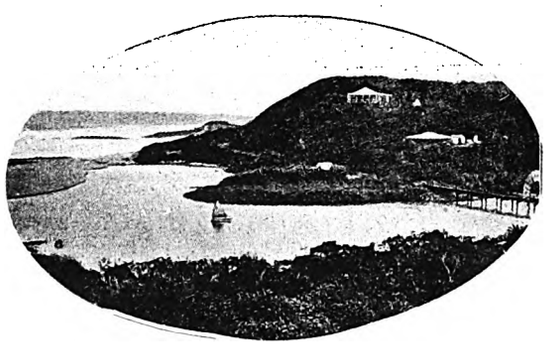

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In The Bright Lights.

EMPIRE PALACE.

PLENTY OF NOVELTY IN THIS WEEK'S BRIGHT VAUDEVILLE BILL.

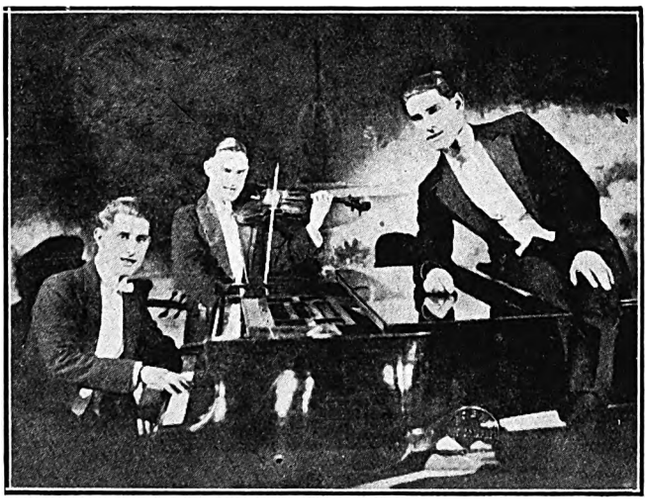
NOVELTY and plenty of it is featured at the Empire this week, where the second half of the programme provides most of the laughter, and the first is given over chiefly to musical numbers.

Daintily staged, well dressed and with clever songs excellently sung, The Reeve Girls and Leslie supply a feature that is in every way far better than the usual. Given with ease and finish, all the songs go well, and the lady at the piano, who has a charming flute-like soprano, adds no little to the general success. "I'm a Baby" is a great hit by the *soubrette*, and Leslie and his partners can congratulate themselves on a very well arranged and artistic act that on its opening appearance got the reception of the evening.

George Bolton "with his voices and a piano" is a genuine humourist, and he follows a line of his own that is guaranteed to amuse the greatest pessimist that ever decided not to be cajoled to laughter. His imitation of the addition to the bioscope band is as novel as it is irresistibly funny, and he uses his two voices with skill and effect.

Kemble and Morton, with bicycles of all sizes and a ladder that provides the comedian with an absurdity that rocks the house with amusement, also put up a good show, and Daisy Griff, full of vitality and go, is as popular as ever.

Dan Brothers and Sherry, with song, fiddle and whistling, featuring numbers by C. Sherry, go with a swing for ten or fifteen minutes, finishing with some rapid and smart dancing that clinches their popularity.



DAN BROTHERS AND SHERRY, AT THE JOHANNESBURG EMPIRE.

These three brothers, Dan, Harry and Jim Conroy, are the sons of Dan Conroy, Irish Comedian and Raconteur, who, on account of his popularity with the public, was accorded a "Monster Benefit" at Luscombe Searelle's Royal Theatre of Varieties, Johannesburg, on Sunday, May 26, thirty years ago. The bills announced: "There will be policemen in attendance to see that no one pays twice." Searelle's Theatre passed out of existence many years ago.

Carvet and Verena, and their clever dancing, Moss and Orrell with vaudeville offerings, and Agnes Croxton, who is presenting new songs this week, complete a good all-round bill. The pictures include the usual good selection of topical events, and the latest *Daily Sketch* collection of overseas events that interest.

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Find your joy in what you do—not in what you intend to do.

HIS MAJESTY'S THEATRE.

"WHIRLED Into Happiness" at His Majesty's well earns the enthusiastic reception that greets it at every performance. The book, with its well-turned lyrics, has a story that is properly sustained all through the piece, and the music is tuneful and well scored.

There is a fine cast. Mr. Victor Crawford as a music-hall attendant who poses as the hero's valet, Mr. Gordon Sherry as the hero (a barber mistaken for a marquis), Miss Vera Pearce as Delphine (a volatile vaudeville dancer), Miss Ethel Cadman as the heroine, Mr. Rowland Hill as Albert Horridge (of "'Orridge's 'Alf-crown 'Ats"), Miss Isa Bowman as Mrs. Horridge—in fact, the whole company—have all made themselves extremely popular with play-goers, who will continue to be Whirled into Happiness nightly for some time to come.

MANY EARTHQUAKES PREDICTED THIS YEAR.

According to Abbé Moreux, of Paris, this year will be one of numerous earthquakes. In a long article ascribing his prophecies to astrological studies, the famous *savant* states that the most serious shocks will be felt in Japan, Mexico, Asia Minor and the West Indies. Even the south of France is threatened with shocks, but of less violence than the tremors elsewhere.

The sun may be held responsible for such terrestrial disturbances, Moreux having established that this year it will diminish its electrical discharges into this atmosphere, thereby provoking either dilations or contractions of the earth.

315,724,808 PASSENGERS.

Last year the total passenger traffic in and out of New York City totalled 315,724,808 passengers.

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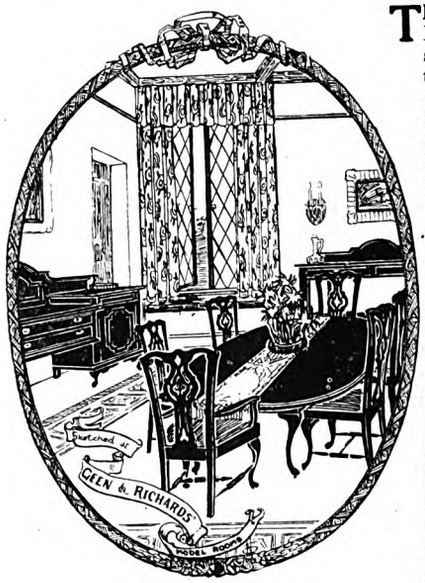

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JO'BURG SNAPSHOTS.

By JENKYN.

THE scene was the Palm Court of the Carlton Hotel; the hour was ante-prandial; the *dramatis personæ* were three young ladies in merry mood, and the Man from the North. The young ladies were the wife of a well-known theatrical manager, the daughter of a wealthy race-horse owner, and an actress pure and simple. The Man from the North asked the beautiful bevy to partake of refreshment of a liquid nature, and they, being of the weaker sex, coyly consented. The wine passed gaily round, and

Everything Was Merry

as a marriage-bell. The Man from the North explained that he was on a tour of the world for pleasure's sake and that he had plenteous garnishings of this world's goods. He wound up his oration with the following words: " Now, lasses, Ah've bought drinks round, but Ah doän't mind that because Ah've gotten plenty o' t' brass, and ye're gradely-looking wenches, and Ah've enjoyed your coompany; so 'ere's five shillings apiece for yerselves. Go and get a nice dinner at my expense, and remember this, lasses! Though Ah've stood drinks round, and though Ah've given thee all t' brass to spend, *Ah wants nowt for it!* "

* * *

It is quite a while since the present writer met the male participant in the foregoing story. By the way, I like that expression " the present writer." It is the essence of mock-modesty, as the editorial " we " is of pomposity. It is as " blesséd " a word as Mesopotamia. It is journalese of the journaleasiest. I notice that

At Least Two Journalists,

one of whom is Mr. T. W. H. Crosland, and the other a contributor to a Johannesburg daily, affect the " we " in signed contributions. One of these days some enterprising person is going to publish a paper that will defy all tradition, that will entirely ignore the canons of journalism. It will be a rather highly-priced paper, it will have a small but select circulation, and it will be a sheer joy to the reader.

* * *

A few weeks ago I went with a party of friends to the Miners' Phthisis Sanatorium, our avowed object being to endeavour, by song, story and dance, by " musick from psaltery and sackbut," to while away more or less pleasantly a few hours for the patients there. One of our guides kindly volunteered to motor me back to " Our 'Ouse " on the Berea. Everything seemed quite normal, and when I arrived I had not the least idea that anything out of the common had occurred. When I entered the gate, however, I found that

The Entire Family and Domestic Staff

had gathered on the stoep and that something exciting had obviously happened. The youngest member of the family, an obese maiden aged two, rushed toward me with a handful of something and with a perfectly heavenly smile upon her face. At the distance I couldn't see what she held, but I heard shrill shrieks of: " Bonker, Bonker, see doo-doos, me kill 'em." " Bonker," it should be explained, is the young lady's Esperanto for " Grandpapa."

* * *

I cross-examined the juvenile assassin, and ascertained that her hands were full of dead locusts, which she had been squashing with the keenest delight. Some weeks ago, in these columns, I described the garden of Our 'Ouse, and I now had the opportunity of seeing

A Few Million Locusts

calmly eating it up. We were luckier than our neighbours in Joel Road, however. Either the provender in our garden was tough or indigestible or was of the type that does not appeal to the locust palate. Whatever the precise reason, they left us after a while in disgust, and beyond a generally-wilted appearance, the garden of Our 'Ouse is little the worse for the onslaught.

* * *

The young wireless expert in Our 'Ouse is getting on. The other night he actually got signals from Bordeaux, with " heteradynes " (or interruptions) from New York and from the Philippine Islands. Last night we had a concert, gramophones and piano-playing and vocalism, really wonderful.

* * *

I noticed a growl in one of the Johannesburg dailies the other day with regard to the overcrowding of the trams and the lack of organisation of the crowds. While cordially agreeing, I beg to state that I have my own private little grievance. I am one of those painfully short-sighted persons who wander mole-like about the earth, seeing things " as in a glass, darkly," and it is quite impossible for me, even with the aid of the powerful spectacles I wear, to read the legends on the cars. In Cape Town it is better. I can see which route a tram is bound for *by its shape*, but here in Johannesburg

My Case is Hopeless.

Therefore, I have to jump on the cars and ask the conductors, and whilst the majority of the men give the desired information cheerfully enough, I regret to say that some of them are surly to the point of rudeness. Surely it should be a simple and inexpensive matter to put boards denoting the routes travelled on the sides as well as at the top of the cars. I speak feelingly on this matter, as it is undoubtedly the feeble lights on trams, trains and other public conveyances which have combined with my unfortunate habit of reading in these places to cause the parlous state of my optic nerves.

* * *

I can quite understand that shortsighted men are seldom popular. A charming lady told me the other day that I had cut her dead on three successive occasions. I do hope that she and others who may be under the same impression will accept my solemn assurance that I couldn't possibly do such a thing a-purpose!

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JOHANNESBURG, Monday afternoon.

LIQUIDATION slackened off last week, and there was an improvement in prices on Friday, which has continued. London is still closed on Saturdays and today is also a holiday there—Whit-Monday. So for the moment we appear to be going rather "on our own." According to the Sunday paper, the revised phthisis proposals involve an additional expenditure of a couple of millions, and the industry looks complacently on the proposal of the Labour members to refer the Bill to a Select Committee, as it means postponement, inasmuch as it could not then be passed this session. Taking the longer view, however, one would like to see some finality on this very troublesome question. Crown Mines, as was to be expected, were foremost in the reaction, and there were sales at 51s. this morning, against 48s. before the revival. The market has an impression that gold is at the moment being valued on an ultra conservative basis at 87s. 6d., London quotations being nearer 89s. for some time past. On a monthly output of 70,000 ounces, this would mean £5,000 more profit to this concern. Some people who had suffered by the drop in Crowns exchanged into City Deep. They can now do so, if they think Cities more resilient and likely to pay a better dividend in June, at a cost of a shilling per share, exclusive, of course, of brokerage.

Randfonteins, which dropped to 19s. 6d. last week, have improved to 20s. 3d. buyers. In this case a recovery of a shade over 5½ dwt. appears a trifle low *vis-à-vis* an ore-reserve value of 6½ dwt. Allowance must, however, be made for the mixture of battery reef ore, which goes half a dwt. less, and, as it can be mined easily, tends to cheapen working costs.

The public keeps on buying Government Areas for security of their capital, and there were sales this morning at £5 11s. Modders are within a shilling of eighty, and "Bees," doubtless on the rather better feeling engendered at the meeting, are 25s. The equipment of the south-western shaft is apparently going to be postponed indefinitely, and the area attacked from the Central section instead, as the expectation of openiing up large bodies of payable ore in this section has not been realised. There is a large area still unexplored. Nourses have recovered to 15s. sales, and there are buyers of Villages at 13s. Anglo-Americans keep firm at 24s. 6d., accompanied by reports of important new business. West Springs are 19s. 6d. buyers, Geduldes 62s. 9d. ditto.

Members are speculating as to the possible effects of the resignation of Mr. Bonar Law, the British Prime Minister, on the markets. Quite a string of peers is spoken of for the position, in alphabetical procedure—Balfour, Curzon, Derby and Devonshire. But will a Prime Minister in the Upper House quite suit in these democratic days?

Another of the first "alphabeters" in the person of Mr. Baldwin, presently Chancellor of the Exchequer, whose Budget has been very well received, might be a more popular selection. Finance is more than ever important at the moment. Afterwards, there are people who prophesy a Lloyd-George-Labour combination—an eventuality which would scarcely please financial interests.

From an article in *The Star*:

"*Infandum Regina Jubes, renovare dolorem.*"

And we had always thought the lady's name was Dido!

"If a boy is a lad, and the lad has a stepfather——."

"Go on."

"Does that make the lad a step-ladder?"

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SCENES FROM "WHIRLED INTO HAPPINESS."

THREE STAGE-PICTURES OF THE 1923 MUSICAL-COMEDY COMPANY IN THEIR FIRST PRODUCTION AT HIS MAJESTY'S THEATRE, JOHANNESBURG.

1. Act I.: The Foyer of the Majestic Music Hall, London, where Horace Wiggs, hairdresser, is first mistaken for Lord Brancaster. **2.** Act II.: Albert Horridge's evening garden-party at "The Pines," Crouch End, at the moment of the arrival of the Duke and Duchess of Dulchester, parents of the real Marquis of Brancaster, to unmask the imposter (who is seen standing on the right and looking very nervous). **3.** Act III.: The West-End hairdressing establishment from which Horace came and to which eventually he returns.

Photos by African Film Productions, Ltd.

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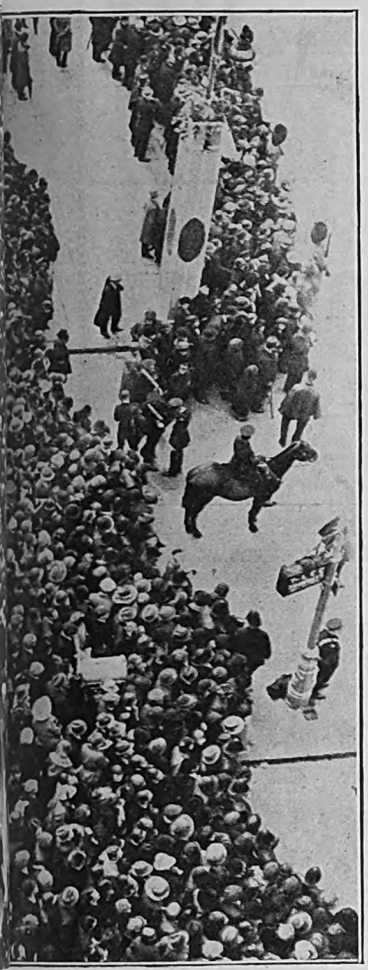
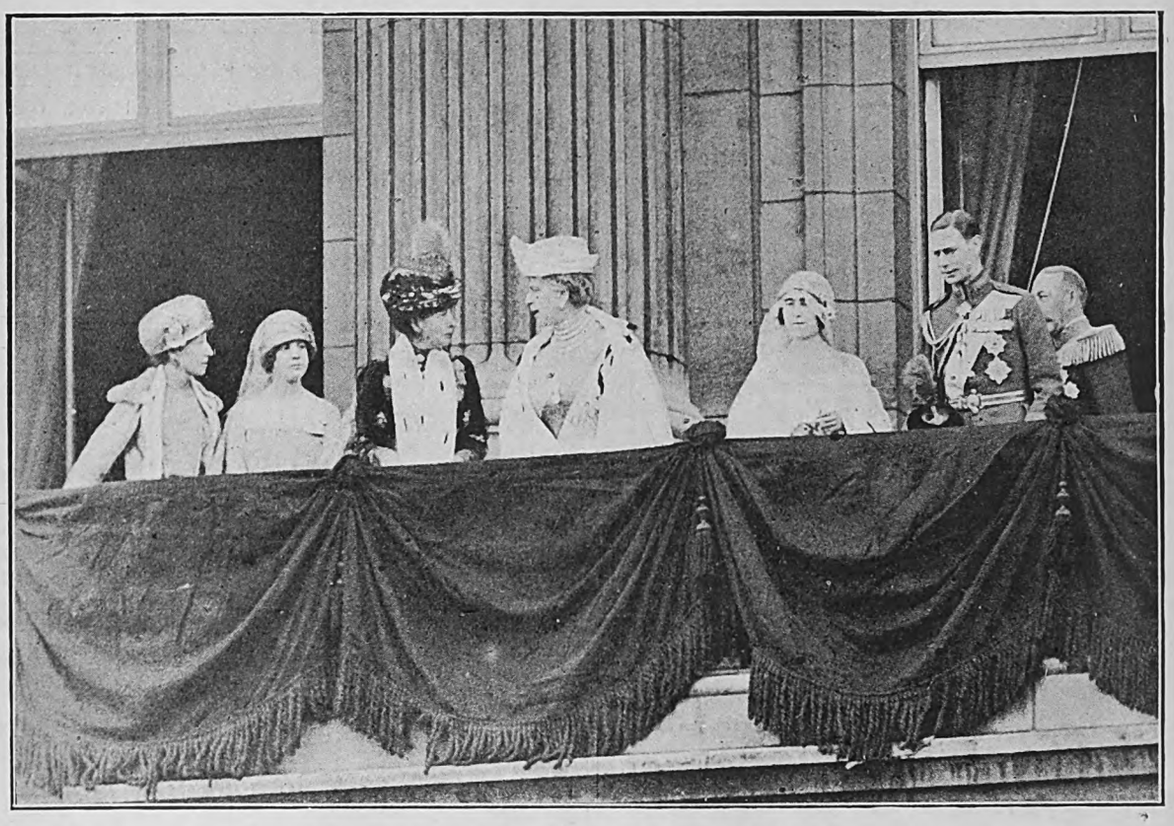
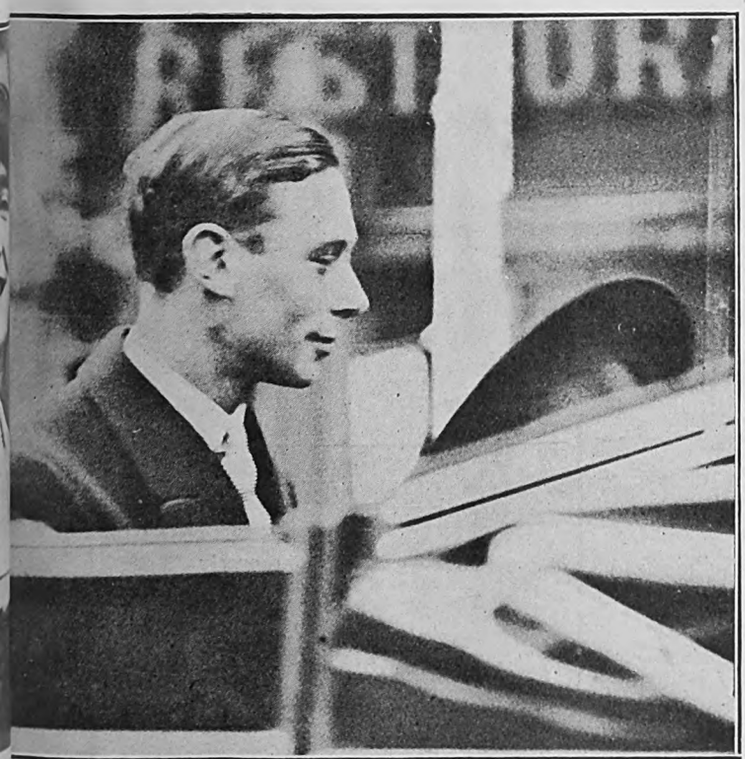
ORK AND LADY ELIZABETH BOWES-LYON.



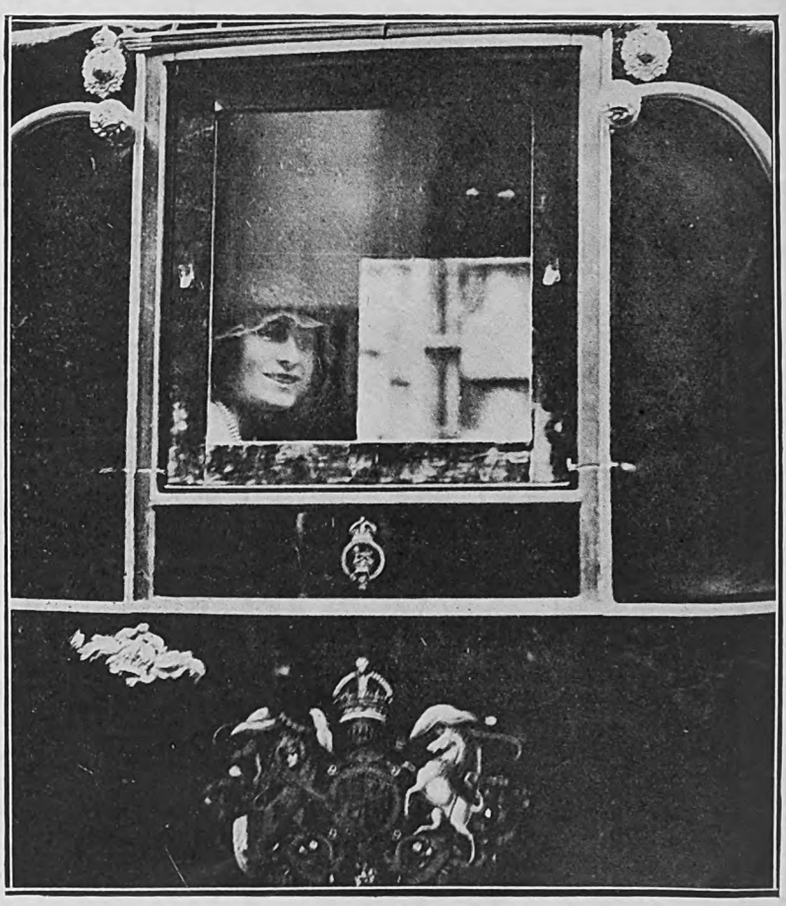
ARLIAMENT SQUARE.



THE WEDDING PARTY ON THE BALCONY AT BUCKINGHAM PALACE.
Left to right: The Princess Royal, Princess Maud, Queen Alexandra, The Queen, the Bride and Bridegroom, The King.



FOR WATERLOO STATION.



THE SMILING BRIDE ON HER WAY TO WESTMINSTER.

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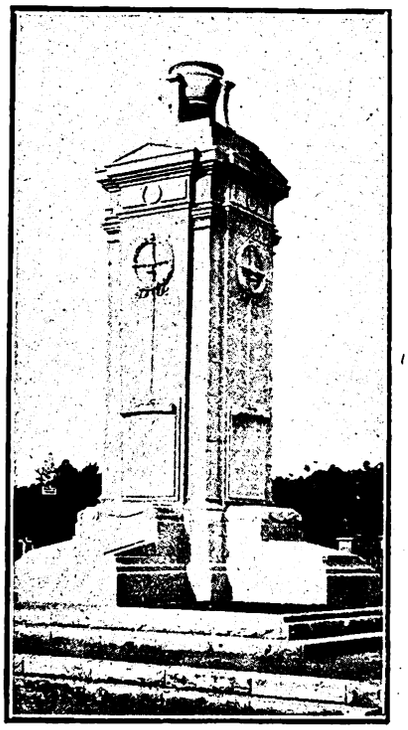

THE NEW CENOTAPH AT KRUGERSDORP.
Photo by M. Edward.

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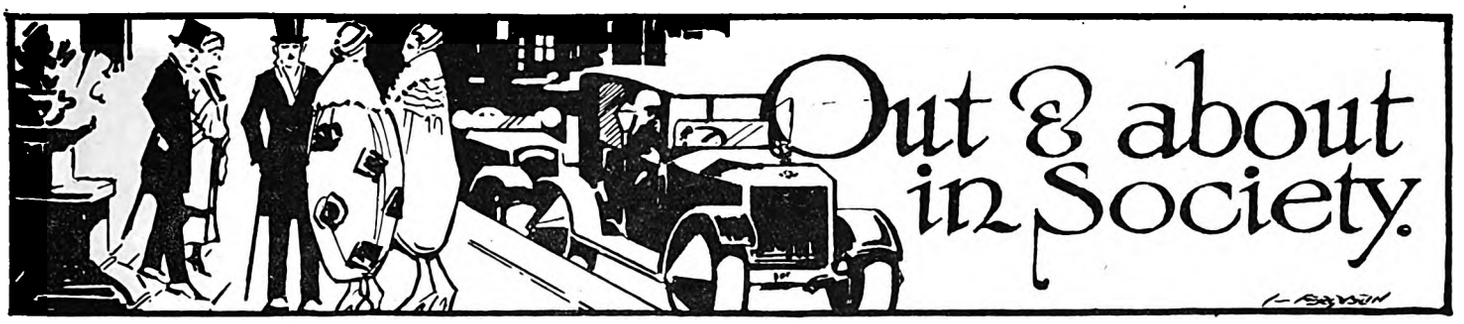

[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

A Successful Fete.

Did you visit the very successful *fête* held in the Town Hall on Saturday in aid of the Hope Home and the Victoria League which Sir Julius Jeppe opened in his usual gracious way, and where Mr. Miles Sharpe was the envied of all through his luck in winning the beautiful trinket-case of gold-and-enamel presented by Their Royal Highnesses Prince and Princess Arthur of Connaught, who both take such a great interest in the two institutions? The stalls were ranged round the sides, giving space for the buyers to walk round in comfort, an innovation that has been badly needed, some of our recent big efforts crowding the Town Hall to an extent that mixed up helpers and buyers in one hopeless jumble. In the vestibule Lady Dalrymple, Lady Van Hulsteyn and Mrs. Lawn presided over the flower stall with its fragrant burden and did a splendid trade. I liked the cosy library that housed the second-hand books sold by Mrs. Francis Phillips, Mrs. H. A. Neame and Mrs. Button, and the White Elephant stall had two demure—if an elephant can look demure—white elephants poised on a black background. I visited the Christmas Tree in the centre, with its good things, and the giant cracker of yellow and violet that was used as a dip. A pretty conceit. The bag stall had some very wonderful bags and baskets, the newest, daintiest styles that I have ever seen; here Mesdames Thurlow, Percy Sherwell, Lawrie, Jobling and Max Honnet presided. Mrs. G. M. Pemberton, Mrs. Waldie Peirson and Mrs. G. W. Nelson were at the sweet stall, where solemn owls with round yellow eyes were roosting amid the trees *very* full of chocolates. Mrs. Holtby and Miss McLeod were at the fancy stall, Mrs. Telford and Mrs. Richardson had charge of the cigarettes, Mrs. J. Andrew Cohen, Mrs. J. Langerman and Mrs. Henochsberg were responsible for the produce, and Mrs. J. E. Healey had a tempting cake stall. Mrs. F. Raleigh and Mrs. Kanthack presided over the White Elephant, with parcels neatly done up by Miss Moralee, Miss Leach and their assistants. Mrs. Buckler was in charge of all the fortune telling and Mrs. Cooper Key of the dips. Mrs. Joe Cohen had the shooting gallery and Mrs. Williams the Hoop-La! Pretty helpers in chintz aprons helped Mrs. Saul Solomon and Mrs. Kingston with the tea, and in addition to her duties as chairwomen Mrs. Burt Andrews organised the side shows and amusements, which culminated in a very successful dance in the Selborne Hall in the evening.

MRS. J. S. MOORE AND HER TWO SONS.
Mrs. Moore is better remembered by South African playgoers as June Langley.

Norwegians Celebrate Independence Day.

Then the Norwegian community celebrated their Day of Independence with a dinner and dance in the Norwegian Hall, which is, as you know, the headquarters of "The P.J.'s," and where, amid the bright hangings, the coloured fruits and the wonderful plaques designed by Mrs. Jocelyn Hutcheons, a merry evening was spent. I like the idea immensely of the miniature flags that the Scandinavians bring with them to functions. On the guest table, amid the red, white and blue flowers, the Union Jack was placed before an English visitor; in front of the Consul for Norway was the Royal Standard of that country; the Norwegian flag had place in front of the chairman, Mr. Jensen; and the Swedish, Finnish and Danish flags stood before the representatives of those countries. At the top table were the Consul for Norway and Mrs. Kittleson, Mrs. Jensen, Mr. Erickson (Acting Consul for Denmark), Mr. J. C. Lind (chair of the Nordkap Society), Mr. Lutzow-Holm

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(the hony. secretary of the Norwegian Hall and Nordkap Societies, who also edits *Fram*) and Mrs. Lutzow-Holm, Mr. Mauritzi and his wife, Mr. Thomson (the chairman of the Danish Society) and Mrs. Thomson, Mr. and Mrs. Schou, the Rev. and Mrs. Othenius, Mrs. Egholm, Mrs. Rothkugel, Mr. and Mrs. Neilson, and Mr. and Mrs. Anderson. Great regret was voiced at the fact that the Consul for Sweden and Mrs. Frykberg were unable to be present owing to the illness of the latter. Speeches were made and the health of King George and King Haakon drunk, and after the dinner everyone put their best foot forward for the dance. Among the company were Mr. Aarum and Mr. Norberg, who are visitors from Norway. Mrs. Jensen wore a *chic* frock of grey *crêpe moracaine* with wide sleeves of brown georgette. Her charming daughter, who is engaged to Mr. Brian Buckland (who is, by the way, a brother of Commander A. E. Buckland, D.S.O., D.S.C., of the South African Division of the Royal Navy), wore lime-coloured silk embroidered in a design with crystal beads.

MR. J. W. C. KITTLESON, THE NORWEGIAN CONSUL, AND MRS. KITTLESON.

The Norwegian Day of Independence was celebrated in Johannesburg on May 17.

Photos by Leon Levson.

Mrs. Kittleson was much admired in jade-green veiled in black, and Mrs. Thomsen wore lemon *charmeuse*. Mrs. Lutzow-Holm had chosen black mirror-velvet, and Mrs. Schou wore black with handsome gold embroideries. Mrs. Egholm had also a black gown with handkerchief points of net edged with wide silver trimming. Mrs. Othenius wore brick silk. There were altogether 100 guests present, who all thoroughly enjoyed the function.

Miss Ethel Cadman's Frocks.

I told you last week of the wonderful gowns worn by Miss Vera Pearce in that fascinating play "Whirled Into Happiness" at His Majesty's. Miss Ethel Cadman, demure and charming, runs a very close second with her *toilettes*, and needless to say both ladies are the essence of smartness off the stage. There was one very charming gown worn by Miss Cadman, of oyster *charmeuse* with wide sleeves. The swathed draperies are caught at one side with a square plaque of red and black jet beads, and her smart hat of silver tissue sports a black feather. Another

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MR. T. F. ALLEN, O.B.E.,
An ex-Mayor of Johannesburg, and the founder of the Junior South African Party.

of palest blue mirror-velvet is cut on long apron lines to show the underskirt of silver laces gathered at the hips with tiny rosebuds. A very *chic* cloak of lace is worn, made on a yoke with a frill round the neck of palest blue and blush-rose tulle fastened with silver cords. A novel note is struck by the *diamante* clasps on either shoulder. Miss Cadman wears also a white georgette frock, made on simple lines, and sings her way delightfully into the hearts of the public.

Miss Vera Pearce.

Chatting to Miss Vera Pearce during the intervals of a rehearsal, I learnt much about this very charming actress, who, by the way, wore an elegant gown of black *crêpe moracaine* with the new apron effect at the back and fine black lace forming a deep hem round the skirt, which was draped longer at one side. A lace yoke—yokes are coming into fashion again, you know—and sleeves, with long jet ear-rings and a high Spanish comb, completed a striking *toilette*. Clothes naturally was the first topic of conversation, and Miss Pearce tells me she has made a tour of our shops here and considers they have really wonderfully smart and attractive goods. Born in Australia, Miss Pearce started her stage career as a dancer at the age of five, and now has twenty-two years' experience to her credit. In answer to a question as to whether she believed in charms, Miss Pearce told me she is known in Australia as "The Boomerang Girl." While playing there before her departure for England she gave away hundreds of small silver mascots, and at the end of the season received a wonderful diamond necklace from her admirers. "Boomerang, go and return," the natives say, and it was in this spirit that Miss Pearce left Australia and went over to England. By the way, she is also a strong believer in the effectiveness of black cats! After playing lead in "My Lady Frayle," "As You Were" and Lily Brayton's part in "Chu Chin Chow," Miss Pearce would not use any letters of introduction, but went over to England preferring to go on her own merits. Her success will be recognised by the fact that she has played at the Empire, London, was Principal Boy in "Sinbad" at the Glasgow panto., and now has a three-years' contract to go back to with Messrs. Wylie and Tate, besides engagements to fulfil in Australia.

Who Put the Blotting-Paper in the Tea-Pot?

On the voyage out the company gave several concerts, at which no one was more poular than Mr. Crawford, the "tee-to-tum" of Lord Brancaster. Appearances are deceitful, and I hasten to say that Mr. Crawford, under his make-up, is only 38. I also hasten to say that he has a very attractive wife, whom he met when they were both playing with Fred Carno in 1906. Although used to playing lead and to receiving praise for his work, Mr. Crawford is naturally delighted with his reception in Johannesburg, although he says pathetically, "No-one mentions my voice, of which I am really proud!" Born in Scotland, he started when eight years old playing at concerts, and he and his sister are generally acknowledged to be the originators of the drawing-room entertainment as it is known to-day. Mr. Crawford has had a long experience on various papers, the *Mail*, *Express*, *Star* and *Morning Leader*, which last he left owing to a slight difference of opinion as to who had stuffed the blotting paper in the tea-pot intended for the sub! He joined the staff of *The Daily Express* the week before the first sheet was issued, doing general reporting and police courts! Pineapple in "A Chinese Honeymoon" and the Baron in "Cinderella" are Mr. Crawford's favourite parts, and he attributes his luck to a wonderful Indian god called Bele which he always carries. This mascot he has lent to friends out of a "shop," and they have at once secured an engagement. It may be a modern Aladdin's lamp, and if so would be very welcome in Johannesburg! Meanwhile, two parrots, two cats, a pug and a large garden await the return of Mr. and Mrs. Crawford, who are hoping, however, to have a long stay in this country, with which they are both in love.

MRS. T. BEDELL-SIVRIGHT,
A recent arrival in Johannesburg.
Photo by Leon Levson.

One of the Many Smart Maid's Styles at GREENACRE'S, Durban.

V. A. D. Concert and Dance.

But to "return to our muttons"—I have been to several very enjoyable dances and must tell you all about them. The No. 9 Detachment V.A.D. held a festive concert and dance in the Freemasons' Hall, the Commandant, Mrs. T. A. R. Purchas,

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Of Germiston, winner of first prize in her Section (2 to 4 years) in the Germiston Apollo Theatre's Children's Beauty Competition.

and the Quartermaster, Mrs. A. Lipkin, looking to the comfort of the guests. Mrs. Moss Alexander is their hony. member and, gowned in black with a girdle of jet and silver tissue roses, was a tower of strength. The platform was beautifully decorated with palms, and the flags and gay bunting showed up well against the deep-blue curtained windows. The gowns worn by the ladies were exceptionally gay and everyone had a really good time. Mr. W. G. H. Stevens was the energetic "producer," the artists being Miss Eva Nodes (Mrs. McDonald), Miss Cowell and Messrs. Bothwell and Clarkson. During the evening Miss Peggy Strange, in a delightful Early Victorian gown of white net and rose ribbons, with a 'cute poke bonnet, gave an exhibition dance. Mr. and Mrs. Rowland were also present, the latter in powder-blue *charmeuse* and georgette. Dr. Mary Pratt came in a black gown veiled in net and a primrose corsage posy. Mrs. Berman, who has just been nominated the Deputy Chief Commissioner of the V.A.D.'s in South Africa, wore her attractive tussore and red uniform, and Mrs. Halford wore a gown of dull gold crinkled zenana with side-panels and long net sleeves caught to the arm with bracelets. Mrs. Abelheim had on a frock of rust-coloured mirror-velvet, and Madame Overend came in a *chic* black knitted frock. Mrs. Macdonald was much admired in pale pink under lace, a large butterfly of sequins being at the waist-line. Mrs. Stevens came in black and gold, and at a merry table I noticed Mr. Pearlman and his bride, who wore a blush-rose *charmeuse* gown. Miss Orman wore rose georgette studded with beads and a silver corsage. Miss E. Marks was in turquoise *charmeuse*, Miss Lyons had on a handsome gown of pale pink sewn with bugle-beads, and Miss R. Rosen was in gold laces over sea-green. Mrs. Robert Ruxton had on a smart black *charmeuse* frock with a belt of gold flowers.

A Junior S. A. P. Dance.

Then the Bezuidenhout Branch of the Junior S.A.P. gave one of their delightful dances in the Club House which was very well attended. Mr. Ted Oliver is the chairman of the Branch, and although he did not give us any more of those delightful balloons with the propaganda verses attached we enjoyed his dance. Messrs. A. V. Jacob and Rogers are the vice-chairmen, with Mr. Rigby as the efficient hony. secretary. There is always a homelike feeling about these Bezuidenhout dances, and that is perhaps one of the reasons why the boys and girls patronise them so well. Mrs. T. F. Allen was present with her husband, who spoke later in the evening of the progress being made by the movement, and was followed by Mr. Leslie Blackwell. Mrs. Allen wore a handsome black *crêpe moracaine* with jade-green crochet *cabochons* ending in long fringes. Mrs. Silva wore a smart black gown, and her daughter, Mrs. Hewlett, had on a black *charmeuse* frock with petal points and a corsage of jet. Miss Enid Silva wore a very dainty gown, and Miss Phœbe Davis came in mauve and white. Miss Norah Allen was much admired in pale blue taffetas, and Miss Strassberg wore pink. Miss C. Davis came in white and Mrs. Steedamn in black georgette. At the concert the artists were Miss Anne Immink, Miss Marjorie Silva, Miss Enid Silva, Mr. and Mrs. Reg. Moore and Miss Friedland.

At the Carlton.

The Carlton *cabaret* on Friday evening was exceptionally well-attended and was very enjoyable, every available table, with their dainty decoration of pink carnations and ferns, being full. Among the dancers I saw Lady Oppenheimer in a handsome black draped gown of *charmeuse* with jet *choux* at the waist-line. Mrs. Sam Marks wore a wonderful frock of dull gold tissue with faint pattern in green and rose and gold laces. Mrs. Gordon Douglas's black gown had bugle-bead embroidery, and Mrs. Bedell-Sivright wore a *chic* peach taffeta with wide hem of gold lace. Mrs. E. Hayne came in black georgette, a beautifully draped frock with wide panels at the right side edged with grey fur. Mrs. John French came in a primrose frock embroidered in crystal

(*Continued on page 22.*)

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Then dental science, after long research, found two film combatants. One acts to curdle film, one to remove it, and without any harmful scouring.

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Those are Nature's great tooth-protecting agents. Pepsodent, with every use, gives them manifold effect.

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OUT AND ABOUT IN SOCIETY.

(*Continued from page 20.*)

beads. Miss Ethel Cadman, who was with a party, looked well in pearl-grey with Oriental embroidery in pastel shades. Mrs. James Mean wore a *chic* black gown, a panel of rose and gold brocade falling from one shoulder and caught in at the waist extending to the hem of the skirt. Miss Fifi Otto wore pale blue and an elegant shawl with gold fringes draped gracefully round her, which she kept on while dancing. Mrs. Courtt-Treatt came in a lavender frock with a swathed belt and *choux* of georgette. Miss Falck was very charming in mauve and silver brocade. Mrs. Maxwell-Stewart wore a pale pink georgette frock, and Miss Aronson wore rose tissue with a gold lace skirt and wired hips. Miss Wilson was very charming in pale grey crinkled zenana, the corsage swathed and the skirt in points over an underskirt of lace. Miss Croxton wore pale blue taffetas ruched round the waist and made on a lace bertha, and her sister came in jade-green. Among the men were the Swedish Consul, Mr. Frykberg, and Mr. Karl Frykberg, Colonel Ashley, Captain Topham, Mr. John Bailey, Mr. Paul Cohen, Mr. Eagle, Mr. van der Linden, Mr. Menkins, Mr. Louis Marks, Mr. Joe Marks, Major Courtt-Treatt, Monsieur Hanault, Mr. Fisher and Mr. S. Forman. A pleasant evening to look back on. By the way, staying at the Carlton among this week's arrivals are: Mr. J. Haskins (Francistown), Mr. L. G. Gericke (Vryburg), Mr. and Mrs. D. G. Keswick (Rustenburg), Mr. I. M. Myers (Bloemfontein), Mr. and Mrs. Buch (Cape Town).

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MR. FORBES'S DOUBLE.

Winter Handicap & H. B. Christian Memorial.

NEW CLARE AGAIN.

By "ONLOOKER."

WINTER Handicap Day at Turffontein was a red-letter one for the owner-breeder, Mr. Arthur Forbes. Mr. Forbes has had a considerable number of goes to annex the chief handicap at a quarterly meeting at headquarters, but until his imported filly Katabasis captured this Winter Handicap he had not succeeded in having a horse of his enrolled on the scroll of winners. The "old gold, black sleeves" livery was also seen to the fore in the race of second importance on Saturday. This was the H. B. Christian Memorial Handicap, and the success of Red Ronald in that event would probably give the owner keener satisfaction than his win with Katabasis. Red Ronald is home-bred, and up to his having had to play second fiddle to Princess Alice in the Gosforth Park Plate had shown marked superiority over his contemporary two-year-olds. The Gosforth Park Plate is decided over the longest course for two-year-olds—seven furlongs. The failure of Red Ronald, under his heavy burden, 9.7, to see out the distance in the Plate at Germiston caused most of the experts to question the staying ability of Mr. Forbes's handsome son of Brown Ronald. The H. B. Christian Memorial Handicap is, like the Germiston race, a seven-furlongs one. There were ten runners, Red Ronald, of course, having to concede weight to all in opposition—

Heaps of Poundage

to many; but he had 4lbs. less to put up than in the Gosforth Park Plate. The running of Cerberus at Germiston, where he started at odds-on, was regarded as having been altogether too bad to be correct, and Randall's charge, meeting Mr. Forbes's colt on 2lbs. better terms, was favourite in the betting for the race on Saturday. Strange to say, a maiden performer in Major Cooper's Desert Gold was also at a much shorter price in the market than Red Ronald, about whom 5 to 1 was obtainable. The race went to show that Red Ronald is by no means deficient in stamina. Drawn on the inside, the rider of the crack, without losing his position, lay well back until full five furlongs had been covered, and then moved up. Getting to the front entering the last furlong, the top-weight drew right away to win by a wide margin from Agapanthus, carrying but 6.1, Blanden's filly in turn being well clear of Cerberus. It was a very convincing victory, and leaves no doubt that Red Ronald is the best of his year. Cerberus has apparently been over-estimated. As a matter of course the success of Mr. Forbes's colt adds merit to Princess Alice, the winner of the Gosforth Park Plate. Red Ronald will probably be seen out in the African Breeders' Plate at Durban. His impost in that race will be 10st.

* * *

There was more prior interest in the Winter Handicap than over the big Autumn event. First one and then another candidate was favourite, and five or six were supported to a considerable extent in the Rooms during the week before the decisive day. The defection of Fordwych caused his stable companion, Valmar—albeit that horse had been regarded as a mere sprinter—to be greatly fancied, for the good and sufficient reason that it was held the astute owner was not likely to make any mistake in showing preference for Valmar over such a proved handicap horse as the other. It was Valmar that was at the top of the boards in the early part of the day on the course. After the stylish victory of Red Ronald, however, Katabasis, from the same stable, was all the rage; so when the way was cleared that filly was favourite, Collet, about whose chance the owner was very sweet, coming also to a shorter price than Mr. Murray's representative. There were ten runners. The number might well have been curtailed by two. It dims the reputation of such good ones as Colesberg and Polygamist to be started in a race in which either could have such small hope of winning. To anticipate, they were the two last to finish. Valmar was sweating profusely going out. Collett looked in capital trim, and there was a consensus of opinion that Brigden had Katabasis in tip-top fettle; it was fairly evident the filly had thrived on her preparation, and had come on since the Autumn meeting. It was a curious thing to see the pair of sprinters, Valmar and Donai, going out from the start. They looked to be fighting for the lead going up the hill. Both were well beaten when they got as far as their natural distance. Katabasis, lying handy from the start, drew into the lead below the distance, and at the same time Collet, who had been waited with, made a forward move. The top-weight was almost level with Katabasis at the half distance, but when Davis moved on the filly she drew away to win very comfortably by a couple of lengths. There were only the two in it over the latter portion of the journey. The unlucky Primus gained third place. As already remarked, Katabasis won for Mr. Forbes his first Handicap. Horses of his came very close to winning on two former occasions. Abelard just touched off Romedia in the April Handicap of 1911, while another of Sir Abe Bailey's, Prioress, got the better of Mr. Forbes's Stanza in the 1919 October race. The success of Katabasis, and also that of Red Ronald, was very popular with the public. A. Davis showed his judgment in his riding of these two winners. Davis also rode Athel, the hot favourite winner of the last race on the card, so that the riding honours of the day were his.

* * *

Saturday must have been a bad day for the ring. Some of the layers may have had a skinner over the success of the

THE SON OF PHINEAS II.
The undergraduates of the Witwatersrand University announce that this fearsome figure (who is blue, and gold, and silver) is the son of their 7-foot wooden snuff-taking Highlander mascot, Phineas II., cunningly "abducted" from them by the Boxing and Athletic contingent from Cape Town University on May 13, and taken to Cape Town, and that he rules as their Mascot in place of his father until such time as Phineas II. can be recaptured and brought back to Johannesburg.

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Pretoria-owned Little Bognor, in the opening race, and if the defeat of Cerberus would

More Than Cover Losses

over Red Ronald, most of the other races, with such heavily-supported runners as Willango, Leycett, Dandy Dick and Athel making good, spelt a disastrous time. A sign of the times was that less than £20,000 was passed through the totalisator.

* * *

The general impression that an end had come to racing at New Clare proves to be erroneous. It will be remembered that the original licence to hold meetings on the ground was issued by the Provincial authorities in spite of the strong opposition of the Department to which such applications are referred. It was granted, too, in face of the fact that the Provincial Council had previously affirmed that no more racecourse licences were to be issued. The Transvaal Provincial Council has, however, the unenviable reputation of only being consistent in its inconsistencies. No sane person could hold any other view but that there was

Too Much Racing

in the Witwatersrand area before the New Clare licence was granted. With, then, no call for the creation of another racing institution, the feeling was engendered that the applicants sought and obtained the licence merely to trade away. Be that as it may, the Rand Sporting Club was brought into existence to make use of the New Clare ground. The Club did not prosper. The last meeting on the course was held on December 16; and since then the affairs of the Club have been before the Law Courts. This, in conjunction with an announcement that the movables on the course were to be auctioned, naturally led to the conclusion that any further idea of utilising the ground as a racecourse had been abandoned.

* * *

Now comes the intimation that the licence for New Clare has been restored and that arrangements are being made to resume racing there at an early date. The ways of the governing authorities at Pretoria are past finding out. The Restriction of Racing Ordinance, placed on the Provincial Statute Book a few years ago, lays it down that a club can hold no more than 15 days' racing in any one year. An older law confined clubs in the Witwatersrand area to holding meetings

Only on Saturdays and Holidays.

Seeing there are five old-established racing clubs in the prescribed area, no one club, since the passing of the last Act, has ever been able to obtain dates to race on the full number of days allowed. How, then, is another club in the Witwatersrand area to find dates on which to race! A simple way out has been devised: the law is to go hang and racing at New Clare is to be carried out on the Wednesdays not appropriated by the legitimate Wednesday clubs. It is understood that the original licence-holders have no interest in the undertaking.

* * *

Town Guard has quite returned to favour for the Derby and is now at a short price for the race. It is the usual thing to hear extravagant talk as to the merits of candidates for the coveted Epsom prize. Thus it is said that in Town Guard Lord Woolavington has a superior to Captain Cuttle, who won for him last year's Derby. This might well be, but it is a very tall order when one is told that My Lord, to carry Mr. J. B. Joel's colours in the race, is

Better Than Sunstar,

who won for Mr. Joel his first Derby. If My Lord is even in the same class as was Sunstar, Town Guard is at a false price. It can be taken for granted that the winner of the Two Thousand is a good colt. Only once out as a two-year-old, Ellangowan has been given time to mature, and his preparation has been the right one with the Derby in view. Lemberg, the sire of Ellangowan, won the Derby the same year as Neil Gow won the Two Thousand Guineas for Lord Rosebery. Lemberg and Neil Gow were great rivals on the turf. Lord Rosebery's horse was the more brilliant, but Lemberg was the better stayer.

* * *

The Durban Turf Club has struck out the Natal Eclipse Stakes from its list of important events. From the inception of the race it was " a frost " (there were three runners for the first prize last year and but two in the previous season), so the decision to drop it is a wise one. In the place of the Eclipse Stakes the valuable stake at the first Winter Meeting of the Club, run for on Union Day, will be a handicap,

The Lonsdale Cup,

one mile and a half—which was the distance of the Eclipse Stakes. The entry for the first Lonsdale Cup is rather disappointing, seeing no more than 15 names appear on the list. Of these three, Bondsman, Nigger Minstrel and Antonio, belong to Sir Abe Bailey. That arch-fraud Merry Jester is another engaged. The Durban-owned lot that can take part appear to be very moderate, with the exception of the proved stayer Longdon.

* * *

Selections for Thursday, May 24:

12.10.—Belgravia Selling Handicap, T.Y.C.
Concourse 1, Allenby 2, Mr. Jorrocks 3.

12.50.—Jeppestown Handicap (Bottoms), 1 mile.
Makein's Selected 1, Mountain Rose 2, Pallas II 3.

1.40.—Brokers' Handicap (Bottoms), 6 furlongs.
Edinburgh Rock 1, Beatrice II 2, Prudens 3.

2.20.—Juvenile Handicap, 6 furlongs.
Joyce 1, Fifine 2, Precept 3.

3 p.m.—Transvaal Handicap, 1¾ miles.
Lady Daniel 1, Randall's selected 2, Fable 3.

3.40.—Brokers' Handicap (Middles), 6 furlongs.
Hornet's Hope 1, Lady Earlswood 2, Cheerful 3.

4.20.—Jeppestown Handicap (Tops), 1 mile.
Surprise Sauce 1, Steel Bright 2, Salute 3.

5 p.m.—Brokers' Handicap (Tops), 6 furlongs.
Red Ronald 1, Ceremony 2, Glasgow 3.

I always begin by mistrusting a man who does not enjoy eating and drinking.—" *Things That Have Interested Me*," by *Arnold Bennett*.

Nature is infinitely obliging. She cannot give us everything, but she can give us a substitute and a compensation for everything.—" *Solomon in All His Glory*," by *Robert Lynd*.

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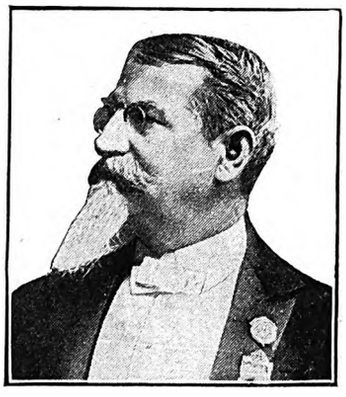
MEMBERS OF THE JOHANNESBURG CRIMINAL INVESTIGATION DEPARTMENT AT THE FUNERAL OF DETECTIVE S. J. KRUGER.
On Wednesday morning last week Detective-Constable S. J. Kruger, of the Booysens Police, was shot dead near the Robinson Deep Mine by a prisoner whom he had just arrested. Later, in Commissioner Street, Johannesburg, the police arrested a man named H. Gee, *alias* J. Gardiner, in connection with the affair. Detective Kruger was buried with full military honours.
Photo for "S.A. Pictorial" by T. Brittain.

HE WAS BALD



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In a very short time the large spot, hitherto bald, was completely covered with luxuriant growth, which Mr. Brittain has retained (as shown in the photo. above). Think of it—he was bald for years.

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Opera House, Cape Town.—Till May 28: The Yorke-and-Adams Company in "Welcome, Stranger!" Opening May 29: "Round in 50."

Empire, Johannesburg.—May Sherrard, Dudley and Stafford, Les Eldons, Reeve Girls and Leslie, Dan Brothers and Sherry, George Bolton, Kemble and Morton, Carvet and Verena.

His Majesty's, Johannesburg.—The 1923 Musical-Comedy Company in "Whirled Into Happiness."

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Grand, Pretoria.—Ivy and Dorice Lee, Donald and Carson.

Criterion, Benoni.—Daisy Griff, Agnes Croxton.

Rinko, Maritzburg.—Archie Graham & Co., Lolita.

Criterion, Durban.—Jack Stocks, Jack Shields, Audrey Ashby.

Theatre Royal, Durban.—The Vanbrugh-Boucicault Company in "His House in Order" (till May 31) and "Mis' Nell o' New Orleans" (opening on June 1).

Theatre Royal, Kimberley.—The Yorke-and-Adams Company in "Partners Again" (May 30 and 31) and "Welcome, Stranger!" (June 1 and 2).

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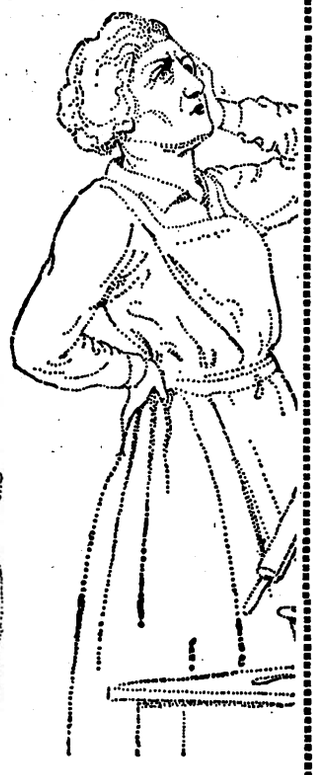

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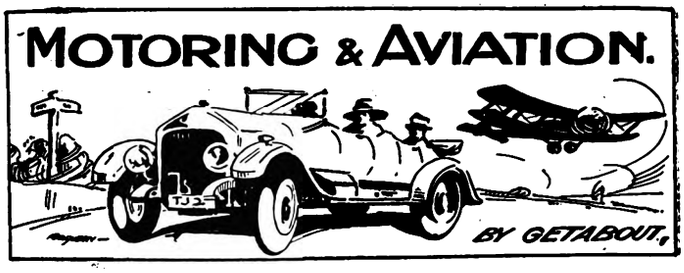
ROADS IN NATAL.

The roads in Natal are in a very bad state, writes a Durban correspondent. A motorist who went from Johannesburg to Durban by car a fortnight ago describes the journey after leaving Maritzburg as a very wearisome experience. Despite the fact that the scenery is among the grandest in the world, the shaking-up he got quite prevented him enjoying the trip. In a sparsely populated country like this it may be a tall order to expect a stretch of road some 80 miles in length to be kept in motor-track condition. The road which connects Johannesburg with the capital is none too good, and that is only 35 miles; yet the money is apparently wanting to maintain this in the proper condition. Consequently it is a hopeless proposition to do more on the Maritzburg-Durban highway than patch up the very bad pieces, and there is not much doing in this respect either. The Durban streets are in fair condition, and as they are wide and there is nothing like the congestion that exists in Johannesburg, motoring is quite good. But in the outside districts, especially around the far-distant suburbs, such as Malvern, there is again the evidence of want of funds for upkeep, as bad patches and bridgeless drifts keep drivers on the *qui vive*. It seems useless complaining, as all the world over the cry has become: "Give us good roads," and there seems to be only one country at present, and that is America, which can systematically spend millions per annum upon road construction. After all, the apathy displayed towards road-making is not so great as that shown towards railway construction in the early days of the "iron horse," as we are told that for twenty years the antipathy to building lines through the rural districts of England was almost an insuperable obstacle; and we are not so narrow-minded as that to-day.



Rose to Attempt Durban Record.

Mr. H. P. Rose, the well-known driver, left Johannesburg last week for Durban at the wheel of the "Scarlet Runner"—the car with which he has made record runs. It is a Hupmobile, equipped with a specially light two-passenger body, and Mr. Rose hopes to get up from Durban to Johannesburg in under eleven hours, thus setting a remarkable record for a car of its class. Mr. Thome will accompany him, and is in charge of the schedule arrangements. Ten days will be occupied on the journey down to Durban, for the speedsters want to get to know every part of the long highway. The attempt on the record will be made on May 31, the finishing day for the Durban-Johannesburg motor-cycle race, and the Rand Motor-Cycling Club has kindly offered assistance as regards timing, etc. So lovers of motoring and motor-cycling will have an added thrill at the end of this month.

Race Date Draws Near.

All is ready for the big Durban race. The handicaps, published a few days ago, have given general satisfaction, and it is noted that the really lightweight machines have more of a chance this year. For instance, W. R. Harris, on an Enfield two-stroke, gets five hours and twenty minutes start, and should be somewhere near Ladysmith when Loader (Harley), Nicholl (Indian), E. G. Murray (Harley) and Long (Indian), the scratch men, start. There are 46 entries, and so many good riders that it is difficult to pick the favourites. A. Long is certainly spoken of as almost sure to put up the fastest time, and he is also in the running for the first three. P. Flook (Douglas), I. H. R. Scott (A.J.S.), D. A. Scott (A.J.S.), Ressel (Enfield two-stroke), Young (Triumph), Hildebrandt (Diamond), Thomas (Sunbeam), Cohen (Triumph), Brink (Trump-Jap), Loader (Harley) and Nicholl (Indian), seem to have very good chances. Arrangements for a very large crowd have been made at the City Deep for the 31st. In Durban the starting-place is a mile or two further from the Toll Gate than last year, when it was found that people crowded around the competitors, who could not get going properly.

A "True Story."

A man who lives up Warmbaths way has sent me a "true story" about motoring in his part of the country. A party of motorists were travelling between Pienaars River and Warmbaths. It was raining heavily, and they got into some thick black mud. Contrary to expectations, the car kept going. There was a rather severe down grade, and when they reached hard ground again something seemed to be wrong. They got out to have a look, and found that they had toboganned over the mud. The wheels of the car were nowhere to be seen.

Motor Boating on the Vaal.

Rand motorists are just beginning to realise the fact that the Vaal River at Vereeniging offers a new week-end or Sunday spot. This resort, thirty-four miles from Johannesburg, is being made most attractive by Messrs. Vereeniging Estates who built the recently-completed Kiosk on the banks of the river. There are about fifty miles of navigable water now that the barrage gates are closed, and motor-boating should become a most popular sport. There are a number of motor-boats on the river owned by Mr. Roy Lewis, Mr. W. Mallinson, and others, and this fleet will be added to shortly by motorists who reside on the Rand, and who want to spend their week-end holidays engaged in one of the most fascinating of sports.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVI. No. 409.] SATURDAY, JUNE 2ND, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

"THE GLORIAS BOB."

Miss Gloria Swanson, the Paramount film star, has just originated a new fashion in bobbed hair. It is called "The Glorias Bob," and is described on page 5, where a back-view of the "cut" is also published. Miss Swanson's latest picture, "The Great Moment," from the novel by Elinor Glyn, is to be shown at the Johannesburg Bijou next week.

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GALTEE MORE'S DERBY.

By G. K. CLIVE FULLER.

IN the month of June in the year 1897 a youth was on the eve of departure to South Africa to make a start in life; or, as his old father, humourist and optimist, put it—to make his fortune.

The old man had promised the youth a day out as a treat before his departure, giving him his choice of entertainment—within reasonable limits, as his purse was not long.

The youth had chosen to see the Derby—somewhat to his father's surprise, for they were not a racing family. However, the boy said he would like to see the course and the big race, just to know what it all looked like.

The old man was nothing loth, for he was a student of life and a philosopher, and looked forward to an interesting day.

There was a difference of forty years in their ages, for the old man had married late in life, but they were thorough pals and took great delight in discussing their plans for the outing. Not that their plans were elaborate. They just sallied forth, took train to the station on the Downs, and walked along the road to the great course.

Already in the well-known sights of the road their interest began. No motors then, but smart carriages and lordly brakes alongside donkey-carts and *chars-à-banc*.

The youth was particularly struck with one beggar-man who had lost both his legs. The poor fellow had taken up a pitch by the road-side and was grinding a wheezy melody out of a hurdy-gurdy, lustily shouting some sort of tune to the air of "The Men of Harlech"—no words, just a sort of gibberish in time to the music, but with a lilt in his voice and a twinkle in his eye that appealed to the youth, who gave him a few coppers.

"He's brave, like you, Dad," he said.

The older man smiled. "They say some of these beggars have fat bank balances. . . Well! If they are plucky, like that chap, they deserve all they get."

So they marched on with the throng, making many a comment and little jest about all they saw.

At the course they did not bother about grand-stands or enclosures, but made their way up the slope inside the course, amidst all the booths, and took up a position at Tattenham Corner, just about the spot depicted in the foreground of Frith's great picture.

They both had heard and read a good deal about the race, and the youth wanted to see the horses rounding Tattenham Corner, and told his father how Fred Archer was said to have once rounded it with his foot over the rails.

"Fred Archer!" replied the old philosopher dreamily. "Yes, I remember him—a good rider."

For lunch they bought a pork-pie and a couple of bottles of beer, and ate and drank in sight of the *al fresco* pic-nics of the owners of the great brakes, parked all round them.

Like the little acrobat in the great picture, they caught sight of lobsters and champagne bottles, spread on snowy cloths—but they munched their pork-pie and drank their beer with relish and content.

And they watched the big race—the Derby—with keen interest.

The youth had read something of the prospects of the horses and knew that Galtee More was starting at odds of 4 to 1 on—a great favourite, practically sure to win. But neither ventured a penny.

As he watched the horses rounding Tattenham Corner, quite close to him, he saw the Prince of Wales's jockey in purple and gold, conspicuous in the van. Loyally he hoped the Prince might win after all, but as the horses entered the straight he saw the favourite draw away and win easily.

"What won?" asked the old man.

"Galtee More, Dad, easily."

"A good horse!" replied his father. "And well ridden!"

Racing men might have been amused at their method of seeing the Derby, but they had enjoyed every moment of their day.

* * *

Twenty-five years later quite a different party set forth from the Savoy Hotel to see the Derby.

They went in a huge car, luxuriously upholstered, with spacious seats. They had made none of the arrangements. They had merely signified their wish to go, and somebody or other had arranged everything for them. Wonderful hampers, including lobsters, such as caught the eye of Frith's little boy, and every other dainty that ever caught anybody's fancy.

Everybody's attention seemed centred on one man, who, though genial and courteous, appeared pre-occupied.

He was a man of middle-age, but anybody who had closely observed the youth who had set out with his father for Galtee More's Derby would have had little difficulty in recognising him in the South African financier now on a trip to England—and the central figure of our party.

He had been home several times before but had never renewed his acquaintance with the Derby, and only did so now on the pressing invitation of these friends.

Everything that all these racing people, old *habitués* of Epsom and other courses, considered needful was provided, and yet the financier seemed to be thinking—thinking. . .

When they arrived at the course tickets were produced for the Grand Stand—Tattersall's—Paddock, every possible place frequented by the *élite* of racing.

Some pressed the financier to back Pondoland, others tipped St. Louis or Re-Echo—but he would not back any of them.

At first his companions carefully piloted him everywhere and sought to interest him in the throng of well-dressed men and women around him.

Then, in meeting their own acquaintances and laying their bets, they left him to his own devices for a few minutes: and in these few minutes he disappeared.

First one of his party missed him; then another; they consulted one another; searched the Stand, the Enclosure, the Paddock—all in vain. None of the party could spot him, and, despite his standing in financial circles, nobody else knew him.

On a Johannesburg course everybody could have helped them, but here at Epsom he was lost as thoroughly as the needle in the haystack.

Eventually they abandoned the search and, comforted by the feeling that he could look after himself, proceeded to enjoy the day's sport without him.

* * *

He was at Tattenham Corner. He watched the race from there. He did not know one horse from another, so he didn't know which won—and didn't care. He bought a pork-pie and a bottle of beer. He sat down on the grass, ate some of the pork-pie and handed the rest to a small Frith-like boy; he drank the beer with gusto, saying:

"Here's to the old Dad!"

* * *

He rejoined his party late in the afternoon, easily finding them in the Enclosure just before the last race started.

He made his apologies, but when they arrived back at the Savoy he resolutely refused to dine and do a music-hall with them.

(*Continued on Page 27.*)

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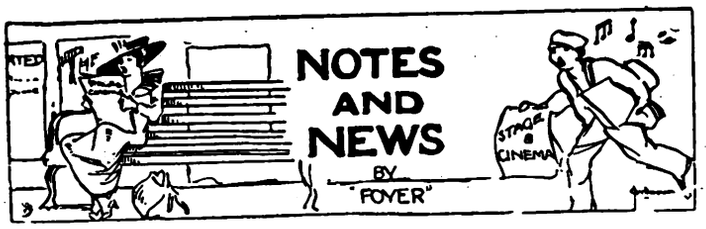

Out of the Past.

A playgoer at Detroit, Michigan, U.S.A., has just sent to the Gaiety Theatre, London, a faded page from an old autograph book containing the signatures of Nellie Farren, Fred Leslie, and other Gaiety favourites of thirty-five years ago. These signatures were secured in Detroit during the visit of a Gaiety Company to America in 1888-9. "This little paper," writes the sender, "is sent in the hope that it will reach the hands of someone who may, like myself, remember them with a smile for their gaiety, and a clutch at the heart for their passing. It is sent, also, because of the nearness of the last fall of the curtain for the sender, who has cherished throughout the years the memory of grace and beauty revealed to her delighted young eyes by the London Gaiety Company." The autographs will be framed and placed on exhibition at the Gaiety Theatre.

GEORGE BOLTON,

Who is now appearing at the Johannesburg Empire "with his Voices and a Piano."

Another Tree Story.

The following Tree story is told in the late Charles Brookfield's "Random Reminiscences": At a large banquet given at the Guildhall, Sir Herbert Tree, then an unknown actor, astonished the company in a characteristic scene. The health of "The Guests" had been proposed, and a distinguished Irish peer was preparing to rise in reply. "At the remote end of the room a slight, auburn-haired youth rose, pushed back his chair, and addressed the company. 'Mr. President and gentlemen,' he said, 'I thank you from my heart for the gracious way in which you have drunk my—our health. I will not inflict a long and tedious speech upon you, but I will give you a few imitations of popular actors. Mr. Irving: "Eah! daun't you hear—the sund of Bell-ll-ll-lls?"' The elderly peer turned purple and barely escaped a fit of apoplexy. The president turned pale, scribbled a note thanking Tree for his kind offer to entertain, but explaining that the prearranged toast-list must first be duly gone through, and despatched it down the table by a flying waiter. But the young histrion, with a characteristic gesture, waved the menial aside, and proceeded. 'Mr. Macready as Melantius in "The Bridal"——' I think two or three presidential notes were sent begging him to stop, but all in vain. He went right through his *répertoire*, from Irving *viâ* Toole and Thorne to Edmund Keane as Oroonoko, and then sat down without turning a hair."

A Plea for Dignity.

The average press agent, through the twaddle and claptrap he feeds the theatre-going public, is rapidly destroying the illusion that formerly delightfully veiled the stage and its players, according to Frank Ferguson, lecturer on topics theatrical, who for more than twenty years has been associated with the stage as an author, actor and director. "There are managers who think that any form of eye-catching, extravagant publicity is desirable, while there are a few astute managers who, knowing the value of dignity, demand that press matter be fairly reasonable as to facts and fairly readable as to construction and English," says Mr. Ferguson. "It is not only reasonable but necessary that the producing managers place the fate of plays and players in the hands of clever, educated, far-seeing men and women who should be able to exploit their attractions in at least as dignified a manner as high-class advertising concerns exploit their commercial wares. It seems to me that more dignity is due from press agents, from the public and from the newspapers, when actors and plays are under discussion. Curiosity concerning the private lives of stage people doesn't make good sense and shows us up as bad investors, for if we decide to spend a great amount of money to gain romantic entertainment that creates contrast with hum-drum, every-day life we ought to decide to employ every method possible that will preserve our illusions."

The Modern Press Agent.

Mr. Ferguson continues: "The last word in modern press agent, who is now dignified by the term 'publicity promoter' or '*entrepreneur*,' scorns cheap tricks, silly stories and ridiculous fabrications when he bursts into print. The clever agent states that he seeks only to give the public legitimate news of the star, of her company and of the play. And that is as it should be. The flamboyant press agent shells and torpedoes newspaper offices. His facts, imagination and fingers run riot as he dashes off a squib informing a palpitating public, for instance, of how his star is 'on the stage from cruel force of circumstances'; that she really longs to get away from the searching glare of the footlights, craves for a simple life, to darn socks for her darling husband and her six chatter-box children. It is more than likely that, far from going on the stage from cruel force of circumstances, she worried her family almost to death for permission to become an actress, studied in some dramatic school, later took small parts for years in stock companies, and reached prominence by work and hardships. The conspicuous advertising given to the personal lives of actors creates the impression that there are more 'loose careers' among the people of the stage than among those of other callings, but examination would prove that this percentage is no larger, and I feel sure not so large, if the searchlight of publicity were turned on those in more prosaic walks of life."

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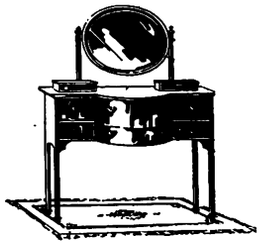

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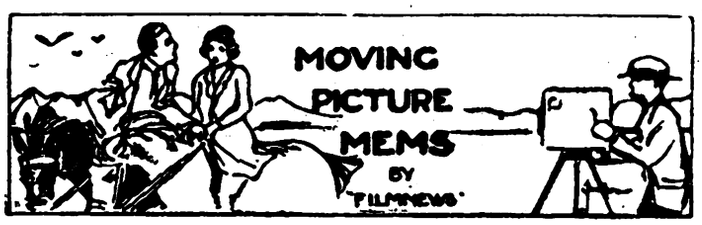

Quick.

The Topical Budget, containing motion-pictures of the Duke of York's wedding on Thursday, April 26, and of the Association Cup Final at Wembley on Saturday, April 28, was shown in Johannesburg at the Bijou, Orpheum and Carlton Theatres on Wednesday evening, May 23.

This Week's Colour-Plate: Conrad Nagel.

Conrad Nagel was born in Keokuk, a city in the State of Iowa, and received his education in Des Moines, Iowa, graduating from Highland Park College in that city at the age of seventeen with a Bachelor of Arts degree. Mr. Nagel's first appearance before an audience was in a college play. After his graduation from college he joined a stock company in Des Moines, and at the end of that season was playing the juvenile leads. Later he went on a vaudeville tour for six months, and then undertook the legitimate drama. His big opportunity came when the actor who was playing Youth in "Experience," a big New York production, was taken ill and Mr. Nagel was asked to play the part. He went on without a single rehearsal, and was so convincing that he was asked to sign a contract to continue in the *rôle*. His first appearance before the camera was with Alice Brady in "Little Women." He also appeared in a stage production with Miss Brady entitled "For Ever After." It was while he was thus engaged that America joined the War, and Mr. Nagel enlisted in the Navy. Upon his return after the Armistice he again appeared in Miss Brady's production, and was then borrowed by the Famous Players-Lasky Corporation to play a leading *rôle* in "The Fighting Chance." Those who saw this picture know why he was signed up by the Famous Players-Lasky to appear exclusively in Paramount Pictures. Mr. Nagel has appeared in many notable productions, including "Midsummer Madness," "What Every Woman Knows," "Sacred and Profane Love," "A Fool's Paradise," and "Saturday Night." His next appearance will be in "Nice People," a William De Mille production with an all-star cast.

BACK VIEW OF "THE GLORIAS BOB."

Miss Gloria Swanson with her hair bobbed in the new style originated by her.

"The Glorias Bob."

"The Glorias Bob," illustrated in this issue, is the newest fad in feminine hair-dress in America. Gloria Swanson, who has probably introduced more new hair fashions than any other person, is again responsible for a novelty that threatens to spread over the country even faster than bobbed hair. Miss Swanson, seeking a new hair-dress for her starring *rôle* in "Bluebeard's Eighth Wife," a Sam Wood production for Paramount, evolved the idea of cutting her hair at the back like a man's hair is cut. This is called "shingling." The cut follows the curve of the head. The hair is also cut at the sides and is curled under, still preserving the shape of the head. Under Miss Swanson's personal direction, the new bob, entitled "The Glorias Bob," was done by Hattie Tabourne, hairdresser at the Paramount West Coast studio. "Miss Swanson has a perfectly shaped head," declared Hattie, "which greatly enhances the beauty of her new style of hair-dress. But a badly shaped head need not cause girls who want the new style any misapprehensions, because the hair can be cut and shingled into the desired shape."

Kathleen Key.

Kathleen Key, lineal descendant of Francis Scott Key, who wrote "The Star-Spangled Banner," America's national song, has just signed a long-term contract to act in Goldwyn Pictures. She started three years ago as an extra and then appeared as leading woman in a few pictures filmed in Australia. On her return to California she was engaged for a minor *rôle* in "The Four Horsemen of the Apocalypse." Because of her beauty she was given the *rôle* of the heroine in Omar Khayyam's "The Rubaiyat," and then became leading woman for Tom Mix. She is now one of the members of the famous Goldwyn stock company.

No Room in British Museum.

Although the British Museum has more than fifty miles of shelves on which is kept the record of the world's history in books, not an inch of space, thus far, has been allocated for film records. This fact has occasioned much surprise, for it is contended that since the funeral of Queen Victoria every happening of any importance has been recorded by the cinema. The suggestion has been made that the Government should reserve a place where films should be stored for the benefit of posterity, so that some day several hundred years hence it will be possible to size up the present generation through the film records. But the question arises as to who will have the right to choose suitable films. A well-known film producer, in speaking of the difficulties of preserving films, said: "The chief problem about film storage and preservation is the film's liability to shrinkage. Scientific care in the matter of temperature and occasional immersions in a glycerine solution have been found to reduce spoliation to a minimum. We have made new positives from negatives twenty-five years old without any loss." An underground vault, which would never become heated, such as is used by the War Office for the preservation of the films of the British Army during the War, is the ideal storage place.

Poets' Corner: Love Among the Roses.

So came we to a forest glade
Where, in a leafy bower,
We saw that Cypris' boy was laid,
Fair as an apple flower.

No arrows on his back were slung,
But all unarmed was he,
His curvèd bow and quiver hung
Beneath a shady tree.

Sleep fettered every lovely limb,
And thus we found the child,
Rose petals made a bed for him
And slumbering he smiled.

The tawny bees his lips had sought
As they were blossom bells
From which the busy toilers thought
To store their waxen cells.

Plato ("The Golden Bough.")

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MUSIC AND MUSICIANS
BY "C.A.O.D."

The Combined Orchestras.

Something over four thousand people attended the concert given in Durban by the combined Orchestras of Cape Town and Durban, and it is reported that many hundreds could not gain admission to a performance that was in many ways a unique one for South Africa. It was the first time in the musical history of the country that a professional orchestra of over seventy players had played together, and most of the Durban writers refer to the musical result in terms of the keenest appreciation. One critic asks: "Why should over four thousand people turn up to this concert and not as many hundreds come to performances given by our own Orchestra alone, some of which have presented quite as attractive programmes, and although not mustering so many performers have given work not far behind that of Tuesday in excellence? No solution to this mystery can be offered, but it may be suspected that many of those who were present came not so much for the music, but for the occasion; feeling it to be one of those things that one 'ought to do.'"

MME. VERA LAVROVA (BARONESS ROYCE-GARRETT),
The new Russian *coloratura* soprano from the London Coliseum, who is shortly to tour South Africa for the African Theatres.

Critical Opinion.

Critical opinion has it that "considering the numbers, the result should have been better. There was not the volume of tone one had a right to expect from the number of strings. The playing of the Bach *Aria* for the G String was conspicuous in this respect, and better renderings have been given by the Durban Orchestra alone. From this it can be gathered that the Cape Town violinists have not that power to wrest a full round tone from their instruments that is the outstanding feature of the Durban performers. A minor point for appreciation was the work of the Cape Town tympanist; he is the only instrumentalist that Durban has cause to envy Cape Town." Of the performance itself the same writer records some memorable results. He says: "Enjoyment in music is an elusive thing, as is the enjoyment of any work of art. One can hear music and be bored or mildly interested, or even much impressed; one can also be very much annoyed and irritated beyond measure; and then there are times when one touches the real thing; an exquisite, a really holy joy."

Some Memorable Thrills.

Some of these conditions are frequently to be found in Johannesburg, but the last-named only on very rare occasions; and it must be admitted that in almost every instance the real musical joy was given us by the visiting Orchestras. One of the most impressive performances that the Rand has listened to during the past few years was that given by the Cape Town Orchestra in 1918 of Cesar Franck's "Psyche." During the same season the same composer's Symphony created in my mind the same feeling of joy, and previously in Cape Town a performance of the Ninth Symphony left a vivid impression on the mind. Then, also, some of Mr. Wendt's renderings of Wagner seemed to call only for appreciation and thanks. The first local performance of Strauss's "Death and Transfiguration" was another instance indelibly stamped on the memory, and an impression of a different kind, but none the less outstanding, was the first local performance of Stravinsky's "Fire Bird."

Individual Performances.

Of individual performances that have become impressed on the memory several are associated with the visit of Paderewski and Carreno. The former's playing of the Waldstein Sonata remains with me perhaps the most joyous instance of high art in my experience. Some Chopin, too, as played by Paderewski can hardly be forgotten. Strangely enough, Carreno's playing of the same Sonata is another instance of a memorable achievement, but from a totally different artistic viewpoint. Mark Hambourg, with all his occasional steam-roller habits, gave me some fine thrills during his second visit with the "*Appassionata*" of Beethoven and Chopin's B-flat minor Sonata. His treatment of the final section of the Chopin Sonata was a wonderful business. Similarly, Harold Samuel's work remains in the memory through the Chromatic *Fantasie* and Fugue, the D-major Prelude and Fugue, and the Beethoven D-minor Sonata. In fact, I hold the opinion that Harold Samuel's Beethoven was as fine as, if not better than, his Bach. Mr. Sydney Rosenbloom can also be cited in this connection. His reading of Beethoven's Op. 57 was certainly one of the sanest and at the same time musicianly and pianistic readings that I have heard. And he can do remarkable things with Liszt and works like the Schubert-Tausig March. Danza in Mozart, Scarlatti, and similar old-time music, was always a source of artistic joy.

Chamber Concert.

The following programme, arranged by the Department of Music, University of the Witwatersrand, was presented on Wednesday evening, the performers being: First violin, Mr. Harold Ketelbey; Second violin, Mr. Jeremiah Schulmann; Viola, Mr. Otto Elias; and 'Cello, Mr. Johannes Beck: Quartet for Strings in D-major, Mozart; Variations on "Death and the Maiden," Schubert; Quartet in G-major, Op. 18, No. 2, Beethoven.

FOR THE THEATRICAL COT.

The Orpheum Theatre, Johannesburg, was packed last Sunday evening, when the members of the theatrical profession gave a concert in aid of the Theatrical and Musicians' Section of the Transvaal Memorial Hospital for Children. Mr. David Foote conducted the orchestra, and those who contributed to the programme were: Miss Vera Pearce, Miss Isa Bowman, Miss Christine Rona, Miss Agnes Croxton, Miss Edythe Hyland, Messrs. Victor Crawford, Martin Iredale, Gordon Sherry, Frank Barclay, George Bolton, Reeve Girls and Leslie, Moss and Orrell, Ivy and Dorice Lee, Dan Brothers and Sherry, and Donald and Carson.

At the Johannesburg Town Hall this Thursday evening (May 31) will be shown (for one performance only) the sensational Lois Weber film-production, "What Do Men Want?" The programme will also include Charlie Chaplin in "A Dog's Life."

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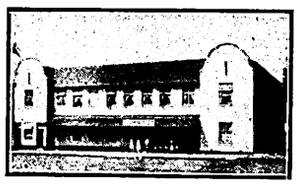

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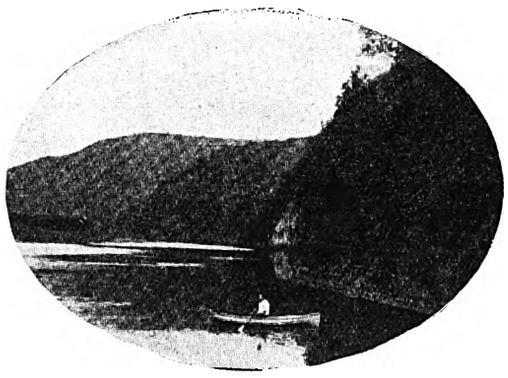

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

"WHIRLED INTO HAPPINESS" CONTINUES TO DRAW PLAYGOERS TO HIS MAJESTY'S THEATRE, WHERE THE ADVENTURES OF THE BARBER-MARQUIS AND HIS SELF-APPOINTED VALET RAISE A GALE OF LAUGHTER AT EVERY PERFORMANCE. THE NEXT PRODUCTION, "ADÈLE," IS NOW ON THE STOCKS WILL BE LAUNCHED ON MONDAY EVENING.

"Adèle" is of French origin, and comes to us *viâ* the United States, where it was a big success at the Longacre Theatre, New York. It has also been done, and extremely well received, in Australia. In London it is unknown. "Katinka" (which is only now about to be produced in London) was staged here in similar circumstances three years ago, and was one of the biggest musical-comedy successes Johannesburg has known. Possibly "Adèle" will prove to be a second "Katinka."

The principal parts in "Adèle" have been cast as follow: Baron Charles de Chantilly, Mr. Martin Iredale; Robert Friebur, Mr. Gordon Sherry; Jacques, Mr. Victor Crawford; Parmaceau, Mr. Rowland Hill; Alfred Friebur, Mr. Frank Barclay; Myrienne, Miss Vera Pearce; Adèle, Miss Ethel Cadman; Babiole, Miss Isa Bowman. Act I. takes place at the residence of the Baron Charles de Chantilly in Paris; Act II. in the sitting-room of Charles's suite in a hotel at Trouville; and Act III. in a nook in a French garden. Captain F. Maxwell-Stewart is the producer.

"Adèle" is a particularly racy bit of work, telling a consecutive story and leading up to a number of situations which may be described as delicate, but which always seem to go well in Johannesburg.

Charles de Chantilly, a spendthrift philanderer, has become bankrupt and is on the point of committing suicide when a curious offer is made to him. Myrienne, the woman he is in love with, suggests that he shall replenish his fortune by marrying Adèle, the daughter of Parmaceau, a rich sardine merchant, because the existing engagement between Adèle and Robert Friebur, the son of a rival merchant, does not find favour with Adèle's parents. Adèle is under age and, according to French law, can do nothing without her father's consent, but should she marry and obtain a divorce she immediately becomes her own mistress. It is intended that the couple shall separate on the marriage day and not see each other again. The bride would then sue the husband for restitution of conjugal rights. Charles, after some protest, falls in with the scheme, and the situation then presented is that of a husband and wife whose affections are centred elsewhere. The bride's parents urge Adèle and her husband to demonstrations of affection while the eyes of their real lovers are upon them. Charles's sweetheart, Myrienne, endeavours to inveigle him up to her room on his honeymoon night, and plays the Toreador song from "Carmen" as a signal that the coast is clear. Adèle's lover, Robert, attempts to induce her to meet him on the same evening in the garden, and indicates his presence by imitating the cry of the cuckoo—which, by the way, is universally understood in France as a sign of conjugal infidelity. At that particular moment Charles falls violently in love with Adèle, and Adèle reciprocates his passion. The result is that the Toreador song is hammered out in vain, while the cuckoo tires itself out and goes to sleep on a garden-seat. The upshot is that Charles remains married to Adèle, and Myrienne mates with Robert.

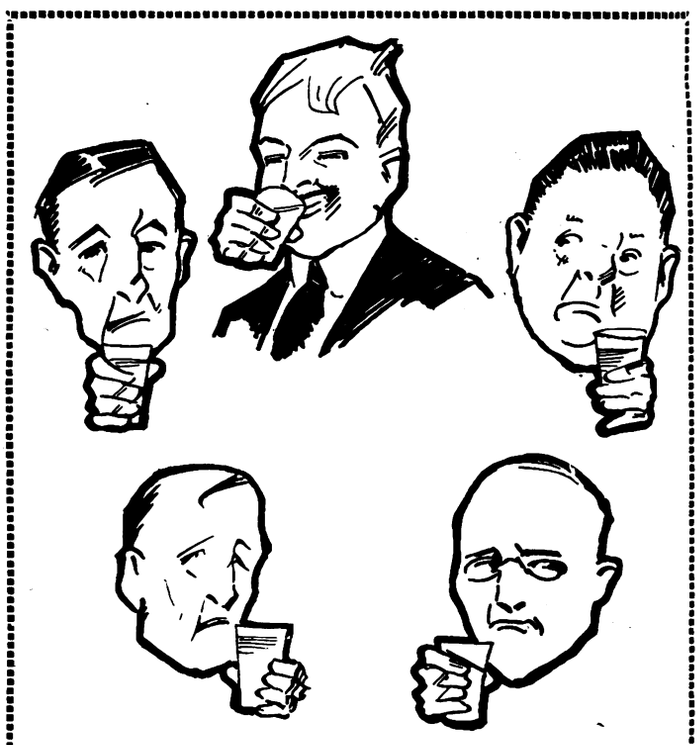
"Adèle" is not a musical-comedy. It is genuine French *opéra comique* of the calibre of "*Ma Mie Rosette*" and "*La Poupée*," and both book and music are delightful and altogether charming. It was written by Paul Hervé and Jean Briquet, with music by Adolf Philipp, and the English translation was done by Edward Paulton, with the assistance and collaboration of the composer.

EMPIRE PALACE.

OCCUPYING the star place in the bill at the Empire this week, and justifying herself in being there, Miss May Sherrard, rightly described as a comedienne of the "robust" school, puts up a show that everyone who loves a good laugh should be sure to see. Miss Sherrard is that rarity, a comedienne who depends on herself and her power to "get over" with cleverly-written songs, and not on frocks and frills. Her first song, "Green Bonnet," established her with the audience, whom later she had in roars of laughter at "Touch the Harp Gently, My Pretty Louise." She is an agile eccentric dancer, too, and her humour is as fresh as it is different from the usual. It is not often one sees a genuine "low comedienne"—Miss Sherrard has the gift and she made a big success on Monday.

It is not an easy matter for strong-man shows to find something that is cleverer and more sensational than the ordinary, but Les Eldons, in their wonderful balancing act, have done it, and they earned great applause at their first appearance for a fine turn, done quietly and neatly, and distinctive in every way. Dudley and Stafford also are newcomers, and with talk and simultaneous dancing managed to put the audience in good form for the programme, which they opened. The delightful Reeve Girls, partnered by the smiling Leslie, are presenting new songs with last week's successes, and are high in favour. Kemble and Morton, with a bike and a ladder, score with humorous absurdities and smart bicycle riding, and George Bolton, with his cheery confidential manner, is giving one or two new numbers to well-pleased hearers. Carvet and Verena have introduced new dances in their third week. Dan Bros. and Sherry also have changed their programme, and their lively dancing is better than ever. The Royal Wedding is a special feature in the latest overseas picture budget, and *The African Mirror* is especially interesting this week.

FALCONER.



HIS MAJESTY'S, MONDAY: "ADELE."

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FAVOURITES OF THE SILVER SCREEN.

Mr. Conrad Nagel.

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LEICESTER SQUARE, May 3.

The Wedding and the Weather.

Faith in "Royal Weather" was once more rewarded on Thursday when the Duke of York was married. A providential sunny interval gave everybody on the route a chance of seeing the various personages through the windows of the closed carriages rendered necessary by the cold weather. I only viewed the proceedings at second hand—in the cinema. The Gaumont, Pathé and Topical Companies all obtained clear and spirited records of the event, finishing with some admirable "long-shots" (taken with the telephoto lens) of the Duke and Duchess with the King and Queen and Queen Alexandra on the balcony at Buckingham Palace after the return from the Abbey.

The Wembley Fiasco.

There occurred on Saturday the biggest fiasco in football annals, when Bolton beat West Ham in the Cup Final at Wembley Stadium—the first time the public had been admitted to that immense construction. For a fortnight beforehand there had been paragraphs and advertisements in every paper and journal dilating on the almost limitless holding capacity of the new Stadium, and even asserting that everybody who went would be accommodated. Therefore it was not to be wondered at that the crowds arriving from all points two hours before the appointed time for kicking-off should be incredulous and querulous when informed that there was not another inch of space available. The malcontents took matters into their own hands at once and scaled the walls and supports of the dish-shaped enclosure, being rapidly followed by tens of thousands of others, against whom the comparative handful of police were powerless. The ensuing scenes are admirably depicted in *The Topical Budget's* official film—the surging thousands in the field of play whose presence held up the kick-off for 42 minutes; the calling in of mounted police and the enthusiastic reception of the King, who afterwards presented medals and the Cup itself to the victorious team. The "invasion" resulted in nearly 1,000 casualties, some of them serious, and if the words used by the numberless ticket-holders unable to gain admission could have taken effect there would not have been a single director left on the Board to answer the very searching enquiries put by the Home Office and the Police. So far (five days afterwards) there does not appear to be any person or body responsible—all who have been challenged in Parliament and by the Press being at great pains to establish their claims to the award of robes of spotless innocence. It will take a lot of whitewashing to attract another decent-sized crowd Wembleywards for "t' Cup" final or any similar happening.

May Day—With a Difference.

May Day this year was the quietest London has known since the War-years, when workers were otherwise engaged, and a very distinct contrast to last year, when the boastful arrogance of some of the mischievous Communist and Bolshevist "comrade" leaders of the "Hunger Marchers" was so pronounced. A tidy, self-possessed, heads-held-high procession, well beflagged with Red (capital R.), trod smartly through Leicester Square, *en route* for Hyde Park and Speeches, to the tune of "Peggy O'Neill," "Sally," and other somewhat *passé* damsel-invoking catches played by various ex-Service unemployed bands—and that's all the West End saw of May Day, 1923. The old custom of decorating cart horses seems entirely to have died out—at any rate down here. The few horses still to be seen in the streets were every one in their usual everyday leather and brass girdings. After weeks of cold and wet our vagrant weather has suddenly swung us within an hour or so right into midsummer heat and sultriness. On Monday night hot-water bottles were grateful and comforting, but by Tuesday noon we were all wondering how to dispose of winter coats and whether "Cast not a clout till May be out" is a maxim which for once could be flouted.

Some New Novels.

To anybody fond of modern novels a cut above the ordinary I can thoroughly recommend "The Lady Bird" by D. H. Lawrence, and "The Back Seat" by G. B. Stern, both recently published. Mr. Lawrence gives us three *nouvelles*, the first of which gives the volume its title. His outlook has undergone marked modification since "The Rainbow" and other work of that period, and the preoccupation with sensual imagery and fleshly motives, which persisted up to "The Lost Girl" and repelled many readers, seems to have been shaken off. Each of these new stories is first-rate. Miss Stern's book is much lighter (I almost said frothier) than we should expect after "Children of No-Man's Land." The theme of "The Back Seat" is the supplanting in public favour by her *débutante* daughter of a middle-aged star actress. The situations are treated in the lightest possible style, yet the brooding inevitability of encroaching age and its consequences underlies the whole. Another new novel which has its points is Dorothy M. Richardson's "Revolving Lights," though unless and until you have read the previous half-dozen books dealing with Miriam Henderson's brain-snapshots of her many-sided and reverse-of-hum-drum life ("Pointed Roofs" to "Deadlock") I would not advise getting this latest addition to the series. Miss Richardson has had the courage to strike out on a totally new path in prose-writing, but I am not certain that her style is not getting a wee bit beyond her control now; at any rate the first forty pages of "Revolving Lights" are puzzling even to a warm admirer of its predecessors. F. Scott-Fitzgerald's "Tales of the Jazz Age" are a disappointment after "This Side of Paradise" and "The Beautiful and Damned." Most of them are just magazine stories and hardly worthy of being published between boards; like Jazz itself they are flashy and ephemeral.

Max Linder.

Max Linder, whose elopement to the Riviera with an 18-year-old French girl has just been chronicled (the young lady's parents have now retrieved their errant offspring), is a little, vivacious, decidedly temperamental Frenchman. I last met him in Berlin during the winter of 1913-14, when he was playing a fortnight's engagement at the Wintergarten there as a break in the return trip to Paris after a triumphal Russian tour. In those days he was the idolised "big smoke" in screen-stars on the Continent, and it was a notable event when he accepted contracts to play a short (and rather dull) sketch in the Music Halls, assisted by the equally famous Spanish *danseuse* and professional beauty, La Belle Léonora. In Russia he was paid the record and phenomenal salary of 3,000 francs per performance (which the Director handed to him prior to his first stage entry at each show; a method made famous by Sarah Bernhardt) exclusive of travelling expenses. I well remember the tussle we had to persuade him to accept a 50 per cent. increase on his Berlin salary to stay there for a prolongation of his engagement over the Christmas holidays, which he so ardently desired to pass in Paris and forget "*ces sales Berlinois*," whose adulation and shekels failed to dent his bump of Gallic patriotism.

New Gramophone Records.

The quality of recorded music issued by the various talking-machine firms is improving by leaps and bounds. Discs made available during the past couple of months constitute a veritable *embarras de richesses*. Towering above them all are the first eight records of "The Ring" from the Gramophone Company (H.M.V.), comprising passages from "Rhinegold" and "The Valkyrie" performed principally by Robert Radford, Tudor Davies and Florence Austral, with Eugene Goossens and Albert Coates conducting the Symphony Orchestra. The balance of tone between voices and instruments has never before been satisfactorily arranged, but these records are a revelation in that and all

(Continued on Page 21.)

HIS MAJESTY'S, MONDAY: "ADELE."

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JOHANNESBURG, Monday afternoon.

THE market, what there is of it, remains intensely dull. The good shares remain as steady as a rock, with Government Areas 110s. this morning and Modders 78s. 6d. These appear to be pretty good prices in view of current dividend prospects, though one must not forget that it is usually a safe rule to buy good things when the market is dull. As there is little chance of any "spring" in the market just now, there is no inclination to have a dash at lower-priced varieties. It is refreshing to notice that a feature of current conditions in the London market is that several recent orders for gilt-edged stocks have included one first-class Kaffir to sweeten up the interest yield. Of a recent order to invest £50,000, 10 per cent. of the money was put into Robinson Deep "A." Other smaller investment orders have included a proportion of Government Areas, Modders and Springs. "I shall be surprised (added a London broker) if this does not catch on as the yield on gilt-edged stocks declines. I fully expect the best Kaffirs to be included in most of the mixed investment orders." Another advantage in purchasing Rand stocks on the other side is that the deduction of Income Tax is only about what it is on British securities on account of the relief granted in respect of Dominion Income Tax. You will remember how long it took to adjust this question of double income tax within the Empire, but I now notice that the "priceless"—in one sense, extravagantly costly in another—Provincial Council of the Transvaal, with its new tax on companies' profits, has evolved a double tax within the Union itself!

Numerous meetings of the Corner House and Albu groups were held during the week, and those of the Barnato group come on to-day and to-morrow. It was gratifying to find that the Crown Mines in the course of a year or so will be relieved of its debenture payment and annuities to Government in respect of mining under water rights, together upwards of £110,000 a year. As to the question of the mine being run above its grade, Mr. Evans declared that mining 8,000 tons or so a day rendered it difficult, if not impossible, for any selective mining to be carried out. I should have liked to have seen less about currency and more about the mine in the chairman's speech. City Deep's bottom levels are looking well. Krugersdorp must be pleased with Sir George Albu's announcement that the development of the dormant areas of the West Rand Consolidated is to be pushed forward; and Roodepoort that the Durban Deep's life was to be doubled by the acquisition of 112 claims on the western boundary from the liquidators of the Princess Estate, where "values appeared to be at least as good as those obtaining in the Durban Deep's own area." The vertical shaft which was stopped three years ago is to be continued for another 700 feet. It is safe to say that none of these developments could have been practicable but for the reduction of working costs.

On High 'Change this morning there were transactions in only fifteen stocks. The Premiership in England has been settled on the lines anticipated last week, and the association of Mr. McKenna as Chancellor of the Exchequer should make for enhanced financial stability. It is certainly a strong combination. Pretoria Cements are easier at 40s. 6d., which may indicate conservatism in the June dividend. Plenty of people bought them ten shillings higher in preference to gold mining shares with their fluctuing premium on gold. Some demand is in evidence for Alkalis at 14s. 3d., as the mine is now producing four tons a day "according to plan." Sub-Nigels do not look too dear at 9s. 3d., and as a working, dividend-paying mine one must prefer them to Nigels at 8s. 6d.

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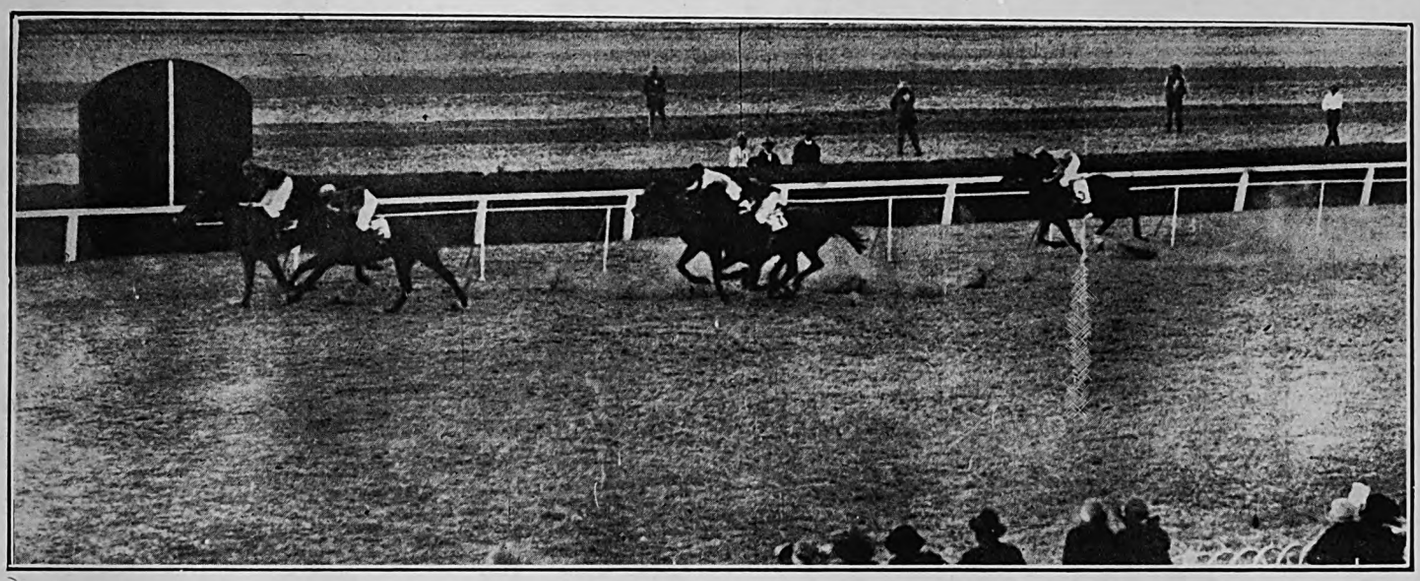
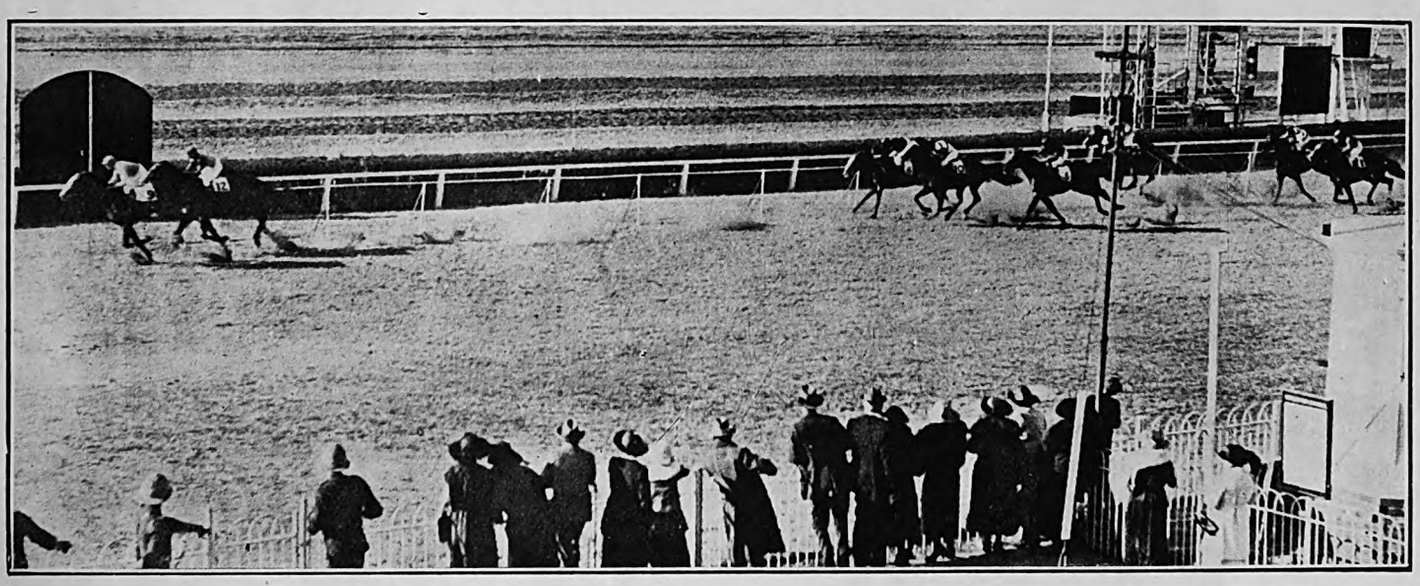
END OF THE WINTER MEETING AT TURFFONTEIN.



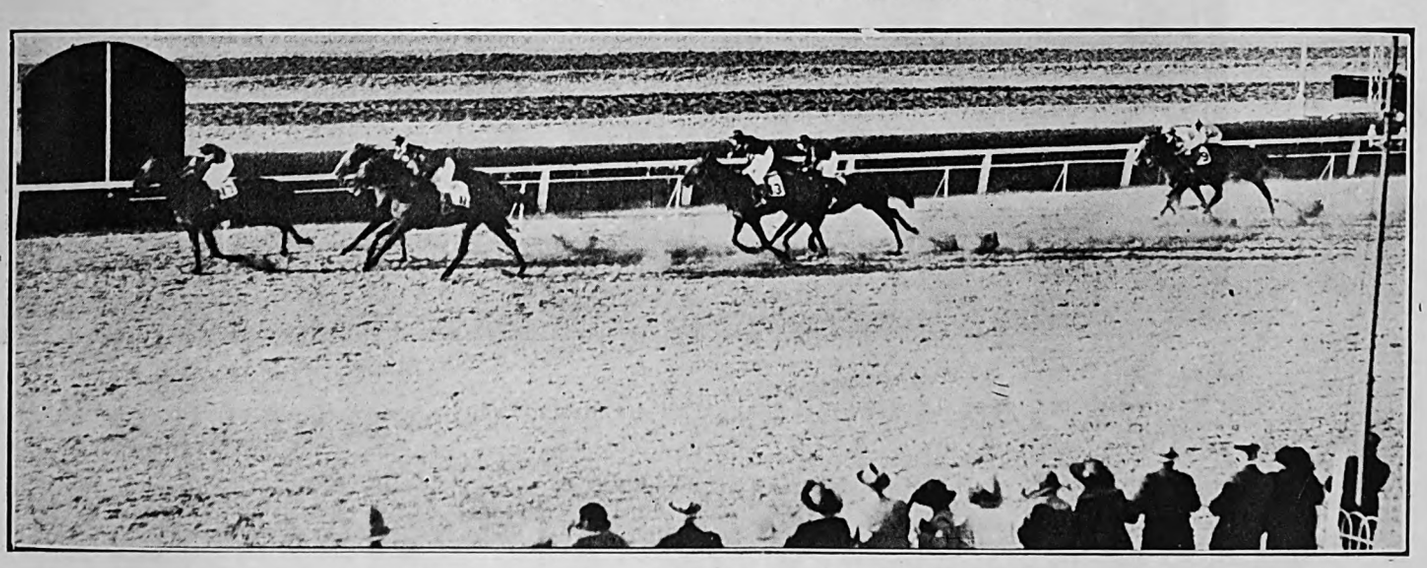
ON EMPIRE DAY: THE FINISH OF THE TRANSVAAL HANDICAP.

Mr. J. Ryan's Fable (J. Otto up) winning from Mr. M. Lipschitz's White Friar (A. Strachan up), with Mr. J. A. Cohen and Dr. J. Van Niekerk's Colesberg (J. Strydom up) third. White Friar started favourite.



LAST SATURDAY: THE FINISH OF THE MERCHANTS' HANDICAP.

Mr. A. Rowe's Surprise Sauce (J. Brennan up) winning from Mr. T. J. Potgieter's Primus (A. Strachan up), with Mr. G. Marais' Buddles (R. Passmore up) third. Donai started favourite.



LAST SATURDAY: THE FINISH OF THE GOLDFIELDS HANDICAP.

Mr. M. Lipschitz's White Friar (A. Strachan up) winning from Mr. H. Kiel's Richlieu (R. Forsyth up), with Mr. M. Blankfield's Idle Story (R. Buckham up) third. Defence started favourite.

Photos for "S.A. Pictorial" by Abe Goldstein.

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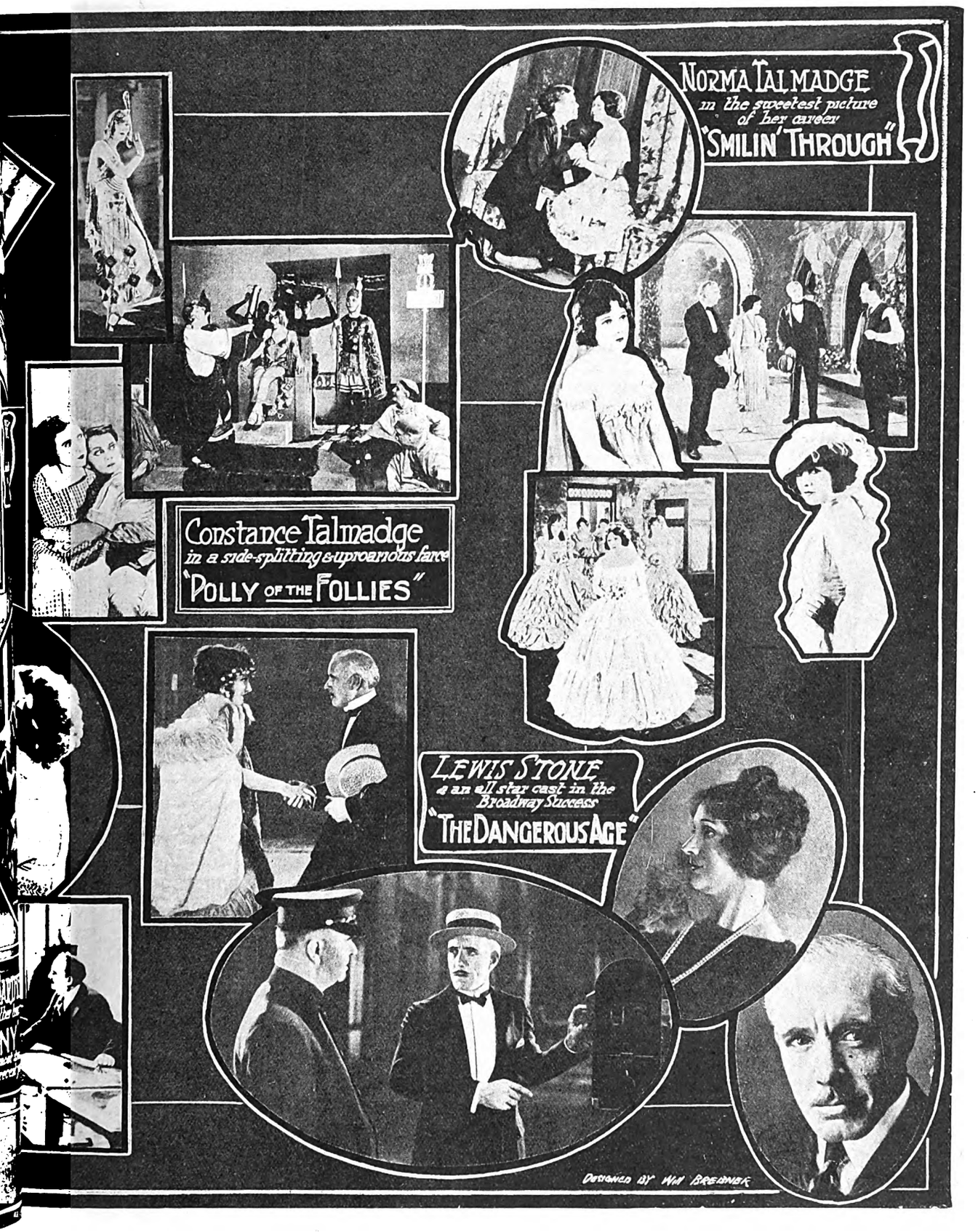
LY TO BE SHOWN IN SOUTH AFRICA.



LMADGE IN "SMILIN' THROUGH"; RICHARD BARTHELMESS IN "THE SEVENTH DAY" AND "SONNY"; LEWIS STONE OF THE AGE."

Harlan and Billie Dove.—Harrison Ford is Norma Talmadge's leading man in "Smilin' Through," which was recently shown in London and is said to be her greatest production to date.—In "The Seventh Day," Richard Barthelmess (of "Way Down East" fame) appears as a fishing skipper in a little fishing village in Maine, where a party of roysterers get stranded. Just for fun one of the sirens (played by Louise Huff) starts out to run the fishing skipper on the rocks—and instead steers him into the matrimonial sea.—Barthelmess plays a dual-*rôle* in "Sonny." Charles Crosby, a rich young man, is killed in the War, and Joe Peters, his poor friend (who happens to be his double) comes home to take his place in a blind mother's heart; and the only one who realises the deceit is a dog.—Lewis Stone plays a strong part as John Emerson in "The Dangerous Age."

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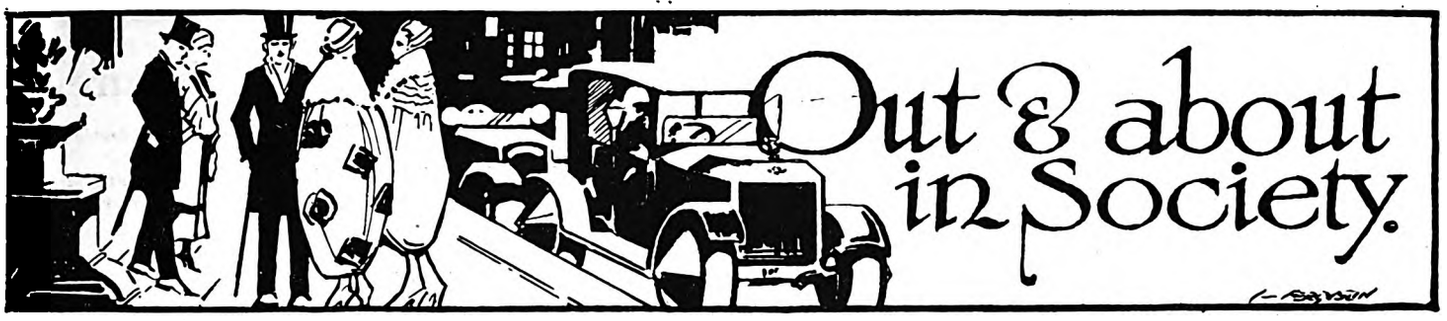


[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

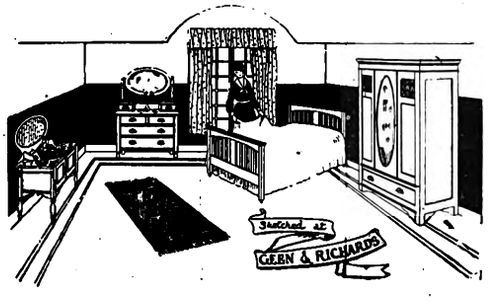
The Well-Dressed Woman.

What is the Society woman to wear nowadays? There is really some doubt about it as far as South Africa is concerned. We are just at the time of the month when the weather is the last word in changefulness. One goes out in a smart gown and a *chic* hat under a tropical sun and comes home freezing with the really blue nose that spoils even the most beautiful woman's attractiveness. Still, *mes amies*, a period of dress sanity seems to have arrived and to have come to stay. The *cloche* hat, Paris tells us, is the fashion of the moment. Made of the most wonderful materials, they are most becoming. But there are rumours that the big hat will soon come into its own again—but not, let us hope, until the dusty weather here is over. I notice that there is not nearly so much colour in the hats of to-day. Subdued hues are the thing, and a hat must go with the dress, not be a violent contrast. The well-dressed woman has everything *en suite*—not a glaring contrast of colours, as was permissible some time back. In the Rue de la Paix darker, quieter colours are being used, and the fashion is being taken up here, where at many dances lately I have noticed the black gown is becoming more and more popular—and in this matter for once Lady Fashion goes hand-in-hand with Dame Economy. And, woe is me, the day after to-morrow we shall all be wearing the hat with a trimming towering right up in the air. I saw one the other day of black velvet whose ospreys were curled right up, standing out from the hat somewhat reminiscent of the curling *antennae* of the Tea Leaf *Ballet* in "Round in 50." From New York comes news of the "Diamond Gown," brought from Egypt. This attractive style has on a foundation of georgette seed pearls, rhinestones and jet beautifully embroidered.

MRS. ELSDON DEW,
The charming wife of the President of the Associated Technical and Scientfiic Societies of South Africa. Mrs. Elsdon Dew did wonderful War-work and is interested in many worthy causes.

Speaking of Gowns—

Speaking of gowns, one's thoughts naturally revert to that Mistress of Fashion, Miss Irene Vanbrugh, who, with her talented husband, is now playing in Durban. "The reception Miss Vanbrugh and our company and myself have met with in South Africa has been remarkable," Mr. Dion Boucicault told an interviewer the other day; and there can be no doubt that town after town have taken them to their warm hearts. By the way, I was reading the other day an article by Seymour Hicks on the theatre, and he speaks of the few chances artists have to "learn the business nowadays." "For my part," he says, "I can call to mind only two men who have the technique of the theatre absolutely at the tips of their fingers—Mr. Dion Boucicault and Mr. Robert Courtneidge." And few who have seen the Vanbrugh company will dare to dispute the tribute to the producer.



A Selborne-Hall Dance.

One of the best-dressed dances I have seen here for many a long moon was the dance given by Miss De Berry in the Selborne Hall, where, from the gallery, gown after gown crossed one's vision each more beautiful than the last. Even a mere man mentioned this fact to me — sure proof, because, although men are the very best critics in the world (or else why do we dress for their benefit?), they do not specialise, but generalise, and, knowing that a woman is "just right," would find it difficult to mention exactly *what* she has on. This by the way. Miss De Berry wore a handsome blue gown of lace with a gold panel. Mrs. Errol Hay brought a large party and wore an exquisite gown of dull gold tissue, on the floating belt being laid a spray of French flowers in gold and bronze. Miss Albu wore an elegant silver-tissue *toilette* with gold laces forming flounce-panels at the hips. Miss B. Albu came in a Mary-blue gown with tiny frills of lace laid one on top of the other. Mrs. E. G. Izod was very smart in royal-blue georgette with trimming of jet and crystal and at the waist a wonderful ornament. Miss Y. Jooste, back from England, wore a lovely black gown of alternate frills of lace and taffeta and a tight bodice. Mrs. Nellmapius came in a striking gown of blue with rose and gold. Mrs. Phelp wore a black gown, and Mrs. Bullock had bands of black ribbon on her white georgette, the shoulder having a long fall of ribbon to the hem of the skirt. Miss G. Auret came in scarlet georgette and spray of gold flowers. Miss G. Henderson was very smart, and Miss de Leeuw wore a

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lovely salmon-pink gown with pleated side-panels and belt of beads. Miss Joan Henley wore rose and silver brocade, and Miss Ina Cullen came in a mauve sleeveless gown with silver tissue patches alternating on the side-panels. Miss McPherson wore wine colour, the tight corsage having a broad belt to which the skirt was ruched. Miss Gregory was much admired in rose georgette made in petal points with long fringes, and Miss Cullinan wore cinnamon taffetas. Miss Gwen Evans wore a pretty white and gold georgette over laces, and Miss Girdlestone had on shell-pink georgette. During the interval Mr. John Truan and Miss Kidner, in a wonderful black gown, danced the fox-trot, waltz and tango very beautifully, the lesson to be learnt being that the exaggerated style of dancing is taboo and that grace and elegance are the order of the day. Among the men dancing I saw Mr. Tom Cullinan, Mr. Tom Fleming, Mr. E. G. Izod, Mr. Mennel, Captain Cyril Griffiths, Mr. Cecil Baumann and Mr. W. Dalrymple.

So Much for Superstition.

This week the papers from England have been full of the Royal wedding, and I noticed one interesting fact—that no bride of a son of the Royal house wears a veil over her face; therefore the veil of ivory-white net and *point de Flandres* lace was worn cap-fashion and held in place by a wreath of myrtle leaves, over each ear being a tiny sprig of orange-blossom and a white rose. Did you read that the bridesmaids had a long scarf of lily-green silken tulle twined into their girdle at the side? So much for the superstition that green is unlucky. I think on the whole we are getting more sensible this age. At one time peacock-feathers were absolutely shunned, but lately I have seen a fair lady carrying a very beautiful fan of them, and at the Carlton Hotel the other afternoon I noticed an exquisite hat, the feathers falling softly on the upturned brim. And really we are getting better looking! Round the streets one sees fewer folk that make you think the wind blew when they were making faces as a child, and that, as all our nurses told us, was fatal because—let me tell you softly—they stuck like that! So again I say so much for superstition.

MISS E. GRAHAM SMITH, Niece of Mrs. W. F. Buckler, of Johannesburg, who is on a visit to South Africa from Gainsborough, Lincolnshire.

A Pretty Wedding.

Everyone enjoyed themselves immensely at the wedding last Thursday of Miss Thelma Cohen, daughter of Mr. Moss Cohen, of Johannesburg, and the late Mrs. Moss Cohen, to Mr. Sam Levy, son of Mr. and Mrs. M. Levy, of Cape Town. The Synagogue at Wolmarans Street was very beautifully decorated, and just as the register was signed a ray of sunlight shone down through the stained windows on the bridal pair—a happy omen. The Chief Rabbi, Dr. Landau, assisted by the Rev. W. Woolf, performed the ceremony, the singing of the choir being one of the outstanding features. Mr. Percy Abrahams, uncle of the bride, attended as best man, Mr. and Mrs. Fridjhon and Mr. and Mrs. N. Rosenberg acting as *unterführers*. Messrs. S. and B. Cohen, brothers of the bride, with Mr. Dave Cohen, a cousin, and Mr. B. Sussman, held the canopy. The pretty bride made a very charming picture in an elegant gown of cloth of silver embossed in scroll design and lined with the palest of yellow georgette. Made on simple lines, the draping at the waist was caught with a handsome pearl buckle and ended in a pointed train. A spray of orange-blossom at the hip gave a bridal note, and a pretty conceit was the uneven little cape depending from one shoulder. A Russian coronet of pearls attached to orange-blossom held in place the veil, which fell in soft folds to the feet. Her bouquet of arum lilies and ferns was tied with a silver ribbon, and silver shoes and stockings completed an attractive toilette. Very dainty was the little flower girl, the bride's sister Adèle, in white *crêpe-de-chine* with fillet lace inset and the tiniest of tucks, and on her hair a bow of white tulle. The old-fashioned nosegay of sweet peas in its white holder struck the right note, and she wore a gold bracelet the gift of the bridegroom.

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Beautiful Slim ANKLES are quickly obtained by massaging with CLARK'S REDUCING PASTE. Guaranteed efficacious and harmless. Of all Chemists Stores, Etc. 6/- LARGE POT.

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Clark's Thinning Bath Salts.

At the Reception.

Then we all went to the reception at the Carlton Hotel, where the bride and bridegroom stood under an arch of ferns and roses under a large white bell and everyone had something nice to say. Mrs. Fridjhon, who wore a handsome three-piece suit of grey *marocaine* embroidered in braid of the same shade, with a corsage to the gown of powder-blue and gold and a large black picture hat, assisted Mr. Moss Cohen to receive his guests. Mrs. Rosenberg wore a pretty brown gown and hat *en suite*. Mrs. M. Levy, mother of the bridegroom, came in a black *crêpe-de-chine* frock embroidered in tiny black jet beads, and her black hat was circled with twisted silver tissue and jet. A very interesting fact was that the two grandmothers of the bride were present, Mrs. Abrahams in a black gown and hat and Mrs. Rauff in black satin edged with jet and a lissue hat trimmed with ospreys. Edgar Adeler's orchestra played and the young folk danced. Of course there were many elegant gowns worn. Mrs. M. Feinhols came in a *chic* black *charmeuse* veiled in silk lace and a small black hat with ospreys, and brought her daughter in a brick-coloured crinkled zenana patterned in gold and a large black satin hat. Miss Kitty van Velden was another of the bride's girl friends, in grey with a smart hat. Miss Bessie Abrahams came in a fawn coat and skirt beautifully embroidered in

VADAS, CAPE TOWN, FOR WALL-PAPERS AND PAINTS.

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coloured silks, and a black hat. Among the guests were Mr. W. Otis Bullock, Mr. Fuller Jones, Mr. McCrae, Mr. Clarence Myers, Mr. and Mrs. Charles Sonnenberg, Mrs. Tubach and daughters, Mr. W. A. Hall, Mrs. Bernberg (wearing a smart three-piece suit of blue cloth with trimming of gold silk and a blue hat with a double brim lined with royal-blue velvet), Mr. Moss Smollan, Mr. Macuson, Mr. M. Feinhols, Mr. and Mrs. Hinton, Mrs. Freeman (in a black lace frock edged with blue and a lace hat), and her daughter, Mrs. Inglestone (in blue and stone-shaded georgette and a black hat). Mrs. Coplans was another smartly-gowned guest. In the evening the young folk had it all their own way at the dance given by Mr. Moss Cohen at the Carlton Hotel, where the big ballroom was a veritable flower-garden of lovely-hued gowns. Mrs. Fridjhon wore a handsome black sequin frock, and I noticed Mrs. M. Feinhols was very *chic* in a black-and-gold brocaded gown, and her daughter wore a draped black *marocaine* with a steel *cabochon* at the waist-line. Miss Fram came in a white *crêpe-de-chine* with overdress of lace and a belt of coral strands. Miss Mitchell had on an elegant black gown, and Miss Eileen Klugman was very dainty in jade-green with georgette sleeves of the same shade and a belt of black leaves. Miss Meyer wore black taffetas edged with laces and on each point a bouquet of coloured flowers. Mrs. A. Cohen wore a black georgette gown swathed with silver and black brocade, and Miss G. Cohen came in rose georgette patterned in coloured leaves and berries. Then I saw Mrs. Seltzar in black and moonlight sequins, and Miss M. Tubach in gold georgette patterned with a fall of mauve georgette at the side from hip-line to hem. Miss F. Tubach came in a wonderful black mirror-velvet gown lined with silver tissue, with a *diamante* web on the corsage at the side. Mrs. Sussman was very elegant in mauve georgette, a beautifully-draped frock, and Miss Michel wore silver and blue tissue embroidered in silver beads. The wedding tour will be spent on a trip to Europe. Mrs. Levy went away in a *chic* brown velour three-piece suit, the coat edged with deep beaver fur and the corsage of the gown of patterned zenana in shades of dull russets and green. Her smart brown French-velour hat had an orange mount. Of course the presents were numerous and very beautiful. Mr. Moss Cohen gave his daughter a substantial cheque and the Directors of the African Life gave a handsome cheque. It was a very pretty wedding, thoroughly enjoyed by the guests, and a happy memory for the smiling bride to take with her from her father's home.

At GREENACRE'S, Durban.

Pretty and Practicable.

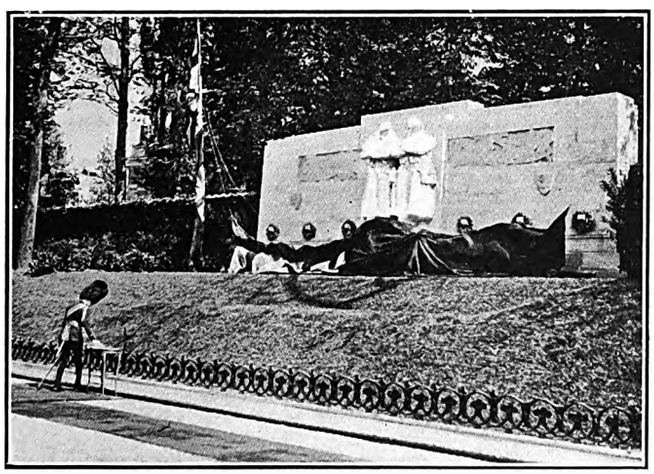
Have you seen "Whirled Into Happiness" yet? I was interested to learn that the wee fairy we all adored so was the daughter of Mr. Winterbourne, the singer, who was one of the Peers in the wonderful show the Amateurs gave us of "Iolanthe." The frocks at His Majesty's are just the kind we would all like to own. That reminds me, I saw a very pretty and at the same time practicable notion worn at Miss De Berry's dance. I suppose you also, my friends, in these days of no pockets find it hard to know where to put powder-puff (that necessary adjunct to one's *toilette*) and "hanky." Imagine a band of ribbon and on the wrist a flower of black ostrich feathers, dainty and alluring, and the inside of the flower opens and you have room to tuck in puff and one of those adorable trifles in georgette or muslin. So it is always with us, an ornament that is really of use.

Sons-of-England Dance

I went to the Sons of England dance in the Selborne Hall given by the Combined Lodges of the Queen Victoria and Royal Oak, where everyone received balloons and the Grand President, Mr. Hobkirk, had one that I could really wax poetical over, of apricot hue shading to deep cream and bearing a Union Jack in colours on it. Councillor G. W. Nelson, District Grand President, and Mr. Colenutt, a Past Grand President, were present. Wor. Bro. E. W. Clarkson and Wor. Bro. A. R. Stratheen were the D.C.'s and did everything possible to make the dance a success. They were assisted by Mesdames Batting, Spears, Strathern, Crutchfield, Miss Webb and the members of the Joint Committees as M.C.'s. Mrs. Hobkirk wore a very handsome black gown and Mrs. Nelson's black frock was edged with jet. Miss Strathern came in emerald-green *crêpe-de-chine* with touches of gold, and Mrs. Steel wore royal-blue laces with a butterfly at the corsage. Mrs. Crutchfield was smart in jade-green with a black velvet corsage, and Mrs. Strathern wore an elegant gown of red *charmeuse* under tulle of the same shade. Mrs. Spiers wore black silk and Miss Harrison had on pale pink under palest blue chiffon. Mrs. Bourne Dockrall wore a pretty gown of red mirror-velvet with ivory satin lining, and Mrs. R. Howe Gould, in black satin embroidered in crystal beads and edged rose satin, brought her two daughters, one wearing a flowered taffeta frock and the other in pink with a deep velvet belt and wing-sleeves. The Rev. A. A. Kidwell was present with Miss Kidwell, Mr. and Mrs. Baker, and Mrs. Batty.

At the Carlton.

At the Carlton there was as usual a full house, even the dining-room being utilised, for the popularity of Friday nights at theatres and dances is growing. Mr. Saul Solomon was entertaining a large party, and with Mr. and Mrs. Peter Kaplan were Mr. and Mrs. Gemmill and Mr. J. Hern. Mrs. Kaplan wore an exquisite gown of mauve georgette trimmed with steel insertions and made on Greek lines. Mrs. Gemmill wore silver tissue and a *diamante* band in her hair. Madame Ravodna was among the dancers in white taffetas sprinkled with rosebuds. Sir Harry Graumann, M.L.A., was sitting with friends, and I also noticed Mr. and Mrs. S. L. Sive. Mr. and Mrs. Sussman were with a party. Mrs. Ross wore a pale blue gown of georgette. Mrs. Shepphard was very well dressed in a rose *charmeuse* frock over gold and a gold girdle. Captain and Mrs. Sivright were dancing, also Mr. D. C. P. Blair, Mr. A. Walker, Mr. Paul Cohen and Dr. Martin. This week's arrivals at the Carlton



THE PRINCE OF WALES AT BRUSSELS.

The Prince of Wales unveiling the memorial at Brussels erected as a symbol of Great Britain's deep and unchanging gratitude to all those who succoured our prisoners of War and our soldiers in distress.

Central News photo.

VADAS, STRAND STREET, CAPE TOWN.

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Some Hawaiian Salads.

Have you tried these Hawaiian recipes?

Pineapple and Cucumber Salad.—Thoroughly drain 1 cup crushed or grated pineapple. Mix with 1 cup finely-diced cucumber and add *mayonnaise* to moisten well. Arrange on lettuce and garnish with stripes of beetroot.

DUTCH DANCERS IN SOUTH AFRICA.

Henry Marchand and Kitty Lipton, who are passing through South Africa on their way home from the Dutch East Indies. They will give a performance at the National Club, Pretoria, this Friday night (June 1st).

Oahu Island Salad.—Remove skin from three bananas, cut in halves, then into quarters lengthwise, and slice. Mix with 1 cup well-drained crushed or grated pineapple, moisten with *mayonnaise* and arrange on lettuce. Over the top put a spoonful of *mayonnaise* and sprinkle with finely-chopped California walnuts.

Pineapple Vegetable Salad.—Chop 1 cup cabbage and ¾ cup celery; add 1 cup well-drained crushed or grated pineapple, and mix thoroughly with French dressing. Set aside in a cold place at least 1 hour before serving. Serve on lettuce.

Luncheon Salad.—Add ¼ cup cold water to 2 tablespoons gelatine. When it has softened add 1½ cups boiling water and stir until dissolved. Add ¼ cup sugar, and cool. Add 1 cup crushed or grated pineapple, ¾ cup diced celery, and ½ cup gurkins or mixed pickles cut small. Pour into mould and set in a cold place until firm. Serve on lettuce with *mayonnaise*.

They are really excellent.

CARRIE.

TO TOUR EUROPE IN A BARGE.

Viscount Colville plans to tour Europe in a barge. Although he has travelled in almost every country in Europe he is ambitious to wake up every morning in a new place. He has just had constructed a wonderfully appointed barge near Rye, his home. It is built so as to buffet the sea with the stoutest vessels, yet, despite its crude strength and small dimensions, it is a luxurious home.

The barge is equipped with a deck saloon with very glossy panelling. The cabins below are brightly illuminated and there are a bath, a roomy saloon with fine furniture and a trim cook's galley. One of the most novel features is a hatch located behind the fresh-water tanks in the bow where Lord Colville's automobile can be placed. Thus any time he comes to a particularly charming bit of country he can take his car ashore for a tour.

NEW LIGHT ON SHEBA'S H STORY.

ETHIOPIAN EMPRESS SENDS COPY OF RARE MANUSCRIPT TO BELGIAN KING.

HISTORIANS may question the story of the Queen of Sheba's visit to King Solomon, but the reigning Empress of Ethiopia insists that Sheba actually existed and founded the present reigning house of Abyssinia. In fact, so convinced is the Empress Zaditou that she has just emulated the original Queen in sending rich presents to another ruler, in this case the King of the Belgians.

Apart from a collection of precious stones from the Abyssinian hills, said to be worth several hundred thousand francs, the chief article among the gifts, which were presented by her Minister in Brussels, is a miniature copy of an old Coptic text, dating back to the eighth century and telling the full story how Sheba or, as she is known to Ethiop history, Zaheb, journeyed to Jerusalem, won Solomon's favour and bore him a son.

According to Empress Zaditou's ancestors, this son was Menelik I., who ruled for fifty-eight years over the Abyssinian States, uniting Ethiopia, Nubia and Arabia under his sceptre.

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MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

other respects. Six of them are double-sided and three single-sided (the latter being by Clarence Whitehill, the best living English male operatic artist), and they form a magnificent set of musical passages most of which have never before been attempted in this medium of expression. A further set is to be issued soon. A descriptive-analytical programme is supplied with them, and the Columbia Company have happily thought fit to do likewise with their delightful, splendidly rendered, records of Bantock's "Pierrot of the Minute" Overture (Queen's Hall Orchestra conducted by Sir Henry Wood) and Holst's "Jupiter," from "The Planets" (London Symphony Orchestra conducted by the composer). For finish, execution, and novelty of subject, these are the best orchestral discs bearing the Columbia mark, but equally as delectable in a different style are their two records by the Lener Quartette of Budapesth (who made such a big success with their concerts here last summer) of movements from Quartettes by Schubert, Mozart Dvórák and Haydn—the last named being the exquisitely lovely *Andante Cantabile* (Serenada) from the Quartette in F Major, which is really a pleading solo by the violin with a throbbing *pizzicato* from the other instruments. Further notable Columbia issues are another Busoni record (which includes the plaintive and charming *Prélude* by Chopin used for the opening and finish of the Russian *ballet* "*Les Sylphides*" and Beethoven's "Scotch Step") of first-class quality, and a bustlingly bright and melodious orchestral selection from "The Cousin from Nowhere," which piece I believe I already mentioned as being the best musical play heard here for years. The Aeolian-Vocalion Company have done two of Mozart's best Trios ("E flat" and the "Koechel") played by Albert Sammons, Lionel Tertis (violin and viola) and Frank St. Leger and Ethel Hobday respectively at the piano. Both of them are delicious music perfectly played. Visiting a friend at Chelsea the other evening I heard some exceedingly fine records of Galli Curci's and Caruso's which were taken by the Gramophone Company in America. Galli Curci's gramophone fame here has led a concert *impresario* to offer her a gigantic fee for a few appearances this season in London, so we may be able to hear her in person about the same time that Paderevski, who has also been playing for the gramophone this winter (after a lapse of nearly ten years), is due.

"R. U. R."

Lengthy press polemics preceded the production here of the Czech dramatist Karel Capek's fantastic melodrama "R.U.R." at the St. Martin's, but it is a play which was well worth the fuss and pother and has in it ideas about which one can argue or ponder over for a very long time. "Rossum's Universal Robots" are mechanical beings with a lifetime of 20 years produced in illimitable quantities on a distant island at a cost of £25 each. They differ only from humans in that they have no soul—until their creator experiments further with them and they develop sufficiently for one of them to realise their power. His machinations lead to the destruction of mankind throughout the world, with the exception of an aged scientist who is powerless to carry out the Robots' command to continue manufacturing their species, but eventually an Edenic pair of young Robots are mysteriously endowed with human attributes—bringing the strange, powerful and arresting drama to an end. One thinks of Martians, Homunculi, Supermen and H. G. Wells' peerings into futurity; yet Kapek gets right out into new and unexplored tracks, scorning imitative echoes. Reandean have given the play a setting and production in keeping with the originality of its theme, and the cast is so fine that it is unfair to mention names beyond welcoming Miss Frances Carson to the ranks of our leading ladies. She is that *rara avis*, an American actress without a trace of accent or twang!

"Isabel, Edward and Anne."

Miss Gertrude Jennings, in a laudable attempt to get away from her former farcical comedies-of-the-moment, has gone somewhat out of her depth with "Isabel, Edward & Anne," put on recently at the Haymarket. It has some good acting parts for Allan Aynesworth, Margaret Bannerman and Lilian Braithwaite, and a highly amusing "charlady" character played by Athene Seyler (though evidently written for Sydney Fairbrother, who is still in "Battling Butler"), but the plot is so impossible and transparent that the management cannot hope for a long "run." The ladies of the cast wear some of the smartest gowns seen, even on the London stage, this season.

(*Continued on Page* 28.)

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PALLADIUM THEATRE.

At the Palladium Theatre, Johannesburg, this Thursday evening (May 31), commencing at 8 o'clock, the first screening in South Africa will take place of the big 10-reel Samuelson film-version of "A Royal Divorce," with Gwilym Evans as Napoleon, supported by Gertrude McCoy (Josephine), Mary Dibley (Marie-Louise), Lilian Hall Davis, Gerald Ames and Jerrold Robertshaw. A few of the exciting incidents depicted are: The retreat from Moscow, the return from Elba, the famous Eve of Waterloo Ball, and the Battle of Waterloo itself. The programme will also include "Ten Minutes With Tom Webster and 'Tishy,'" the humorous film-cartoon that made the King laugh heartily.

"Last night I was out with Evelyn."
"Evelyn who?"
"Evil intentions."

JOSEPH KESSLER IN "HAMLET."

Mr. Joseph Kessler, the London Jewish actor, and his company, will open at the Standard Theatre, Johannesburg, on Friday, June 15, in "Hamlet" (played in Yiddish). "Hamlet" will be presented for one performance only. Mr. Kessler has a *répertoire* of over 300 plays, and the "bill" will be changed at practically every performance.

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WINTER MEETING.

Racing on the Second and Third Days.

JULY HANDICAP AND DERBY.

By "ONLOOKER."

FOR a holiday the attendance at Turffontein on the second day of the winter meeting was not so good as might have been expected. No doubt bad times keep people away from the racecourse, and bad times are still with us on the Rand. The sport on Empire Day was not of high order. There were seven runners for the Transvaal Handicap, this time the distance being a complete circuit of the course—one mile and three-quarters. The race was run at a middling pace, and Fable, going to the front before two furlongs had been covered, was not thereafter headed,

Holding off the Favourite,

White Friar, to win by a neck. Fable went out groggy, and his victory is to be accounted for in that the moderate old gelding was permitted to make the running to his own liking. Colesberg, with his 9st., finished third. One would have thought the high-class horse, with the pace only on in the last few furlongs, would have done better. Colesberg has evidently lost his dash. On the assumption, after his sensational victory over a mile at the Autumn meeting, that Roche was a stayer, he had many supporters for the Transvaal Handicap, but the bogey horse gave a very poor showing. Roche must have fluked his Farewell Handicap.

* * *

A stable companion to Roche, Mr. Eustace, made a hole in his reputation—and at the same time discounted the Cape Town form—by his indifferent display in the middle division of the Brokers' Handicap. Mr. Eustace was sent out a 6 to 4 favourite for this

Six-furlongs Event

but finished no nearer than sixth. The race went to Zollino, who got a neck the better of the second favourite, Mon Cher. Backed on many previous occasions, this is the first race Zollino has won among horses, and it is over three years since he won when racing as a galloway.

* * *

Many of the regulars considered Valmar outclassed the opposition he had to meet in the top-class Brokers'. Not a few thought otherwise, and 2 to 1 was the ruling price about Mr. Murray's horse. Those who trusted in Valmar

Got a Rude Shock

when they saw King's Daisy come home by herself. It may be that his being trained for a long distance has been detrimental to Valmar as a sprinter, but all the same the one to beat King's Daisy on the holiday would have had to be very smart.

* * *

It was astonishing to find Precept backed to odds-on among such a lot of runners as turned out for the two-year-old event. But the supporters of Simpson's colt had during the race no cause for uneasiness, for Precept, drawing away at the outset, gave nothing else a chance.

* * *

A feature of the Winter meeting was the non-success of the representatives from the big stables. W. L. Randall saddled up but one winner, and that one did not carry his chief patron's colours. It ran in the nomination of the trainer. Russell's establishment did not supply a winner, and the horses of Messrs. Murray, Gard and De Meillon likewise all failed.

The Sport on Saturday,

the third day, was somewhat tame. The Goldfields Handicap, with eight taking part, was an interesting race. Unlike the long race on the Thursday, a sound pace was maintained throughout, and White Friar, who ought to have beaten Fable in the Transvaal, won in good style from Richielieu and Idle Story. Defence started at a shorter price than White Friar. He failed badly, finishing last.

* * *

With Collet withdrawn from the Merchants' Handicap, Donai and Surprise Sauce were the two in most favour for the race. Donai gave a disappointing display, and it was left to Primus to

Fight Out the Finish

with Mr. Rowe's improving three year-old. Primus seems fated invariably to meet something a little too good for him, and Surprise Sauce gained the victory by half-a-length, but seemed to have a little in hand.

* * *

Two of last Saturday's winners were by Unequalled, and two by Gondolier. The last-named has been a disappointment at stud, and probably Isobela and St. Mark, the winners referred to, are about the best of his stock. Agapanthus, by Unequalled, had very little to spare from Windy Trip, giving 5lbs., in taking the two-year-old event, for which Dodge proved a false favourite.

* * *

The Farewell Handicap went to Hurra. This was a lucky win for Mr. Hamilton's gelding, for Fondling apparently had the race in keeping half-a-furlong from home, when the filly was eased up and permitted Hurra to gain the verdict. There was a lot of poor jockeyship witnessed at this Winter meeting.

* * *

Tuesday of next week is nomination day for the Durban July Handicap. A big entry is to be looked for, yet it is to be hoped that the new condition which permits the handicapper to go below 6st. 7lb. in his adjustment will not cause the number engaged to be increased by a lot of horses with no pretensions to big handicap honours. The Durban course is not one for large fields, and there is always the fear in the important races of moderate contestants—those started with a very remote chance of success—getting in the way of the better-class horses. There has already been a lot of wagering on the race. The Summer Handicap winner, Intrepid, has for long been quoted at a comparatively short price: and so has Dignitary. Since winning the Winter Handicap, Katabasis has

Been Moved Up

to near the top of the Bookmakers' boards. A good deal of speculating in the dark has always taken place over the Durban July, for, needless to say, not until the weights are issued can a legitimate market be established. It is said quite a few of the imported horses trained at Cape Town are to be engaged at Durban. If one of these be Son-of-a-Gun it will be interesting to see the terms on which that colt will be set to meet Katabasis. The pair—both are now four-year-olds—did but little racing in England, but on the occasion on which they met Son-of-a-Gun beat Mr. Forbes's filly. Son-of-a-Gun won his last two races at Cape Town. Katabasis has also won twice in the country, but to be sure has scored in better company than the Cape Town colt.

HIS MAJESTY'S, MONDAY: "ADELE."

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At the holiday meeting at Milnerton last week the Cape Town crack two-year-old Musketeer Dan won another race. It was an open-company race over six furlongs, and Musketeer Dan got home a neck from the four-year-old Abelard gelding Mentor, who was conceding 11lb. There is this to be said: the two-year-olds at Cape Town are

Not Rated So Highly

as are the best of them hereabouts. It was a second-class event that Musketeer Dan, with 8st. 3lb., annexed on Empire Day. Red Ronald was assessed with 8st. in a first-class race at Turffontein the same day. Red Ronald did not run and will most likely next carry silk at Durban; it is not improbable that his name will appear among the entries for the big Durban handicap.

* * *

The principal event at Milnerton, the Ascot Cup, fell to Antaki, an imported five-year-old by Aleppo. Antaki won on a previous occasion this season, and last season was four times successful. Antaki is the property of a popular sportsman, Mr. Cecil Govey, a Steward of the S.A. Turf Club.

* * *

Bliss, winner of the Clairwood Second Anniversary Handicap on Empire Day, is a five-year-old mare by Gondolier out of Elation. Bliss, carrying 6st. 7lb., started favourite and scored by a short head from Roel. Seeing First Float put up 9st. 6lb., it goes without saying the class for the race was poor.

* * *

The Derby will take place next Wednesday. Town Guard, owned by Lord Woolavington, whose Captain Cuttle won last year, remains a strong favourite for the race. Regarded as the best of the season's two-year-olds, Town Guard has proved his mettle and is rightly regarded as having a great chance, seeing he comes from staying stock. The only defeat sustained by the favourite was at the hands of Papyrus, who is quoted at about

Twice the Odds

obtainable about Town Guard. Payprus failed in the Guineas, but was said not to have been very forward in condition when finishing behind Ellangowan. It is a long time since the same horse won Guineas and Derby (Pommern won the two substitute races during the War), but Lord Rosebery's Guineas winner has done very little racing, is on the improve, and it is quite on the cards will be found good enough to account for Town Guard and the rest.

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(UNION DAY)

THURSDAY, MAY 31,

8 RACES 8

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It is somewhat heretical to suggest that England, the real home of the thoroughbred, has not produced the best turf performers. In the bulk the English racehorse is unquestionably supreme. Yet as an individual racehorse Colonial opinion—opinion that counts—will have it that Carbine was the "best ever." (In parentheses, let it be said that the sire and dam of Carbine were sent abroad from England, and it was only through the circumstance of his being foaled in New Zealand that he can be claimed as a Colonial horse). There is, of course, something in the contention that the elements of greatness in a racehorse are to show lasting superiority over all rivals. The late John Porter considered that Ormonde was not only the best horse he had to do with, but the best that ever he saw. Englishmen generally acquiesce in awarding Ormonde the palm. Ormonde

Towered Over His Contemporaries,

and he had some exceptionally good opponents. He, however, did not take part in many races, and infirmities prevented him from being trained after the end of his three-year-old career. Colonials point out that Carbine was indisputably the best three-year-old in Australia, and thereafter as a four-, five- and six-year-old met all comers, over all distances, and was always on top, leaving the racecourse for the paddock sound in wind and limb. What a constitution he must have had! A gross horse, it can be imagined the work he must have got through in preparation for his forty odd races. Carbine did not win a Derby. He was fluked out of the V.R.C. Derby by a gelding named Ensign.

* * *

In comparing horses of different countries what must not be lost sight of is this: In England a proved out-and-out good horse is seldom, or never, given an opportunity to continue a turf career after two or three seasons. There is a fear that by "going to the well too often" a horse might lose prestige and so diminish his stud value. It is a pity, in some respects, that this is so, for

There Can be Little Doubt

many a one, if kept in training, would retain form and add lustre to his earlier deeds; some few would probably emulate the deeds of Carbine. As remarked in these columns a few weeks back, there is a different set of ideas in the Colonies. In Australia a good horse is not prematurely retired from the racecourse. The present cracks there are all up in years.

* * *

Selections for Benoni this Thursday (May 31):—

12.—Stewards' Handicap, 7 furlongs.
Precept 1, Bowler 2, De Burger 3.

12.40.—Benoni Handicap, 1 mile.
Make Believe 1, St. Mark 2, Beatrice II., 3.

1.20.—Galloway Handicap, 5 furlongs.
Good Ally 1, Noble Knight 2, Auditory 3.

2.0.—Benoni Handicap, 6 furlongs.
King's Daisy 1, Beauty 2, Zollino 3.

2.50.—Union Handicap, 1 mile.
Fondling 1, Hurra 2, Athel 3.

3.30.—Benoni Handicap, 1¼ miles.
Mydriatic 1, Lotus 2, Bill Caney 3.

4.10.—Benoni Handicap, 7 furlongs.
Zingler 1, Glendronach 2, Great Stride II. 3.

4.50.—Galloway Handicap, 6 furlongs.
Chateau Thierry 1, Doleful 2, Pilgrim 3.

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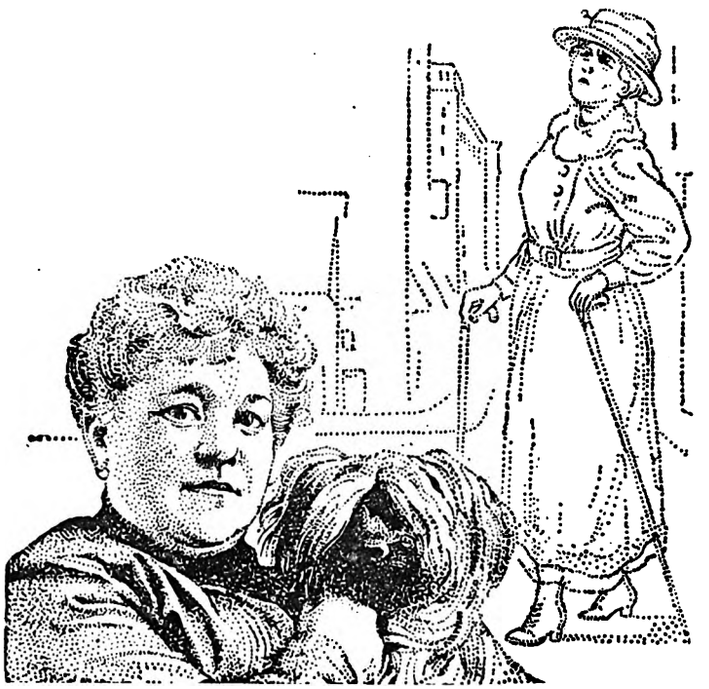

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"SATURDAY NIGHT,"
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WEEK COMMENCING MONDAY, JUNE 4. ...

Tivoli, Cape Town.—Till June 5: Megan Brothers, A. C. Astor, Carne and Kellaway. Continuing: Pollard and Whyte, Laveen and Cross, Bob Mackay. Opening June 6: Dudley and Stafford, Harold Walden, Agnes Croxton, Royalino.

Opera House, Cape Town.—Till June 7: "Round in 50."

Empire, Johannesburg.—Archie Graham and Co., Jack Shields, Barrett and Clark, Lolita, Audrey Ashby, May Sherrard, Les Eldons, Reeve Girls and Leslie.

His Majesty's Johannesburg.—The 1923 Musical-Comedy Company in "Adèle."

Orpheum, Johannesburg.—Donald and Carson, Daisy Griff.

Grand, Pretoria.—Lohse and Stirling, Moss and Orrell.

Rinko, Maritzburg.—Jack Stocks.

Criterion, Durban.—Les Nosselas, Russell and Durbin, Tom Fox.

Theatre Royal, Durban.—Till June 7: The Vanbrugh-Boucicault Company in "Mis' Nell o' New Orleans."

Grand, Bloemfontein.—The Yorke-and-Adams Company in "Partners Again" (June 4 and 5) and "Welcome, Stranger!" (June 6).

Apollo, Germiston.—June 4, 5 and 6: Carvet and Verena, George Bolton.

Vaudette, Krugersdorp.—June 7, 8 and 9: Carvet and Verena, George Bolton.

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HIS MAJESTY'S, MONDAY: "ADELE."

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GALTEE MORE'S DERBY.

(*Continued from Page 2.*)

He took a taxi and sped out to a comfortable little home on the outskirts of the great city, and there he found his old Dad and his mother: he sat down to table with them and told them of his day.

His father was very old now, but hale and hearty—well able to appreciate the story of his doings and enjoy the fun of his yarn.

"I went to see the Derby to-day, Dad."

"Yes—did you, my son? Did you enjoy it, eh?"

"Enjoyed it in a way—but I wished you were with me."

"No, son—'twas kind of you to think of it: but such a day would tire me out now. A bit too old for that now. . . . But I should have liked it. . . Do you remember the day we went together?"

"I should think I do, Dad! I wanted you to say that."

"Aye, I often think of it."

"Do you, Dad? Do you remember the old man in the blue jersey with his hurdy-gurdy, singing 'The Men of Harlech'?"

"Don't know that I remember just that—but I remember the day well. . . Who did you go with this time?"

"Oh, a crowd that wouldn't interest you. But I gave them the slip, Dad, and I went to Tattenham Corner and sat on the grass there and ate pork-pie and drank beer."

"Why, that's just what we did. . . I remember it well now."

"Yes—and d'you remember the race—how the Prince of Wales's jockey led as the horses passed us?"

"Yes . . . I remember. . . Yes, son. . . And so you watched the race from there . . . and what won?

"Why—Galtee More. Don't you remember how he drew away from all the others in the straight?"

"Yes, of course . . . I remember," said his father . . . "A good horse, and well ridden."

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MAIL WEEK IN LONDON.

(*Continued from page 21.*)

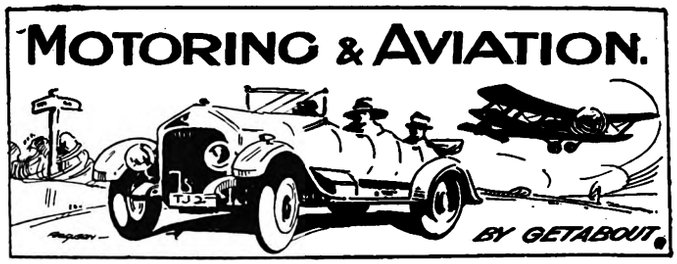
American "Colonising."

A film-travelogue by an American (H.A. Snow) showing at the London Pavilion this week, representing Big-Game Hunting, etc., in South and East Africa, has raised the ire of several screen scribes, who rightly deprecate the way in which Britain and the Dominions are ignored in the titling and introductory matter to the pictures. One might, in fact, imagine that there had been an idea of showing Africa as an appanage of the U.S.A. A paragraph in *The Daily Telegraph* even queries whether, " in view of the enormous propaganda and national value of such pictures, it would not be legitimate henceforth to reserve for British citizens the exclusive privilege of showing to the world, in the proper light, the exact extent of British influence and its significance throughout our vast Empire."

Maurice Moscovitch.

Just as I was closing these notes comes news that Maurice Moscovitch, unexpectedly freed by the closure of " Angelo " at Drury Lane, has been prevailed upon to visit South Africa, and is to sail from Southampton on May 18. He proposes to play " The Great Lover " at his opening performances and if possible " The Merchant of Venice " later on (he is the foremost Shylock of our time), and also some strong Russian and Yiddish dramas should circumstances permit. All London flocked to see him as Paurel in " The Great Lover " about eighteen months ago at the Shaftesbury, when he was hailed as the legitimate successor to Irving. I think he possesses the most dominating personality of any dramatic actor on the boards here; his emotional powers are wonderful but never get out of hand—he is an artist in every fibre of his being—and in " The Great Lover " all these qualities are given full scope. Therefore you can safely count upon a rare artistic treat as well as a thoroughly entertaining drama. The first act, by the way, has the truest and most amusing picture of an operatic manager's tribulations with his artists that was ever written.

PAUL PRY.



The Race of the Year.

When these Motor Notes appear in print the Durban-Johannesburg motor-cycle race will have been run, and we will know whether the handicaps were more favourable to the light machines this year. Many consider that it will prove to be a lightweight race. Harris (Enfield) has five hours and twenty minutes' start, and Ressel (Enfield) has five hours. If an average of about 30 m.p.h. is put up by these machines the result is more than likely to fall in the lightweight class. As regards fastest time, Long (Indian) is still the favourite. Arrangements for a very large crowd at the City Deep have been made, and motor-'buses are to carry the crowds of sight-seers to the finish. For many days past motor-cyclists have been anxiously watching the weather, as cold winds have spoken of chances of snow. But as these notes are being written the sun is shining brightly and the wind is dropping. All the competitors will wear crash helmets—a very wise decision on the part of the Rand Motor-Cycling Club, endorsed by the Motor-Cycle Union of South Africa. The Telephone Department has very kindly arranged to have news sent along, although the finishing day of the race takes place on Thursday—a public holiday. As in former years, crowds will no doubt gather at one or two points in town where news is to be given by means of big boards.

Rose Will Try Record.

H. P. Rose, the Hupmobile driver, has made all arrangements to come up from Durban on the final day of the motor-cycle race. He will attempt to make a record for cars of the Hupp's class. With him is Mr. Thome, who has set a schedule demanding an over-all time of somewhere about eleven hours. No stops are to be made, as extra tanks for petrol, oil, and water are carried. Mr. Rose took about ten days to go down by road to Durban, his object being to study all sections. He reports that the highway, on the average, is better than it has been for some years.

Car Starts on 2,500-Mile Tour.

Last Monday morning a Chevrolet car started from the Town Hall, Johannesburg, on a 2,500-mile tour. The departure had been announced in the Press, and at 8 o'clock a large crowd were there to bid Messrs. P. Hunt, J. Driver and P. H. Ferreira farewell. Mr. P. Hunt will drive the car. The object of the trip is to demonstrate that it is possible to average 30 miles to the gallon of petrol over a long distance, giving all kinds of roads, at an average touring speed of 20 miles per hour. The trip is being undertaken as the result of a challenge from Mr. P. H. Ferreira, a well-known farmer of the Rustenburg district, who recently wrote to the Press stating that such an average could not be made by a car in ordinary touring trim. The route is a circular one from Johannesburg to Potchefstroom, Klerksdorp, Kimberley, Hopetown, Britstown, Beaufort West, Worcester, Cape Town, Swellendam, Mossel Bay, George, Knysna, Port Elizabeth, Grahamstown, Kingwilliamstown, East London, Umtata, Port Shepstone, Durban, Ladysmith, Newcastle, Standerton, back to Johannesburg. The road goes through flat country, desert country, and mountainous districts. It is understood that the trip will take about three weeks, and daily accounts of the progress are to be wired to Johannesburg, as great interest is being shown in the run.

Hard-looking Tramp (to passing motorist): " Hi, mister, I'm going your way."

Passing Motorist (passing): " So I see, but I'll get there before you do."

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVI. No. 410.] SATURDAY, JUNE 9TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MR. JOSEPH KESSLER.

Mr. Joseph Kessler recently created something of a sensation in London by playing "Hamlet" in Yiddish. Supported by a strong company of Jewish players, he will begin a season of Yiddish plays at the Standard Theatre, Johannesburg, next Friday evening (June 15). The first production will be a replica of his London presentation of "Hamlet," with Mr. Kessler himself as the Prince of Denmark.

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VERBOTEN!

IT is a hard world. I have just made a discovery which fills me with an awful sense of being hedged around with cruel prohibitions which will crib, cabin and confine my entire future. At the moment of writing I am all ashake, and it is difficult to sort out my ideas; to state my feelings with the clearness required in a published document. I feel that all the poets have said about the fate that hangs over our heads ready to fall at any instant is true. I feel devastated.

After all, the discovery I have just made is not new. Many people have been long aware of the facts I am about to relate, only they said nothing about the wretched business. Now, having stumbled on it, I must unburden my soul and make everyone else wretched as well. The appalling discovery has been made in that apparently innocent publication, "The Union of South Africa Post and Telegraph Guide." It contains a horrible chapter.

For years past most of us have been in the habit of sending parcels here and there over the so-called civilised world, light-heartedly enough. We have even promised ourselves the pleasure of sending more and more parcels as we grew older, without worrying much about their contents. It has been enough for us that our widely-scattered friends would receive them and rejoice in our kindly thought. But this airy dream is now shattered for every potential parcel-sender, against whose ambitions and hopes is reared a terrible barrier of "*Verboten.*"

For there are hundreds upon hundreds of different articles that we are definitely prohibited from sending to various places. The list is awful and formidable, and seems to have been devised with a diabolical ingenuity by some cabal whose one aim was to frustrate the intentions of friendly parcel-senders. For example, you are strictly prohibited from sending to any Australian State (out of scores of other articles) hypnotic or gazing crystals, electric and magnetic belts, human hair and essence of lager beer.

Thus, supposing that, for years past, you have been vowing to do the right thing by your Aunt Angela, who lives on Norfolk Island, and to send her a Christmas-box consisting of a little human hair and the two-pound packet of lager-beer essence which you know the old lady craves. Well, you mayn't do it! The Island comes under the ban of Australasian possession, and there is an end of your kindly thought. Nor may you send her a little opium, although she can have morphia or cocaine, if sent by registered letter and duly marked. Further, you are not allowed to send Aunt Angela any blank or partly blank invoice forms, or horns and hoofs.

If you have friends in Bulgaria (though this is hardly likely), they may be lying on the bare boards, but you may not send them a parcel of hay. Nor may they have cotton-oil, essence of vinegar, adulterated beeswax or alcohol from plums. Don't fall into the error of sending any *ganja* or *bhang* or spirits unfit for human consumption to Ceylon, nor any dead animals to Cuba, nor locust-eggs, salt, *hashish* or old clothes to Cyprus; they are *verboten*.

Anyone anxious to dispose of a surplus of counterfeit paper money and imitation coins need not think of falling back on an ingenious friend in Czecho-Slovakia. The postal officials won't accept the parcel, nor is it of any use trying to send white paint or artificially coloured dried fruit. You must not send your spare set of implements for coining to Ecuador, nor any horns or hoofs to Denmark unless you have been sure to dry these "entirely in the air."

The Greeks are not always regarded as a scrupulously cleanly people—at least, so report goes—yet you may not send them any worn linen or used bedding unless previously washed. They are emphatic on this point, while they won't accept old clothes and rags whether washed or not. Eatables must not be addressed to pupils at Italian military schools, and you may not send turtles to anyone in that country. If you have been spending your spare time in preparing for a friend in India any cotton, silk or other woven goods, impressed with designs in imitation of currency notes, promissory notes or stock notes of the Government of India, burn them. You have been wasting your time. That jumper with a promissory note smartly embroidered over the heart is a non-starter. They won't allow it to reach India, so the friend will have to go bare.

The Grand Duchy of Luxembourg will accept most things, but will not have anything to do with salted meat in quantities of less than 4 kilos, except ham, bacon and intestines. Luxembourg has evidently an insatiable appetite for salted intestines, so if you have any friends there get busy salting them a nice little parcel forthwith.

Mexico, curiously enough, has no wish to be sent any poisons, while Nicaragua shares the not uncommon dislike of coining apparatus and, in company with Guatemala, bars police whistles. No doubt the police in these places know a trick worth two of responding to a whistle, anyway. Persia, no doubt wisely, has an aversion from Russian rouble notes as well as articles offensive to good manners (a wide definition, which may, or may not, include the Red Flag).

Roumania refuses, among scores of other things, soiled paper, cotton waste, coffee prepared with colouring matter, game, copper, salt and *ikons*. Russia won't admit documents injurious to the Soviet Republic, narcotics, arms and spirituous liquors. Spain objects to air-guns, missals, breviaries, rosaries and relics, while you are debarred from sending Rough-on-rats or rum to Trinidad or chlorate of potassium or lottery tickets to Turkey. Venezuela doesn't want cigarettes in any shape or form, while, as for the United States, it takes two pages to tell what they don't accept, ranging from acetylene to gooseberry bushes.

It is a hard, suspicious, regulated world!

"OVER THE HILL."

WONDERFUL PICTURE OF MOTHER-LOVE FOR THE BIJOU NEXT WEEK.

"OVER the Hill," which is to be shown at the Johannesburg Bijou next week, is a really notable photoplay that no one should miss seeing. It ran for a solid year on Broadway, New York, and for many consecutive weeks in the other big towns in the United States. Not only did it enjoy phenomenally long runs in America, but it broke all records for simultaneous performances at different theatres in the same town. In Chicago it was shown at 45 theatres at the same time; in Philadelphia at 40 theatres; in Cincinnati at 30 theatres; in Boston at 25 theatres; in Cleveland at 25 theatres; and in Pittsburg at 15 theatres.

It is a Fox film—undoubtedly the greatest picture the Fox company has released—and was produced by Harry Millarde from Paul H. Sloane's scenario based on Will Carleton's famous poem, "Over the Hill." Independent critics have vied with each other in writing its praises,

(*Continued on page 10.*)

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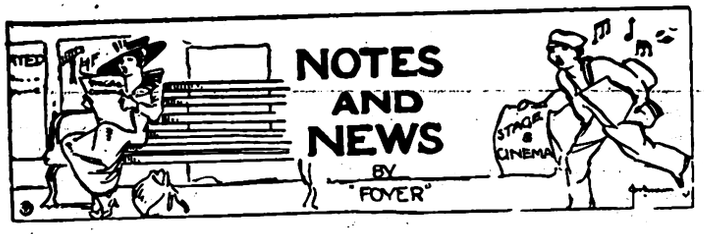

Maurice Moscovitch's Company.

The following members of the Maurice Moscovitch Company have arrived in South Africa from England:

Mr. MAURICE MOSCOVITCH	Mr. NAT MADISON
Miss MARGARET SWALLOW	Miss MILLICENT MARSDEN
Mr. NATHAN NATOFF	Mr. JOHN MCNALLY
Miss GWENDA WREN	Miss ROSE PLINGE

With the exception of Mr. Nat Madison, the company arrived this week by the *Briton*. Mr. Madison (Mr. Maurice Moscovitch's son) came out in advance and arrived last week by the *Walmer Castle*. Miss Margaret Swallow is the leading lady, and will play the part in "The Great Lover" played in London by Miss Julia James. All the others were members of the London cast and will play their original parts. Mr. Nat Madison's *rôle* is that of the leading "juvenile" man. "The Great Lover" will have its first South African performance at the Theatre Royal, Durban, on Monday, June 25. Owing to other engagements, Mr. Moscovitch's South African season is limited to ten weeks and will finish at the end of August.

"The Great Lover" (in English).

In the course of a chat with the writer, Mr. Nat Madison said he had been delighted with the welcome he had met with in Cape Town and Johannesburg, and with the keen sense of pleasure with which playgoers were looking forward to his father's visit. There seemed, however (he went on to say), to be an impression in some quarters that Mr. Moscovitch was going to play in Yiddish; and some people, apparently, even believed that he was going to perform in Russian. This most emphatically was not the case. "'The Great Lover,'" said Mr. Madison, "was written in English; it was played in English in London; and it will be played in English here. We have brought the costumes and dresses with us—they are by Packer and Worth—and the production in every respect will be identical with that at the Shaftesbury Theatre, London, where the play ran for over a year, and where it was seen twice by the King and Queen, as well as by other members of the Royal family." Mr. Madison added that his father can speak nine languages fluently. "He had never played in English until his Shylock in 'The Merchant of Venice' at the Court Theatre in 1919. Practically speaking, he learnt the English language for that production. He and I buried ourselves in the little town of Aberystwyth, in Wales, and there he mastered the part word by word. Now he can speak fluent English, with only the slightest trace, very pleasant to the ear, of a foreign accent. Of course his part in 'The Great Lover'—that of an Italian operatic star—calls for broken English; but to hear him off the stage you would hardly know that English was not his native tongue."

MR. NAT MADISON,
Mr. Maurice Moscovitch's son, who arrived in South Africa last week in advance of his father's West-End Company, who will begin their South African season in "The Great Lover" (in English) at Durban on June 25.

In Musical-Comedy.

Mr. Rowland Hill, the character comedian of The 1923 Musical-Comedy Company, who played Albert Horridge in "Whirled Into Happiness" and is now appearing (also at His Majesty's Theatre, Johannesburg) as Parmaceau in "Adèle," was a comic singer in vaudeville for some years before he went into musical-comedy. It was while he was playing Dame in pantomime at the Prince's Theatre, Bristol, that he was seen by the late George Edwardes and engaged for Daly's Theatre, London, to play in the musical-comedy "Betty." After the run in Town he was engaged to play the principal comedy part on tour. He was then booked by Mr. George Dance as chief comedian for the tour of "Tina" from the Adelphi Theatre, and while playing William Van Damm during the second tour he was seen by Sir Alfred Butt and engaged to play Dr. Thorne in "High Jinks" for a tour which lasted for three years. Then Messrs. Grossmith and Laurillard engaged him for the London production of "Arlette" at the Shaftesbury Theatre. His next musical-comedy engagement was under the management of Captain J. A. E. Malone for two tours as Hooper in "Who's Hooper?" Before coming to South Africa Mr. Hill was playing principal comedy parts in Mr. C. B. Cochran's tour of "The League of Notions" revue.

Taught Chaplin the Violin.

Miss Lolo Stantonne, who, under the name of Lolita, is now playing the violin at the Johannesburg Empire, has the distinction of having taught Charlie Chaplin to play the fiddle. It was when Chaplin first visited America with Fred Karno's "Mumming Birds" troupe—in the days when he was as yet unknown to fame. Happening to hear Miss Stantonne play Kreisler's "*Souvenir*," Charlie became so enamoured of it that he sought her out and requested her to teach him to play it by ear. Miss Stantonne gladly assented, and for a week afterwards she coached the funniest man in the world in the intricate measures of "*Souvenir*." Charlie played left-handed, and Miss Stantonne laughingly recalls the grotesque figure he cut with the violin tucked under his chin on the right (which also happened to be the wrong) side. However, he managed to memorise the piece at last, and when he met Miss Stantonne at a charity show several years later he needs must borrow her violin and show her that he had not forgotten his lesson.

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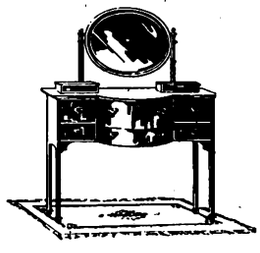

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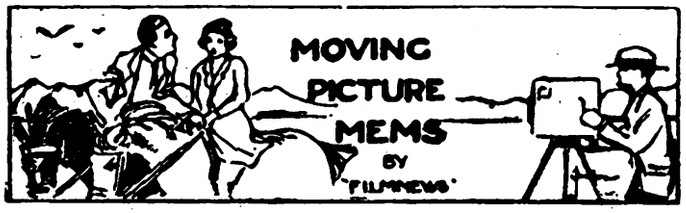

This Week's Colour-Plate: Virginia Brown Faire.

Miss Virginia Brown Faire, who appears with Guy Bates Post as Shireen in "Omar the Tentmaker," the First National film of Omar Khayyám which is shortly to be shown in South Africa, was born in Brooklyn. Not long after her fifteenth birthday she presented herself at the Metro studio, and was almost immediately given a part. She has also appeared in pictures for Fox and Universal. Miss Faire loves dogs, and goes in for motoring, dancing, skating, swimming, riding, and in fact every sport that comes along. She is five feet three inches high, weighs a hundred and seven pounds, and has black hair. She was the winner of a "Fame and Fortune" contest inaugurated by a group of motion-picture magazines.

Doug's Shirt.

Some of the stars have been answering the question: "What is the most tragic experience you ever had?" put to them by *Photoplay*. Douglas Fairbanks says: "The time I didn't have a clean shirt." Doug shudders as he remembers the day. Just as Maupassant hung a terrific tragedy to a piece of string, so Doug appends drama to a shirt-tail. It was in the days when the screen Robin Hood was something of a Robin Hood reality—a soldier of fortune in the Wall Street pits. His wardrobe boasted only a small *répertoire* of shirts. He could get through a week nicely if he remembered to send them to the laundry each Monday. But he never remembered. One day when the financial outlook was very bleak, Doug received a call from a great brokerage firm, stating that there was a good opening, and asking him to call on one of the officials not later than noon of that day. Picture Doug leaping over chairs, chinning the picture moulding and juggling the alarm clock in his frenzy of delight—only to discover that he hadn't a clean shirt to his not-yet-famous name. He had been reading books on how to interview a man on the subject of getting a job. On page sixteen it said that neat appearance was absolutely essential, hinting that a dirty shirt might even cause a big employer to slay an applicant in righteous wrath. So Doug couldn't go after the job—a wonderful job that might have earned him fifty dollars a month. To this day the million-a-year Doug soberly insists that the tragedy of the dirty shirts was the most harrowing he ever lived through.

JACKIE COOGAN,
Who is to be starred at the Johannesburg Orpheum all next week in a feature-film entitled "My Boy"—one of the several successful films he has made since his rise to fame with Charlie Chaplin in "The Kid."

Barthelmess Too Late.

Dick Barthelmess' toughest experience came when he met D. W. Griffith—and failed to land a job. Barthelmess was then pretty well unknown to motion-picture fans. An agent sent him a note to see Mr. Griffith. The future star hurried to Mr. Griffith's office. "Too late," said the office official, "Mr. Griffith did want someone of your type, but he is leaving for California." Not to be stopped, Barthelmess rushed to Mr. Griffith's private office. "Leaving?" repeated the surprised office boy. "He's left!" "When?" demanded Dick. "Just now," replied the boy. "When does his train leave?" said Barthelmess. "Three-forty-five at Grand Central." Barthelmess looked at his watch. He had fifteen minutes. He rushed downstairs and hailed a taxi, not pausing to count the expense. He reached Grand Central just three minutes before train time. Luckily Griffith was standing at the gate. "I heard you wanted to see me," began the panting young actor. "Who are you?" enquired the director. "Richard Barthelmess." Griffith hardly seemed to see the anxious young player. "Well," answered the director, "telegraph me at the Alexandria in Los Angeles." And he was gone. "I was broken-hearted," says Barthelmess, in telling the story. "Of course, I wired. And I wrote too. But I never heard a word. Indeed, it wasn't until a year later, when I wrote once more, that I received a reply. Then Mr. Griffith summoned me. He had remembered all about me from that brief glimpse at the train gates, just as he always remembers every incident with uncanny exactness."

A Cinema Circus.

Never was there anything quite like the Cinema Circus, recently held at the Ambassador Horse Show Arena, Los Angeles, as a Benefit for the Children's Hospital, and sponsored by the Pickfords. The big event of the day was the Three-Star-Handicap, in which Jack Pickford, Douglas McLean and Reginald Denny were entered. Their mounts were, respectively, one ostrich, one donkey and one camel. Jack, on the ostrich, won by a beak. Tom Mix and his cowboys did some dare-devil stunts, and Tom staged a thrill when he lassoed a huge steer that had shaken off the men who were trying to tie him, and lunged straight for the grand-stand. The polo game brought out such masters as Jack Pickford, Norman Kerry, Hoot Gibson, Alan Forrest, Fred Thompson, Reginald Denny and Bull Montana. For mounts they had donkeys, brooms were their medium, and a large white ball was the objective. Lottie Pickford was head usher, and had as her assistants Mae Busch, Claire Windsor, Alice Lake, Helen Chadwick, Teddy Sampson, Virginia Valli and other well-known stars. Doug and Mary, accompanied by Mrs. Pickford and Mary Pickford, junior, watched the performance from a centre box.

Poets' Corner: Omar's Philosophy.

There are no sorrows wine cannot allay,
There are no sins wine cannot wash away,
There are no riddles wine knows not to read,
There are no debts wine is too poor to pay.

While still thy body's breath is warm and sweet,
Follow thy pleasures with determined feet,
Ere death, the coldest lover in the world,
Catches thee up with footsteps still more fleet.

Set not thy heart on any good or gain,
Life means but pleasure, or it means but pain;
When Time lets slip a little perfect hour,
O take it—for it will not come again.

The stream of life runs ah! so swiftly by,
A gleaming race 'twixt bank and bank—we fly,
Faces alight and little trailing songs,
Then plunge into the gulf, and so good-bye.

Richard Le Gallienne's "Omar Khayyám."

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MUSIC AND MUSICIANS BY "C.A.O.D."

Bands and Bandmasters.

It has been announced that Mr. H. P. Smith, the well-known bandmaster of the Johannesburg Police Band, has decided to retire from that position after nearly a quarter of a century of hard work. The news is not without a certain significance so far as band music on the Rand is concerned. We have here bandmasters many and various, but as a general rule they belong to the type who seem to be concerned only with the down beat. So long as this is more or less regularly indicated their responsibility ceases, and the result is usually a performance of depressing monotony, colourless and futile. From this type one turns with a keen pleasure to the kind of work that has been done on the Rand by Mr. H. P. Smith with a fine consistency. This bandmaster came under the writer's notice years ago, when regular orchestral seasons by visiting orchestras were not yet thought of, and when the local musical public had to look to band performances and occasional performances by a local orchestra for such music as could be heard. It was when the Town Council wisely decided to engage a local body of men to perform in the Johannesburg Town Hall on Sunday nights that Mr. H. P. Smith's work impressed its superiority on my mind. It held none of that quality associated with the other automatons of the conductor's stand, but instead suggested a mind keenly alive to the potency of a really felt rhythm. In this direction alone Mr. H. P. Smith's control of his men was of outstanding distinction, and I can remember the considerable pleasure experienced by his reading of the more important orchestral works. During the season referred to these included things like the Beethoven Overtures and the Schubert Symphony. The latter presents no rhythmical difficulties to the automatic time-beater, since the same regularity will cover its two movements; but it does afford a certain scope for the mind alert to the niceties governing the contrast hidden in its various sections. Mr. Smith, alone of all our bandmasters, grasped these in a manner at once musical and significant. The same remark can be applied to practically everything that he did with lighter and more popular, if less important, music. Band music may be light and popular and probably also trivial, but if rendered with a requisite musical taste and judgment it can be made inoffensive and often palatable. This was the peculiar strength of Mr. Smith's work as a bandmaster, a strength that made his conducting distinctive and very often highly entertaining. For these reasons his position as a bandmaster was unique on the Rand, and his musicianship in that special direction can hardly be spared without a definite loss in a sphere which he has made peculiarly his own. He will carry with him the good wishes and gratitude of a very large community who have for many years enjoyed the music given from time to time under his able direction.

MR. WILLIAM HEUGHAN,
Italian-trained Scottish basso, from the Covent Garden Opera and Royal Albert Hall, London, who is known as the greatest living exponent of Scottish folk-songs. He will appear for a short season at the Palladium Theatre, Johannesburg, opening on June 28.

Municipal Band Music.

Among the ideas of the Johannesburg Town Council calculated to provide musical amenities for the populace is one that secures a band performance in various outlying districts in a kind of regular rotation. Last week the favoured suburb was Fordsburg, and a band of musicians was sent to play on the Fordsburg Market Square. Nothing can be said against the policy of providing musical performances at points where the general public are offered some attraction apart from a band; the recognised resorts in and around Johannesburg have for years been made attractive by these band performances; but it can be questioned whether the Fordsburg Market Square can offer any sort of attraction to anybody. The place is peculiarly unsuited to any such festivity, and there is something strangely incongruous in a band sittin on an improvised platform playing to a few stragglers who happen to be standing about in the vicinity. I have nothing to say about the nature of these performances, because musically nothing matters so long as the band plays. But I fancy if a band of any kind held any fascination for me I should hesitate before standing about the Fordsburg Market Square to hear it.

Durban and National Orchestra.

Despite the reported troubles which have to be faced by the Durban Orchestra, the Natal port has acquired a sufficient confidence in the value of its organisation to maintain it as an entirely independent body. A recent resolution passed by the Durban Council does not view with any favour the suggestion that the Orchestras of Cape Town and Durban should be amalgamated into one big national body. Durban is confident that its own citizens can maintain the Orchestra as they did during the past year, and so for the present Durban has no intention of joining in any combined orchestral scheme. This resolution is some indication of the spirit which was originally responsible for the establishment of the Durban Orchestra. The figures that have been published from time to time concerning the revenue of this body are eloquent testimony of the business acumen which is behind the Orchestra's work. That the Durban Orchestra has so far been no particular burden on the town's finances is a remarkable tribute to the energy and sagacity of Mr. Lyell-Tayler, who seems quite confident of fulfilling his original promise to the ratepayers that he would give Durban a fine body of players and would continue to make the revenue balance expenditure. In the meantime the comparative expenses of the two orchestras would indicate that things are done somewhat more economically in Durban than in Cape Town, and the result of the current year's work of both bodies will be viewed with considerable interest throughout the country.

OUR BEAUTY CONTEST.

THE SOUTH AFRICAN PICTORIAL intends to offer several handsome prizes for a Beauty Contest which will be inaugurated next week. Our next issue will contain full details of the competition. Order your copy now.

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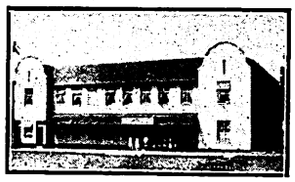

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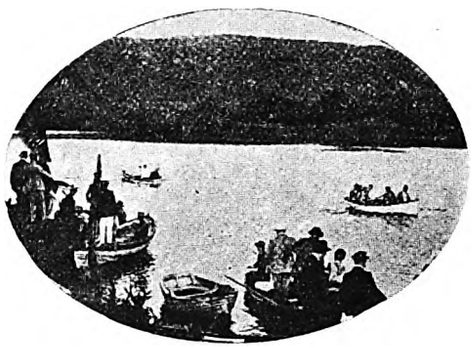

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

"Adèle" Seems as Good as the Fireside These Cold Nights.

BILLED as the first French comic opera since "*La Poupée,*" great things were expected from the *première* of "Adèle" at His Majesty's Theatre on Monday evening. French humour is a delightful thing. It is full of delicate wit. A gesture, a glance—and the unspoken word suggests the elusiveness of the Gallic nation. In "Adèle" Paul Hervé and Jean Briquet have given us a mixture of extravagances, of charming absurdities, woven into a connected love-story full of unexpected situations.

The traditions of the French stage are so different from ours that there are few English actors who can interpret its subtle humour. But if one felt that now and again the actors were "too English" one must remember that in anglicising "Adèle," and in presenting it to an English audience by English actors, something is bound to be lost. There were, however, two players who never forgot the French interpretation—Miss Vera Pearce and Mr. Victor Crawford, both of whom entered into the spirit of the play from the moment they appeared on the stage and who both inspired the audience with their own confidence.

As Myrianne de Meuville Miss Pearce was the impetuous, lovable, plotting, scheming French woman who can yet take defeat with a highly-held head. Wearing her beautiful gowns with the requisite air of distinction, she carried one with her in no mean spirit of enjoyment. Miss Pearce is a good dancer, though the play gives her few opportunities of displaying her talents in that direction, and is the possessor of an attractive voice. She is one of the most "live" actresses we have had in musical-comedy, or comic opera, in this country for some time. Overshadowing her rival, Adèle, the sardine merchant's daughter, by the force of her magnificence as an aristocrat, Myrianne is still generous to a fault, and in the last scene effaces herself with her Robert without any of the recriminations a lesser woman would have indulged in.

Mr. Victor Crawford had little to do, but he did that little without a flaw. As Jacques, the "gentleman's gentleman" to the Baron Charles de Chantilly, he made the most of his opportunities and was the French valet to the life—resourceful, always there in an emergency (witness the episode of the messenger boy and the pistols), bold yet apologetic—a comedian of infinite resource, one could have wished he had had more to do.

Miss Ethel Cadman, if not the conventional French girl whose marriage was being arranged by her father—and certainly Parmaceau was anything but the conventional father of the novels—was a very dainty Adèle, and sang her songs delightfully. The difficulties of her position with such an obviously bored lover as the Baron de Chantilly (Mr. Martin Iredale) was at first, gave her everyone's sympathy, although this was somewhat lessened by her early admiration for the uncouth Robert Friebur. Miss Cadman is a charming musical-comedy actress, and carries the name-part in "Adèle" with an even greater success than she achieved as Florrie Horridge in "Whirled Into Happiness."

Mr. Martin Iredale as the Baron Charles is the ideal lover. When he really warms up to the work, so to say, one rapidly forgets his bored casualness in the first scene. In fact, although Monday was a bitterly cold night and most people sat in the stalls of the theatre muffled up in their furs and wraps, the temperature seemed to leap up several degrees when Charles began making love to Adèle in real earnest. Mr. Iredale sings well and, most important of all, is thoroughly convincing in his love-making. He holds the attention of the audience even in the most tender of the passages between his bride and himself—no mean feat where the sublime so often becomes the ridiculous. His part is a strenuous one, for he is seldom off the stage; indeed, during the whole of the first act he is on the stage all the time.

As Parmaceau Mr. Rowland Hill gave an excellent imitation of Albert 'Orridge masquerading as a French sardine-merchant. He and his rival, Alfred Friebur (Mr. Frank Barclay), are responsible for many amusing interludes.

Mr. Gordon Sherry as Robert Friebur has a thankless *rôle*. He has no-one's sympathy and one wonders how the stately Myrianne de Meuville proposed to deal with him in later life. His make-up is, to say the least of it, unattractive, but he gets the most he can out of a difficult part.

Miss Isa Bowman, as Babiole, has more to do than she had as Mrs. Horridge in "Whirled Into Happiness," and her experienced and sure touch on every situation she is called upon to handle is a sheer pleasure to watch.

Adolf Philipp, who is responsible for the music, gives us some song-numbers that go with a swing and a lilt and are admirably played by the orchestra under Mr. Gordon Stamford. "Close Your Eyes" is a tuneful duet to which Miss Cadman and Mr. Iredale do full justice, and Miss Cadman has a peculiarly haunting *leit motif* number in "Adèle," the theme of the music being cleverly based on the cuckoo's call. "Soldier Boy" and "Wedding Bells," in which Mr. Victor Crawford and Miss Isa Bowman, a demure, flirtatious French maid in an attractive uniform, collaborate, were general favourites.

Miss Elsie Kay is responsible for the dances, and in the six bridesmaids, in their mauve and primrose gowns, has a bevy of pretty girls and dainty dancers.

The setting of the play was all that could be desired, and the scenic-artist's colour schemes were very charming. In the *salon* of the first act, with its grey and rose and its wide-open windows leading to a stone verandah from which one had a glimpse of Paris and its towering buildings, the bright gowns of the ladies found a fitting background. The *boudoir* of jade and primrose reflected its period, and even the goblin over the ornate fireplace was not forgotten—nor the little china vases. In the garden glorious tulips peep through the green hedges and the iron-wrought gates give an air of distinction to the mansion. The dressing of the play is on a most lavish scale; a description of some of the gowns will be found on another page.

Captain F. Maxwell-Stewart, as the producer, has every reason to be proud of "Adèle."

Elaine.

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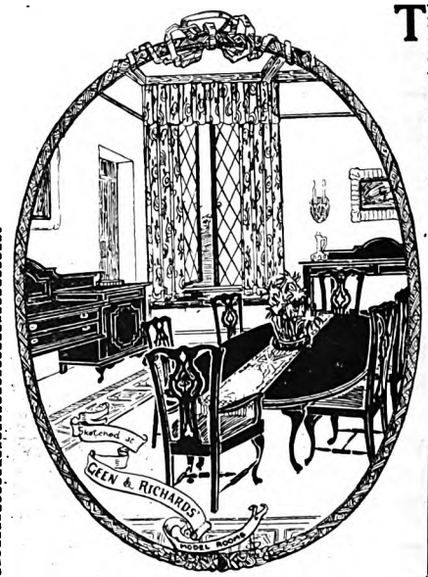

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FAVOURITES OF THE SILVER SCREEN.

Virginia Brown Faire.

Topical Press photo.

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JO'BURG SNAPSHOTS.

By JENKYN.

AS I have before stated in this column, I do not wish to assume the mantle of the dramatic critic. I have had to do it in my time for my daily bread and have always disliked it, because I have always felt it my duty to

Say Exactly What I Thought

and at the same time have feared to hurt or offend members of the most hyper-sensitive profession in the world. But there can be no harm, I take it, in a reminiscent glance at one particular show I have seen recently in Johannesburg.

* * *

"Mr. Pim Passes By" gave me keener pleasure than any play I have seen for many years. As a piece of *ensemble* acting it was a flawless gem, a triumph of production as well as of acting. It was the first play I had seen of Mr. A. A. Milne's writing, but I sincerely hope it will not be the last. I disagreed with those critics who thought the plot slender and trifling. I thought the plot was ample for a modern comedy, and it was so deftly dovetailed and so naturally evolved that it seemed like

A Slice Out of Real Life

—without any unpleasant edges. I prefer not to speak of Miss Vanbrugh's and Mr. Boucicault's performances, except cordially to agree with those who shrieked themselves hoarse in their praise. And I hope the gracious lady of the pair won't mind me mentioning the fact that I saw her and her sister more than thirty years ago at the County Theatre, Reading, once with Johnny Toole, and once at a flying matinée of a forgotten play by the late Robert Buchanan, an adaptation of Fielding's "Tom Jones." Tom Thorne was in the cast, also handsome Harry Conway, and a young actor named Cyril Maude. *Etheu fugaces!*

* * *

But to return to "Mr. Pim." There was a young lady therein named Janet Eccles, the best *ingénue* I have ever seen. Had I been thirty years younger I would certainly have fallen in love with her and gone to sleep with her "cabinet portrait" (probably by the London Stereoscopic Company) under my pillow. We

Used to Pay Two Shillings Apiece

for cabinet portraits of favourite actresses in those days, I remember. Even now I am not quite sure that something of the kind has not occurred. I wonder if she would object very much if I wrote to her while she is still in the country and offered her the passionate devotion of a grandfather. But perhaps I'd better not—the wife might not like it.

* * *

Martin Walker's breezy performance as the young lover must not be forgotten either. His description of what might happen if he became

A Popular Painter of Pork-selling Profiteers

was a delightful handling of delicious play-writing. Walker, by the way, is, like many other actors, an adept with the pen as well as with the grease-paint. He contributes short stories to many of our magazines, and has at least one play up his sleeve.

* * *

May I presume very gently to criticise Mr. Hallard's performance? In some ways it was admirable—a virile, manly sketch of the wealthy English landowner, a good fellow, hidebound with prejudices, but sterling at heart. He realised the author's meaning, his manner was ease itself, his speaking voice was charming and his elocution perfect—but it seemed to me that his gestures were

Somewhat Stilted

and machine-made. I am told he has done a lot of film-work, and can quite understand it. He seemed to "register" his various emotions, as if at the command of some stentorian voice bawling through a megaphone. It seems to me that it is impossible for any actor or actress to labour much at picture-work without some deterioration, without some cheapening of their delicate art.

One thing that stamped the Vanbrugh Company was that they carried no passengers. Every one was an artist with the true West-End stamp. If this be actor-management then the more we can get of it the better for the theatre. The popular conception of the actor-manager is a self-inflated person who gives himself

The Centre of the Stage

and the spot-lime and who surrounds himself with a company of duds. One noticed that in "Mr. Pim Passes By" no one took the centre of the stage at any time. It was just as if the traditional fourth wall had been slid away by magical means and a bit of real life was thus exposed to the gaze of the folks in the auditorium.

"OVER THE HILL."

(*Continued from Page 2.*)

and have called it "a mirror of human hearts," "a page from a mother's soul," "a picture that will live for ever," and other equally splendid things.

The "featured" player is Mary Carr, the greatest "mother" of the screen, who appears as "Ma" Benton. The time of the story is twenty years ago and to-day, and it takes place in a New England village and in New York City. It picturises the universal family, and, best of all, the universal mother.

It is estimated that more than 80,000,000 people have already seen "Over the Hill." Repeatedly the New York newspapers devoted columns of praise to the picture and the effect it was having on those who witnessed it. These newspaper stories were voluntary acclaim to the success of the photodrama, and not the result of "publicity" campaigns.

EMPIRE PALACE.

THE cheeriest programme the Empire has had recently is provided this week. Most of the artists are new, May Sherrard, the Reeve Girls and Leslie—who are putting on an entire change of numbers this week—and Les Eldons being the only turns that have appeared previously. Jack Shields, the new comedian, justly describes himself as "different," for he gives half-a-dozen differing impersonations of various performers, from the animal-imitator to the Yankee abroad. He made an immediate success, and with Archie Graham, "The Knut of the Army, with the Knib of the Navy," divided the honours of the evening. Graham and his diminutive partner are smart, subtle and witty to the last degree and give a show that is excellent in every way. Delightful and artistic dancing is provided by dainty Audrey Ashby, one of the cleverest artists in her line who has been seen here for years. Lolita, with violin solos, and Cliff Barrett in character-comedy, assisted by Nellie Clark, come on early in the bill, and the usual interesting list of pictures is added.

FALCONER.

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JOHANNESBURG, Tuesday afternoon.

THE market looked like going better last week, but the improvement scarcely has been maintained. Yesterday's High 'Change showed a " tally " of 14 companies in the shares of which there were transactions, and of 19 this morning. I mentioned a week or so ago that there was a good deal of changing over going on, instancing Crowns and Cities, when such a deal could have been done at a shilling or so difference. City Deeps have since " run away," their price being 55s. 6d.—56s., whereas Crowns are 52s. 9d.—53s., with, however, no actual sales in either. Apart from reports of good development, City Deep's profit improved by £11,600, and at £64,900 is the best this year. Crown Mines' profit has advanced by nearly £6,000, its total being the best since November, when gold was half-a-crown higher. That reminds me that gold for May has been taken at 88s. 6d. per ounce, or a shilling higher than in the previous three months. This meets the criticism which has been made in London that the figure assumed was unduly conservative. There is very little of the premium left after the banks and the transport people have taken their " whack." But even a humble shilling an ounce means a few thousands to the big mines—about £2,000 to the City Deep and £3,500 to Crown Mines. This, and an advance of a quarter of a dwt. in the recovery, albeit still below five dwt., has enabled the E.R.P.M. to turn a loss of £3,000 into a profit of £75.

Two Mines Produce Half-a-Million of Gold.

Modder's profit has shot forward £21,000 to £152,700, the best since the final months of 1921, when gold ruled 29s. an ounce higher. The excellent tonnage of 120,000 was dealt with, costs being brought below 16s. a ton, and only a " tickey " a ton below the rate in May, 1914, when, it should be remembered, only half the tonnage was being crushed. On this excellent result, a fitting celebration of Mr. Stuart Martin's last month but one in his capacity of consulting engineer, the shares were again taken at 80s. Nourse's profit appreciated 50 per cent. to £9,300, and this popular medium-priced share improved to 15s. 9d. Much the same may be said of Village Deep, which made £11,500.

On the passing of the amalgamation resolutions and the realisation that the company would make good profits, Langlaagte Estates (which notifies £32,000 for May, both mills) have been favoured at a few pence over a guinea. Geduld's profit should be much higher on the increased plant, and the shares have been bought at 63s. 6d. Government Areas were sold as high as 111s. 6d. on the excellent May profit of £152,040, or only a few hundreds below its great rival. These two mines produced last month well over half-a-million's worth of gold.

Among the " little 'uns," Kleinfonteins have been dealt in at 5s. 9d., while Rand Nucleus, after long absence, has come into the list at a shilling. Little has been done in diamonds, with Consolidated at 20s. and West Ends at 24s. The recent pegging in the Western Transvaal has eventuated in the formation of the Batavia Gold Mining Company, whose chief sponsor is Mr. H. Gamble, with a capital of £50,000.

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" Yes? "
" And I stepped on it."
" Well? "
" She came out."

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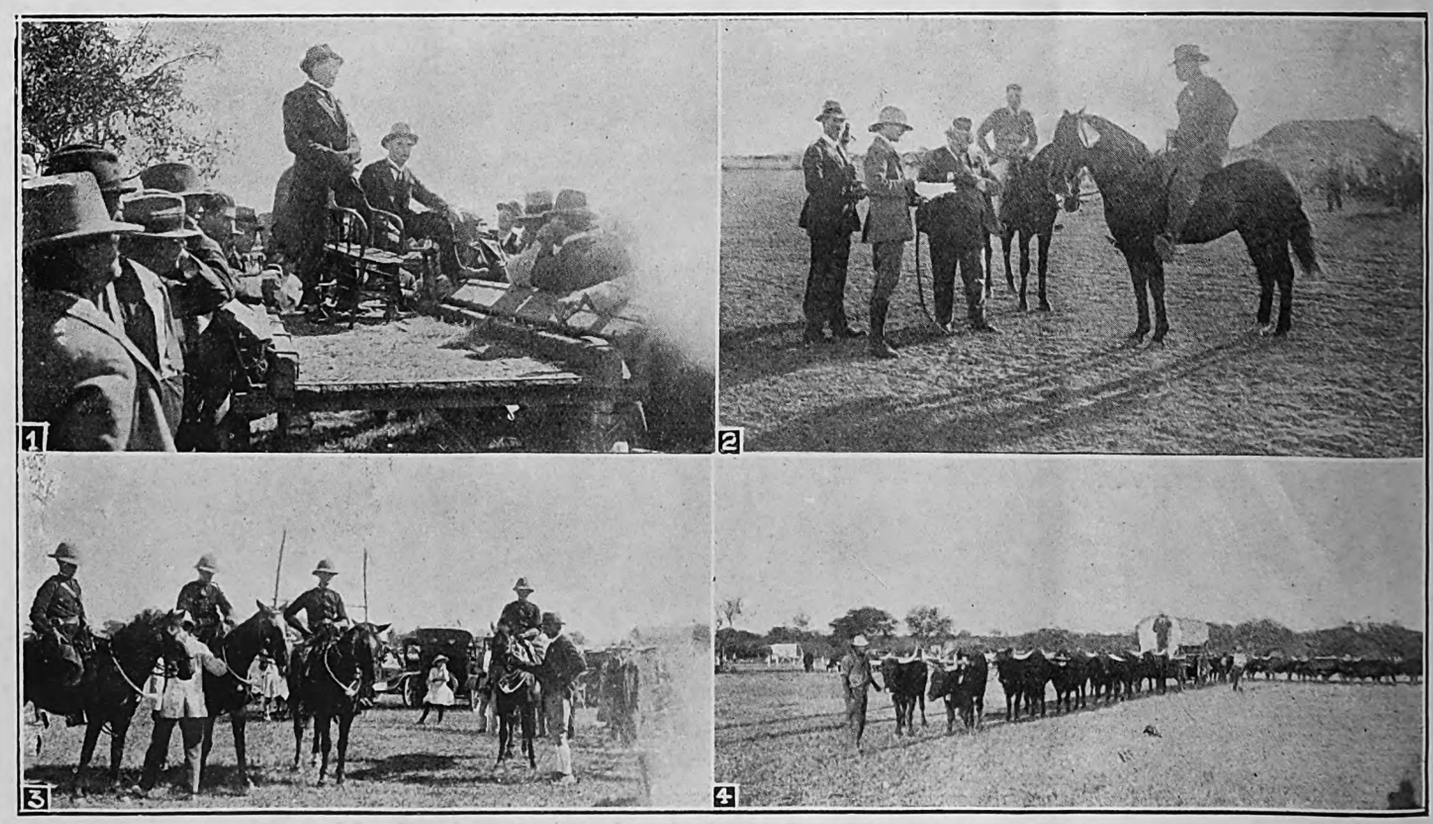
NORTHERN TRANSVAAL AGRICULTURAL SHOWS.

AT THE CAPITAL: THE PRETORIA AGRICULTURAL SOCIETY'S SHOW.

1. Mr. John Roy, Acting President of the Witwatersrand Agricultural Society, opening the Pretoria Show. **2.** Group of Ground Officials and members of the Committee. **3.** A clean cut: An incident during the Slicing the Lemon contest by members of the S.A.M.R. **4.** The "Gold Reef Jams" stand.



AT NYLSTROOM: THE WATERBERG AGRICULTURAL SOCIETY'S SHOW.

1. Mr. H. van der Merwe, President of the Transvaal Agricultural Union, opening the Show. **2.** Judging the two-year-olds. **3.** Judging the Mounted Police for the best turn-out. **4.** Waterberg is noted for trek-oxen and some fine spans were seen on the Show.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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FINISH OF THE GREAT MOTOR-CYCLE DERBY.

PERCY FLOOK, ON A DOUGLAS, RIDES FROM DURBAN TO JOHANNESBURG IN 10h. 9m. 55s.

1. The winner finishing at the City Deep on Union Day. **2.** Percy Flook and his Douglas cycle (*Photo by M. Edward*). **3.** The winner coming up Jan Meyer Hill. **4.** W. R. Harris, who was second on an Enfield (*Photo by M. Edward*). **5.** P. Flook, the winner, and V. Ressel, who was third on an Enfield. **6.** Messrs. Hoffman and Hart, the timekeepers, comparing watches. **7.** Crowd watching the progress of the race on an indicator in President Street, Johannesburg (*Photo by M. Edward*). **8.** Some officials of the R.M.C.C. **9.** The starting-point at the Toll Gate, Durban (*Photo by Gibbon*). **10.** A general view of the big crowd at the finishing-post, City Deep, Johannesburg.

Photos for "S.A. Pictorial."

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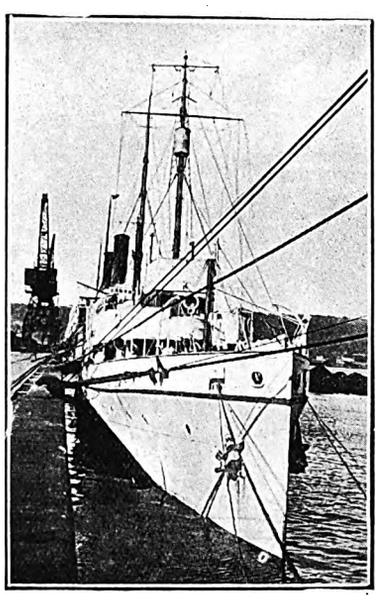

HUNTING FOR FISH.

H.M.S. *Protea* at Durban preparing for a tour of the South African coasts in search of new fishing-grounds.

Photo by Gibbon.

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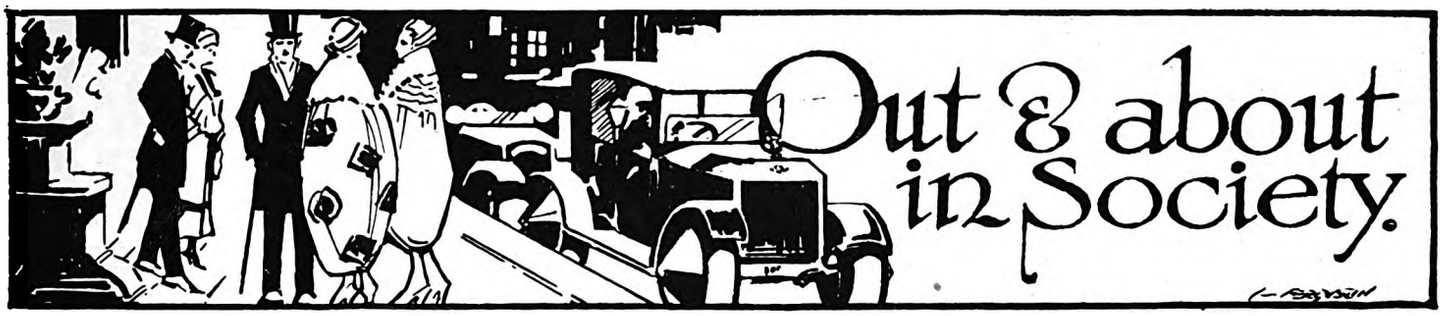

[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

London — and Paris.

The news of so many of one's friends leaving for England just now; thoughts of sunny voyages, of deep blue seas; of a first glimpse of Madeira with its quaint streets twisting, turning, ever higher, and the white-walled houses where the spirit of Romance seems to dwell; of the cliffs of Dover; of London, dear, old, smoky city; make one envious. The weather has been anything but of a character to allow one to sing the praises of the Rand. Still, many people will take a trip next year, when the British Empire Exhibition will be in full swing, and still more of us will try to go over to Paris. Do you know your Paris? Well, in the heart of the city, with the Grand Palais on one side and the gardens of the Petit Palais on the other side of the Avenue Alexandre III, and the vast Esplanade des Invalides on the left bank of the Seine, sixty acres will provide the ground for the International Exhibition, which will not only mark an epoch in style, but will undoubtedly be the *rendezvous* of the world of fashion where you are sure to have the latest vagaries of Madame La Mode. Apart from the wonderful exhibitions that one is bound to see there, at least each well-known house will have an " Opening " which will make us wish that miraculously our income could be extended and ofttimes—our figures moulded on the same lines as the fascinating *mannequin* who poses before us in the most elegant of gowns. And Paris at present suits all tastes. There is nothing exaggerated about the styles, and the woman of moderate means will find there all the small trifles that will make last year's gown into this year's creation. One of the most economical of the ideas that hail from this city of Modes is the slip of, say, silver or gold tissue that has two or more over-dresses lightly bound round the waist with flowers or a sash, so that one day in a *ciel*-blue robe of georgette one catches a glimpse of glistening tissue, and on the next we appear in wine-shade draperies founded on the same tissue slip. Many very elegant gowns have thus two or more lives.

A JOHANNESBURG WEDDING.
Mr. Sam Levy, son of Mr. and Mrs. M. Levy, of Cape Town, and Miss Thelma Cohen, daughter of Mr. Moss Cohen, and the late Mrs. Moss Cohen, of Johannesburg, who were married by the Chief Rabbi, Dr. Landau.
Photo by Leon Levson.

The Golden City.

And this week, here in our own Golden City, we have had a busy time. Muffled up to the nose though we may be during the day, in the evening the chrysalis emerges as a butterfly and we go forth clad in—well, it often looks like only a yard or two of chiffon, I must own, and we fox-trot to our hearts' delight—and go home to bed where the hot-water bottle awaits one invitingly and lots and lots of eider-downs and blankets are needed to keep out the cold. We have had the first night of " Adèle," about which I am going to tell you, and many very enjoyable dances, and at least one smart wedding.

A Fancy-Dress Ball.

The Ball given by the Doornfontein Ladies' Benefit Society in the Selborne Hall was very enjoyable and some pretty fancy costumes were to be seen. Streamers of greenery hung from side to side of the ball-room, with large flowers interset, and under them whirled the dancers. A tall Rajah in regal robes danced with a *pierrette* in jade-green with dinky frills and black cats embroidered on the full hip-trimming of the trousers. Dutch Girl and Boy had an enjoyable time, and a Chinese Lady had on a handsome white costume that shone with a thousand points of light. The Carnival King was the centre of much curiosity with his novelties of caps, of kewpies, of weird carnival instruments hung round him, and on the red

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and green hat two dancing figures treading a stately measure. One admired the pluck of the Maori Girl, whose costume was true to detail, from the shells on her ankles to the hybiscus blossom in her hair. A Spanish Lady in wonderful yellows and reds, with cigarette between her dainty lips, scored a success, and ultimately the judges, Mrs. Dormer Jordan (*Rand Daily Mail* and *Sunday Times*) and Mrs. Rothkugel (S.A. PICTORIAL) agreed that the following should have the prizes: Best Dressed Gentlemen: 1st, The Rajah (Mr. J. Franklin); 2nd, Dutch Boy (Mr. J. Coleman). Best Dressed Ladies: 1st, Spanish Girl (Miss Sager); 2nd, Chinese Lady (Miss M. Rose). Mr. J. Kramer as "Sacked" received the prize for the cheapest costume, and Mr. W. Sewell and Mrs. Burton as the Carnival King Pair were adjudged the most original. Special prizes were given to the Maori Girl (Miss S. Rosenstein), Oranges and Lemons (Miss A. Rose), the Harem Lady (Miss Urison, who, in a pretty green costume sparkling with beaded net, was the energetic hony. secretary of the dance), and the Welsh Girl (Miss E. Pearl). Appropriate music was played by Mr. Edgar Adeler as each prize-winner came forward to receive his or her reward, the selections occasioning much amusement. Mrs. Rothkugel presented the prizes. Mrs. Sager, the chairlady, in an elegant black gown trimmed with sequins, did much to help those present to a happy evening, and was assisted by Mrs. Winter, as vice-chair, in *chic* black taffetas. Mrs. Baskin, the hony. treasurer, wore a black gown. Miss Y. Rabinowitz wore rose taffetas, the *bouffant* skirt being corded and having a *ceinture* of flowers. Miss B. Urison came in a brocaded gown of royal-blue piped with silver, and Mrs. Horwitz wore black *charmeuse* with laces of the same shade. Miss Schiller had on pink taffetas, and Mrs. C. Ginsberg wore rose *charmeuse* with oyster trimming at the side of the skirt. Mrs. Gavshon came in blue, and Mrs. (Dr.) Sachs wore a black gown edged with sequins. Others present were Miss Bethelem, Miss Schoneman, Miss Sheer, Miss Budroff, Miss Avnit, Miss Ermes, Miss Zeffert, Miss B. Zack, Miss Silverman, Miss Dora Dorfman, Miss A. Schwaltz, Mrs. B. Rabinowitz (in navy *crêpe-de-chine* trimmed with floral ninon) and Miss Gomer (in pink). There was a novelty dance during the evening, and altogether a very enjoyable time was spent which will benefit the many poor folk that the Society so willingly help.

MISS KATHLEEN DONALD,
Of Johannesburg, who shortly is returning from London after a year's dancing study under Judith Espinosa and Carlotta Mossiti, Ruby Ginner, Leah Espinosa and Vincent Davies.

A Pretty Wedding.

The wedding of Miss Rowena Quin, daughter of Mr. and Mrs. J. G. Quin, to Mr. James Boyd, son of Mrs. Boyd and the late Mr. William Boyd, which took place on May 30 at St. John's Church, Belgravia, was a very popular one, the children of two pioneer families uniting. The Rev. Mr. Evans performed the ceremony, and Miss Quin was given

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MISS ETHEL CADMAN,
Of the 1923 Musical-Comedy Company, who is playing the name-part in "Adèle" at His Majesty's Theatre, Johannesburg.

away by her father. She made a very pretty and happy bride, wearing a three-pieced suit of grey. Made in exceptionally elegant style, the cape which hung to the waist-line was beautifully worked in appliqued roses in green and grey. Wide tucks were the trimming on the skirt, with pin-point tucks alternating in rows. Her *chic* hat was of silver straw turned up in front with a wreath round the crown of green and grey roses in ribbon work. She carried a bouquet of carnations and roses. Miss Shiela Quin and Miss Marie Meeser (this latter little lady is, by the way, the daughter of Mrs. Anthony, so well-known in South African Party circles) attended her as bridesmaids and wore charming frocks of turquoise-blue in Japanese *crêpe* silvia. Silver tissue formed the waist-ribbons and on the skirt were rows of silver frilling forming a circling pattern. Their blue crinoline hats were banded in silver ribbon and turned up at the back with dainty flowers in soft shades. They carried bouquets of sweet-peas. Mr. Robert Macintosh supported the bridegroom as best man, and Mr. D. Quin, the popular brother of the bride, looked to the comfort of everyone.

The Reception.

A reception was held at "Athdara," Belgravia, where Mr. and Mrs. Quin received their guests in the lovely garden. Mrs. Quin wore a handsome gown of apple-green *maracaine* with panels at the side of the skirt, both the panels and the waist-line being trimmed with *choux* of the *maracaine*. A corsage posy of coloured blossoms at the waist-line gave the requisite note of colour, and she wore a black lissue hat trimmed with Oriental colouring. Mrs. Boyd, mother of the bridegroom, wore a handsome black and white hat with a black chiffon velvet gown trimmed with jet. Then everyone adjourned to a large *marquée*, its green and white shade being very welcome, and the interior, with flags and pennants and dainty flower-decked tables, looking very inviting. Many very beautiful frocks were worn and some smart furs. Mr. and Mrs. Gemmill were present, Mrs. Gemmill in a gown of turquoise blue, beautiful white fox furs and a *chic* black satin hat with an osprey. Mrs. Anthony came in a black frock with Greek-key pattern embroidery in white. Mrs. Henry Adler, whose husband as an old pioneer proposed the toast of the young couple, wore a handsome brown *maracaine* coat and skirt braided in the same shade and a brown hat trimmed with flowers. Mrs. Wilson also wore brown, an elegant coat-frock edged with beaver, with a small tucked hat of maize silk. Mrs. Percy Sherwell was gowned in black with a large hat and a handsome ermine wrap. Mrs. Strachan, an ex-Mayoress of Germiston, was among the guests, and Mrs. Grant Smith wore a *chic* blue gaberdine gown faced with stone colour and a smart hat. Mrs. Jager wore a grey coat and skirt and a large straw hat with the new trimming in plumes that I wrote about last week—the essence of smartness. Miss Vere Murray wore brown and Mrs. Elliott was very smart in a black gown with a Medici collar and a toque turned up with coloured velvet berries. Mrs. John Roy wore a silver *charmeuse* draped gown with a straw hat *en suite* trimmed with peacock blue wings. Dr. Brady was present; also Sir Spencer Lister and Dr. Mavrogordato. Miss Pearl Adler wore a very *chic* black *maracaine* gown embroidered in silk braid and a double-brimmed black hat trimmed with plumes. Mrs. Duff wore a grey coat and skirt with an orange pin-stripe and a smart hat. Mrs. Ponsonby Shepphard wore black with scarlet braiding and a red hat banded in black. Mrs. M. Adler had a lovely ermine wrap with her white coat and skirt and black hat. Mrs. Jooste wore a deep brown *moire* dress, some handsome furs and a toque of gold turned up with rose petals. Miss Jooste was one of the smartest of the younger girls in blue repp and silk foulard with a three-cornered hat. Miss Elsie Reid came in a white coat and skirt featuring the cape effect, some pretty furs, and a white straw hat trimmed with flowers and a twisted bow. Miss P. Railton was very dainty in black with long silk fringes and her hat *en suite*, and Miss Susman wore a smart brown coat and skirt under her beaver coat and a coloured hat. Mrs. Hirshberg came in grey mirror-velvet trimmed with astrachan

At GREENACRE'S, Durban.

MISS ZENA HORWITZ,
Of Pretoria, from a painting in oils by Marcelle Piltan. Miss Horwitz is a pupil of Miss Vivien Talleur (dancing) and of Miss Amy Coleridge (elocution).
Photo by Alan Yates.

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and a purple velvet hat. Miss Shiela Rawstone was much admired in a jade-green *crêpe-de-chine* gown and a fawn hat. Her mother wore a handsome stone-grey coat and skirt and blue winged hat. Mr. R. E. B. Bisset, Mr. Sacke, Mr. Leslie Jager and Mr. P. O. Lange were among the guests. The honeymoon will be spent on a trip to England and the Continent. Mrs. Boyd went away in a three-piece suit of brown with a Paisley corsage to the gown and a hat of nut brown.

At the Empire.

I spoke of the *cloche* hat being in favour this season and behold in the act of Miss May Sherrard at the Empire we have the "Green bonnet" as worn by her mother; which just shows how the fashions come back again! I saw two very handsome dresses also at the Empire that night, when Miss Mabel Reeve wore mauve sequins with oyster beads forming flowers and puffs of tulle at the hip-line to the hem, and her sister Hester, tall and stately, had on a wonderful gown of silver, shimmering and sparkling, with two long pale pink ostrich feathers from waist to hem. Wonderful gowns and a wonderful act.

The First Night of "Adele."

"Adèle" has made her first bow to the public of Johannesburg and has been received with acclamation. We like her. We like her charming self, her friend Myrianne de Meuville, her father and his rival in the sardine trade, and above all we like the Baron Charles de Chantilly and his valet, the inimitable Victor Crawford—Victor in the most correct of suits (it is hardly a uniform) that a "gentleman's gentleman" should wear. Charming and dainty Ethel Cadman is Adèle, fascinating in the first act in a lovely mauve accordion-pleated frock of georgette with corsage and four narrow panels of figured satin in the same shade, in wide sleeves piped with satin, and the very smartest of lace hats with flowers tucked cunningly in the brim and a georgette crown. Later she wears a wedding-gown of white with faintly-patterned gold laces, silver blossoms encircling the waist, long flowing sleeves of georgette banded with silver and a square train of the same material, and underneath a hint of the "blue for luck" that every bride wears. Then Adèle appears in a *negligée* of palest blue with laces and a twisted belt of mauve and blue; and in a rose taffetas with floral ninon skirt and sleeves, all edged with dinky frills. And as a contrast we have Myrianne (Miss Vera Pearce) in white crinkled zenana edged with monkey fur, wide sleeves of georgette, and a smart white hat with a black glycerine feather and edged with ospreys; or in orange with jade-green belt and *chic* cape lined with green, and a *cloche* hat of orange lined with green. Perhaps the gown of black *maracaine* beautifully draped with a plastron of jet edged with fringes of beads and a jade-green *chemisette* was the most elegant of Miss Pearce's frocks, and the black hat with its upstanding wing was very fascinating. And the setting—very attractive, a *salon* in grey and pink and through the wide-open windows a glimpse of a rose-wreathed terrace and the roofs of Paris. And, grouped round, lovely girls in lovely gowns. Or the *boudoir* of jade with its primrose curtains, its cosy screens and French furniture, and, through the windows, a sight of the blue sea and the hills. In the theatre I noticed many prominent people, including Sir Harry Graumann, Mrs. Petersen (of East London), Mr. and Mrs. Fred Rowland, Mr. "Kid" Lewis, Mr. Nat Madison, Captain and Mrs. Sivright, Mr. S. Benjamin (of Cape Town), Mr. Wills, Mr. G. Liddle, Mr. S. Alexander, and, well, lots and lots of others, all thoroughly enjoying themselves in spite of the coldness of the wind that raged outside. The music is very well sung and has the most wonderful lilting melodies that we shall all soon be humming, and you, my friends, will, I feel sure, in going to see "Adèle," take her to your hearts. And Martin Iredale, a perfect lover, celebrated his birthday on the opening night and became a popular idol.

To Be Married on Sunday.

The marriage of Miss Doreen Cohen, daughter of Mr. and Mrs. Charles Cohen, of Johannesburg and Lourenço Marques, to Bernard Kemp, son of Mr. and Mrs. Max Kemp, will take place in the Wolmarans Street Synagogue this Sunday evening, June 10, at 7.30. There will be a reception at the Selborne Hall at 8 o'clock.

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RECENT RACING.

Durban, Benoni and Germiston Meetings.

"GOOD THINGS COME UNDONE".

By "ONLOOKER."

BONDSMAN, though confidently expected—he started at odds-on in a field of nine—failed in the big race, the Lonsdale Stirrup Cup, at Durban on Union Day. Even allowing that Sir Abe Bailey's five-year-old is a good weight-carrier, the task set him in last Thursday's race was a very stiff one. It takes a deal of doing for any horse on any course to put up 9.9, give heaps of poundage to the others, and win at the end of a mile and a half with the pace on all the way. And that pace was on in this first race for the Lonsdale Cup is very evident, for the time returned in covering the ten furlongs was 2.30—surely a record for the distance in this country! The two that finished in front of Bondsman were Freshfield, 6.11, and Trenchman, 6.12. Most

Followers of Racing

had come to the conclusion that Freshfield had long since ceased to be an element of danger in a race of any importance. There is no doubt the old gelding acquired a distaste for racing and funked an ordeal. It may be remembered Freshfield was very much fancied for Pamphlet's second July Handicap. A long wait at the post settled any pretensions he had of winning; the gelding broke out in a heavy perspiration and was quite unstrung when the start was made. In his next outing Freshfield started favourite for the Durban Cup, but failed badly. Prior to last week the old gelding this season won the September Handicap, that being the first race he had won for close on two years. Bred to stay, for he is a son of Radium, Freshfield managed in the Lonsdale Cup, by making every post a winning one, to last out the journey with his light mount.

* * *

Two other imported horses scored at Durban on the holiday. These were Anton Hall, who just beat an odds-on favourite, also imported, in High Mark, over six furlongs; and French Boy, who took the long-distance third-class handicap. By the way, the defeated

High Mark is Spoken About

in connection with the July Handicap. Mr. Passmore has been fortunate in his recent purchases. His lately-acquired Cairngorm about doubled her purchase-price in winning the last race of the day at Durban on the Thursday.

* * *

On the second day (Saturday) at Durban the big race, the Empire Handicap, over the same course as the Lonsdale Cup, fell to Merry Jester. With Freshfield not in the field it was quite in the order of things that the runner-up on Union Day should be favourite. Trenchman, however, did not finish within the money, for Colonel Harris's horse, following the example of Freshfield in making all her own running, had Polype and Orpheus nearest to him passing the winning-post. The

Success of Merry Jester

can only be set down as a mild surprise. The majority of his sire's stock are utterly unreliable; and most certainly the Empire Handicap winner is one of the majority. All the same, when Merry Jester cares to put it all in he is a good horse in the class he met on Saturday. Orpheus, the one of the four Merry Jester beat with meritorious credentials, has been going down hill for long past. Orpheus has not won a race since being trained at the coast. His last success was in the Goldfields Handicap on the day Dignitary won the Derby.

* * *

The race of secondary importance at Durban on Saturday was likewise won by an "unreliable" in Loch Quoich. This horse has won all his races on the Durban course. He started but seldom when trained at Turffontein, but ran most disappointingly when he did sport silk. With odds laid on, High Mark won his race on Saturday, and other short-priced ones to score were Cullinan and Leycett.

* * *

The market on the Durban July Handicap is not likely to undergo much marked alterations until after the weights are declared. Intrepid, Katabasis and Dignitary are at present at the top of the boards, the two first-named being quoted at under double figures.

* * *

The Union Day gathering at Benoni drew a very big attendance; such an attendance that in normal times would probably represent a totalisator turnover in the vicinity of £20,000. There is, however, little "ready" in circulation these days, and the investments with the machine fell below £14,000. It is to the totalisator that clubs look for

A Great Part of Their Revenue,

and it is hardly likely the Eastern District Club would more than make ends meet on Thursday last. Going by results, the majority of backers would drop money at Benoni. The only outright favourite to make good was Agapanthus in the opening event. Odds were laid on Blanden's filly to beat the three in opposition, and the task proved an easy one for Agapanthus, who was giving weight to the others.

* * *

Eight furlongs, the distance for the chief event, is evidently a bit beyond the best course for King's Daisy. For this £500 Union Day Handicap Mr. Highnam's mare was confidently expected and started at evens in the field of ten. Mr. Benny Blankfield's representative in the race was Idle Story and not Fondling, and in

An Exciting Finish

it was Idle Story that gained the victory from Oribi and Lady Daniel, heads dividing them. King's Daisy was "out of it" a long way from home. Mr. Rowe continues to turn out winners galore, and though Oribi was just beaten for the best prize, his King's Fay, who looked very fine-drawn, just previously took the six-furlongs top-class Benoni Handicap, for which Beauty was the shortest-priced runner.

* * *

There were several imported ones figuring on the card for the second division of the last-mentioned race. Of these Wonder, a three-year-old colt by Willonyx, and Golden Tip, a three-year-old filly by Oliver Goldsmith, were two that had not run in the country. A good many present were in hopes of having a look at Wonder, who is in Mr. Gard's stable, but he was struck out of the race and was not on the course. The English-bred ones to take part were Golden Tip, in the same ownership as Katabasis, and Soho, a three-year-old gelding by Son-in-Law. Both these

Lack Racing Experience,

but when acclimatised are likely to be useful. The maiden pair just named were handicapped to receive only the sex allowance from Wonder. The weight-adjuster surely could

STANDARD, JUNE 15: JOSEPH KESSLER IN "HAMLET."

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not have had the latter's record. Wonder won two races in England, and after his triumphs took part in the race in which Town Guard met with his only defeat (beaten by Papyrus) as a two-year-old. Wonder then was flying at high game. He must be a cut above the other recent importations. This second-class handicap went to Euphrasia, the three-year-old daughter of Sugar Plum, who squeezed home from Chandelier.

* * *

The third division of the Benoni Handicap went to Make Believe, who passed the winning-post out by himself, the favourite, Mr. Gard's imported filly Casino, being beaten into third place. Make Believe, whose last previous success was some two years ago, is own brother to Fable, and is better-looking than the Transvaal Handicap winner.

In the first of the Galloway races the hot-pot, Beau Monde, could not get going under his big impost, and Atrocity, smart to begin, virtually had the race in keeping before a furlong had been gone. In the other Galloway race, the last event on the card, the good-looking Chateau Thierry

Started at Odds On.

Riley had the mount on Chateau Thierry, and, without seeking to impugn in any way the trustworthiness of that jockey, it must be said he has been very unsuccessful on favourites; and for this reasn many backers withheld support from the good-looking Tonypandy gelding. As it turned out, Chateau Thierry was never in the picture, Doleful, in J. Brennan's hands, winning very easily.

* * *

Followers of the money would do no better at Germiston on Saturday than they did at Benoni on Thursday. As on the holiday, so at Germiston, an odds-on chance duly materialised in the first, the two-year-old, race. But after Peroxide had proved too good for the weak opposition brought out against her, backers were very much at sea. Make Believe, on whom slight odds were laid in a field of eleven, failed to reproduce his Benoni running and was

Run Out of His Race

at the end of the nine furlongs by Last Service. The winner scored in such ready style that it looked as if even without a penalty the favourite would have been beaten. Great Crusade so effectually turned the tables on Thursday's winner, Bill Caney, that here again it would appear that minus the " extra " Bill Caney would still have been beaten; though, to be sure, the distance on Saturday, a mile, was two furlongs short of the course earlier in the week. This was the first race won by Great Crusade, who is a four-year-old gelding by Moscato—Saracen Princess.

* * *

Mr. Makein had compensation for the downfall of Make Believe in that his Back Answer captured the leading event on the card, this being run at a mile. It was a very near thing, for Back Answer only had a head the better of it

With His Relative,

Brown Study, for both are four-year-old sons of Brown Ronald. (Brown Study was auctioned on Monday and reads a bargain to his purchaser at 210 guineas.) Fondling was an even-money favourite for the race, but finished no nearer than fifth. On her showing in the Farewell at Turffontein, Fondling was entitled to her position in the market and should have done better.

* * *

Betting fluctuated considerably over the longest distance race, the Rose Deep Handicap, one mile and a quarter. For a time the imported filly Prudens, in Sproule's stable, was at the shortest call, but eventually drifted to 6 to 1, the same price as Virginie, and it was this half-sister to Abelard that won, and won very comfortably, with Zingar, the favourite, runner-up. It was

Too Close to Starting-time

before a favourite was established for the " get-out stakes," the five-furlong Junior Galloway Plate. Eventually Wilful came to the shortest price, and the gelding just pulled

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through from Amelia and Codfish. This was the only favourite besides Peroxide to make good. With the majority of the fancied ones failing, the turn-over at the totalisator, over £11,000, quite exceeded expectations.

* * *

There will only be six events on the card for the Johannesburg Pony and Galloway Club's meeting this Saturday, and the first race is timed to start at 1.45. The following are selections:

1.45.—Junior Galloway and Pony Plate, 7 furlongs.
Rouble 1, Girl Guide 2, Ethne Ray 3.

2.25.—Junior Pony Plate, 6 furlongs.
Golden City 1, Spring Flower 2, Spider's Web 3.

3.5.—Galloway and Pony Plate, 5 furlongs.
Doleful 1, Corallie 2, Sandshoe 3.

3.45.—Galloway and Pony Purse, 6 furlongs.
Gard's selected 1, Auditory 2, Atrocity 3.

4.25.—Pony Plate, 5 furlongs.
Free Lance 1, Lucania 2, Brownie 3.

5.5.—Pony Purse, 1 mile.
Dark Lady 1, Deceiver 2, Meeuw 3.

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Kotalko the Genuine Hair Grower

J. EVANS.

The Knighton Town Football Team photographed at Hereford before the Semi-final of the Leintwardine Challenge Cup. Mr. Evans is at the right, front row.

HE WAS BALD—HIS HAIR GREW

From a Photograph of Mr. JACK EVANS in February, Enlarged from the football group.

Knighton.

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Yours faithfully,

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From a Photograph of Mr. JACK EVANS in September, after using 3 boxes of Kotalko.

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Those who have tried other preparations without satisfactory result are often loudest in praise of Kotalko. Many who had spent pounds and pounds in vain on washes, tonics and pomades have been delighted to see a new growth on a clean, healthy scalp where there had been dandruff and baldness. The *hair-roots were not dead after all*, but it needed Kotalko to prove it!

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Opera House, Cape Town.—Opening Tuesday, June 12: The Vanbrugh-Boucicault Company in "Mr. Pim Passes By," preceded by "The Twelve-Pound Look."

Empire, Johannesburg.—Bert Maddison, Russell and Durbin, Les Nosselas, Archie Graham and Co., Jack Shields, Barrett and Clark, Les Eldons, Reeve Girls and Leslie.

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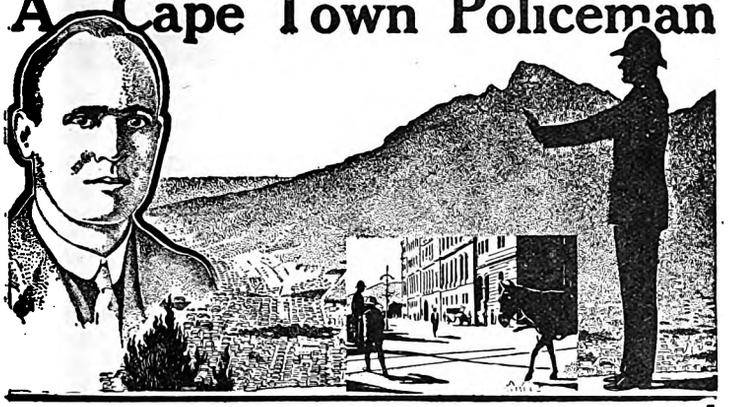
A Cape Town Policeman



First Class Constable Walter S. Maplesdean, South African Police, Cape Town, writes:—

"For a number of years I have been a chronic sufferer from sciatica in its most acute forms. During the major portion of my Army service I have been an unhappy sufferer from these frequent attacks, which have also continued with my service in the Police Force. In fact, within the last four months they have been of almost a daily occurrence, each succeeding attack being worse than its predecessor, so much so that I had despaired of every finding any permanent relief. My work at the time of writing is that of a point duty policeman, having to stand in one position for three hours' duration regulating vehicular traffic. I looked forward with dread to take up my position at the junction of these two streets twice daily. I tried many remedies and old-fashioned homely recipes for this complaint, but the only relief I got was, at the best, only of a temporary nature. I am indebted to a fellow constable for bringing your pills to my notice. I tried a small bottle. With the taking of the first half-dozen pills there followed a distinct improvement in my condition. This has been maintained with the succeeding doses. It is no idle boast on my part to say now (and I have not quite finished the second small bottle) that I have stood four hours in one position, and do now daily take up my stand for three hours' duration without turning a hair.

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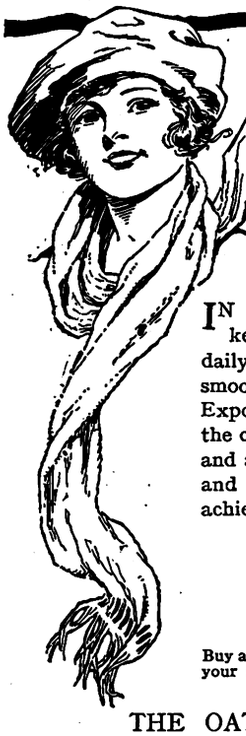
A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send three penny stamps for packing and postage.



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(1) Approximate date of arrival in England; (2) date they wish to open; (3) lowest terms required for (a) London, (b) Provinces; (4) bill matter; (5) full description of the act, stage requirements and time.

NOTE.—Artistes are advised to send particulars under headings 3, 4 and 5 as soon as they open in Africa, which will be filed for reference.

Particulars under headings 1 and 2 may be sent by cable at deferred rates when the date their African Tour closes is ascertained.

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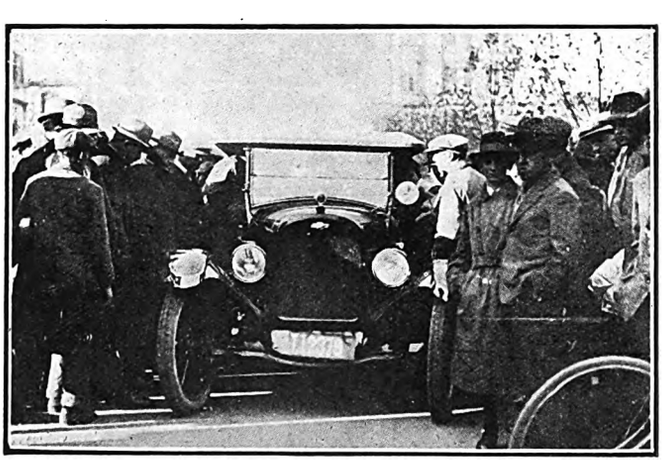
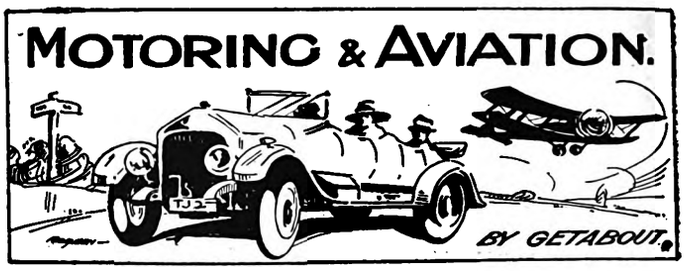
OUR INLAND LAKE.

Motorists would do well to visit the great Hartebeestpoort Dam, twenty miles east of Pretoria. The road from Pretoria is one of the best in the Transvaal, except for about four miles of rather bumpy highway. The dam is truly a small inland sea, for it fills the valley along the Magaliesberg Mountains, and has a length and breadth of about ten miles by eight. The size is generally given as seven miles by five, but then the flooded waters of the Crocodile and Magalies Rivers are not taken into account. The mountains go down to the water's edge, and are beautifully wooded. The township of Schoemansville lies at the foot of a mountain overlooking the vast expanse of water. The road winds along the edge of the lake until it reaches the great dam-wall it will eventually cross. A tunnel through the hill gives an idea of the engineering needed to make this main highway to Rustenburg.



2,500-MILES TOUR ROUND THE UNION.
The "Farmer's Challenge" Chevrolet leaving Johannesburg.
Photo by M. Edward.



The 2,500-Miles Tour.

In the first week the "Farmer's Challenge" Chevrolet accomplished 1,011 miles, arriving in Cape Town. Petrol consumption averaged 33⅜ m.p.g., 30 gallons having been consumed. Messrs. Hunt, Ferreira and Driver are now on their way to Durban, and will then come back to Johannesburg *viâ* the main road to complete the tour of 2,500 miles. The conditions of the trip are that an average m.p.g. of over 30 shall be maintained at an average speed of over 20 m.p.h.

A Remarkable Record.

Mr. Dave Owen, accompanied by Mr. Harry Rosenthal, put up a remarkable light-car record last Sunday. Leaving Durban at 6.15 a.m., they arrived at the Johannesburg Post Office at 5.53 p.m., a total time of 11 hours and 37 minutes for the 400 odd miles. They then left for Pretoria, arriving there at 6.54. A stop of about seven minutes was made in Johannesburg as the lights had fused, and it was getting dark. The previous light-car record, held by the Chevrolet, stood at 15 hours, 21 minutes, so that it will be seen that this new time has literally smashed it. This performance is considered to be better in its way than the one by Adair on his Vauxhall in 10 hours, 11 minutes, considering the difference in horse-power and weight of the cars.

For the Schlesinger Trophy.

The end of May proved to be an exciting time for motorists and motor-cyclists. The great race from Durban to Johannesburg was held on May 30 and 31, about forty motor-cyclists starting. Of the forty only eighteen finished—a rather disappointing result, as thirty out of fifty finished last year. It was a race for the light-weights, although the handicapping was well done. No record time was made, A. Long's performance of last year on the Excelsior still standing as the fastest. Percy Flook, the winner, on his 2¾ h.p. Douglas, put up a faster time with a machine of its weight than has ever been done. The two little Enfields, ridden by Harris and Ressel, who came second and third, did remarkably well. The Harley-Davidson riders cleaned the board as regards the number of trophies captured, these being the team prize, fastest time, and best conditioned machine (Loader and Murray). I. H. R. Scott (A.J.S.) had very bad luck, having to give up the race at Balfour while well in the running for first place. The A.J.S. was well represented by D. A. Scott, who came fourth. The riders finished as follow:

1.	Percy Flook (Douglas)	10h. 9m.	55s.
2.	W. R. Harris (Enfield)	13h. 53m.	31s.
3.	V. Ressel (Enfield)	13h. 49m.	0s.
4.	D. A. Scott (A.J.S.)	10h. 53m.	58s.
5.	H. B. Loader (Harley-Davidson)	9h. 47m.	33s.
6.	L. R. Cohen (Triumph)	10h. 45m.	54s.
7.	E. G. Murray (Harley-Davidson)	9h. 56m.	27s.
8.	C. du Plooy (A.J.S.)	12h. 7m.	47s.
9.	W. L. Thomas (Sunbeam)	12h. 8m.	54s.
10.	G. Taylor (B.S.A.)	13h. 34m.	49s.
11.	J. Berry (Triumph)	11h. 58m.	52s.
12.	S. S. Flook (Douglas)	13h. 45m.	59s.
13.	G. R. Cormack (Harley-Davidson)	11h. 49m.	12s.
14.	J. H. Moulder (Ace)	11h. 51m.	59s.
15.	T. H. Nicholl (Indian)	11h. 50m.	26s.
16.	J. Parks (Indian Scout)	13h. 26m.	11s.
17.	A. Long (Indian)	12h. 13m.	42s.
18.	D. Brink (Triumph-Jap)	12h. 46m.	54s.

The club gold medal and cash prize for the best novice outside of the first five men was awarded to C. du Plooy.

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVI. No. 411.] SATURDAY, JUNE 16TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

HOPE WALLACE AND MAUREEN.

Miss Hope Wallace and Miss Maureen Ivey, who, billed as "Hope Wallace and Maureen," will make their first appearance in Johannesburg at the Empire on Monday night in "Smiles, Music and Songs."

OUR BEAUTY COMPETITION IS NOW OPEN (SEE PAGE 8).

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LEAVES FROM MY LIFE.

By MAURICE MOSCOVITCH.

[Born a Jew under the tragic influence of the old Russian Government, Maurice Moscovitch, known to the world as "The Great Lover," rose to heights of dramatic fame before he could speak a word of English. Now it is a matter of course for him to play "lead" at Drury Lane, England's "national theatre." He will make his first appearance in South Africa, in "The Great Lover" (in English), at the Theatre Royal, Durban, on June 25.]

WITH a twin sister I was born at Odessa in 1871. The year is tolerably certain, but the date is another matter. Records were lost. I grew up without troubling very much about my birthday, for times were generally too hard for celebrations.

The memories of my childhood are haunted by the nightmare of a pogrom — that is, a "smelling out" and plundering of Jews. We lived in what you might call tenements overlooking and surrounding a courtyard—a rookery of a place.

There was no theatrical history in my family, but my stage bent came, I am sure, from my father. He could neither read nor write, but he had the soul of an artist. He had learned all the great operas by ear, and could sing them through from beginning to end. Also, he delighted in having the great plays and books read to him.

MR. MAURICE MOSCOVITCH.

A Polish Tyrant.

I cannot remember a time when the stage was not calling to me, but my parents would not hear of my becoming an actor. That, in their—and especially my mother's—opinion would have been a disgrace. And so I was apprenticed to the jewellery trade, which, in Russia, was regarded as quite a superior profession.

My employer was a Pole. He was a hard man, and treated me vilely. Perhaps he was not altogether to blame. I admired the beautiful stones and trinkets, but my thoughts were far away from business, and I made all sorts of blunders. One day my master gave me such a beating that I ran away home to my mother, and never saw my Polish tyrant again.

Somehow or other I found my way on to the stage, in children's pieces and parts, and at fourteen I made my first appearance at the National Theatre, Odessa.

Then we removed to New York, where I continued to haunt the theatres. Followed years of struggle, striving and vagabondage. My first success was in the Russian version of "Samson and Delilah"—the play, not the opera. I played an old man, the father of Samson.

Here I may say that, as a young actor, always I played old men—sometimes very old men. I never played a love part until I was nearly thirty-five, and then I played the greatest love part of my career—Prince Nekludoff, in the dramatised version of Tolstoi's "Resurrection." My choice of Nekludoff as my greatest love part may surprise those who see me in "The Great Lover." But in this play you get quantities of love.

Long before this I had made a big success, which, nevertheless, was a severe blow—what you call a nasty jar—to my artistic feelings and self-esteem. I was playing the part of a consumptive prince. In the principal scene I had to ascend a high staircase, make an affecting speech, and then collapse.

Brought Down the House.

I put all my soul into the scene, but I could sense an unmoved audience. Then a sudden inspiration came to me. I did not sink down, dying, as the stage direction required; I flung myself headlong down the stairs, and the audience rose at me. My beautiful acting, my melting pathos had gone for nought, but my acrobatics brought the house down.

Love scenes and death scenes are the severest tests of the actor's art. It is so fatally easy to make them ridiculous. As a young man I made a study of death. I used to haunt the hospitals and read all the medical books I could lay hands on, until I flattered myself I could faithfully reproduce—allowing, of course, for the necessary exaggeration of the stage—death from any cause, and the symptoms of any kind of poisoning, from strychnine to opium.

One of the strongest death scenes I ever played was in "Don Carlos," which reminds me of a curious incident. While playing the Don, I received a letter from a lady—a stranger to me. She begged me to play one house a night only—I did not appear at matinées, the strain being too great. She said she had a presentiment that if I continued to play two houses I should meet with an accident.

A Warning Fulfilled.

Towards the close of the last week a nail, which had worked its way through a (stage) door, ripped my hand open, causing streams of blood to flow. I tried to conceal the mishap with the red handkerchief I carried as Don Carlos, but the blood dripped all over the stage, to the puzzlement and anxiety of the audience, and it was with difficulty that I struggled through the prolonged death scene. It was at least a strange coincidence.

As I grew older I spread my wings and toured in the States, South America and Germany.

It was at Berlin that I made my first success in a Jew part—in "Nathan The Wise." I have lived to see a big change in the stage Jew. Time was when he was always, from a Jewish point of view, offensively caricatured. I agree that the Jew has no monopoly of stage caricature. There are stage Englishmen, Scotsmen, Irishmen, Frenchmen and Americans.

(*Continued on Page 27.*)

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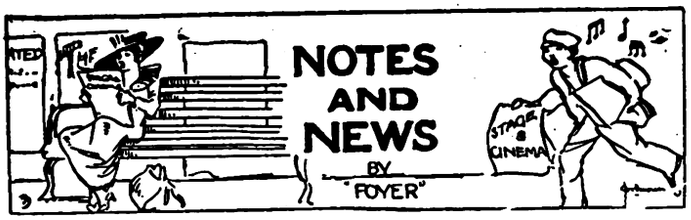

Mr. Percy Hutchison's Company.

Mr. Percy Hutchison is bringing the following company:

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Mr. FRANK LACY	Miss KATE CAREW
Mr. WALLACE STRANACH	Miss NINA OLDFIELD
Mr. WALTER DIBB	Miss BETTY NELSON
Mr. NORMAN CANNON	Mr. SAXON SNELL
Mr. ROBERT NEWTON	Mr. TEDDY HEYWOOD
Mr. W. PASCOE	Mr. F. L. THURSTONS

Lord LYVEDEN.

The company sailed by the *Windsor Castle* on June 8, will arrive in Johannesburg on June 27, and will open at His Majesty's Theatre in "Bull-Dog Drummond" on July 2. The play will be fully rehearsed and ready for production on the company's arrival. The second production will be "The Luck of the Navy," and the third will be "Nightie Night." Later the company may revive "Brewster's Millions," which was such a success when Mr. Hutchison played it here during his last visit in 1921.

At the Empire.

"Round in 50" will return to the Empire for a fortnight on June 25. It will contain new scenes, new *ballets*, and new numbers, and will be a new edition of the popular revue. In addition, Victoria Carmen and Her Shadow will be featured in a novel speciality act.

"The Great Lover."

"The Great Lover," which Mr. Maurice Moscovitch and his London company will stage at the Theatre Royal, Durban, on June 25, is by Leo Ditrichstein and Frederick and Fanny Hatton. The central figure in the play is Jean Paurel (Mr. Maurice Moscovitch), a famous operatic baritone. "When I am gone, you will be a great man," says Jean Paurel to his brilliant young understudy, "but while I am here I am, and will be, the big frog in the pond." That illustrates Paurel's attitude to life. He has earned his title of "The Great Lover" by twenty-five years of strenuous and variegated love-making in every part of the world, and with women of every rank and nationality. He is a great Don Giovanni, no less off the stage than on it. His love letters are kept in a special chest, indexed according to their year, and most of them represent affairs which have so completely faded from the mind of this expert philanderer that the reading of them can bring back to him perhaps a vague impression of red hair, perhaps nothing at all. Two women only have a place in his memory. The first is a long-vanished singer named Bianca; the second is Giulia Sabattini, the famous *prima donna* for whose jealous passion he has betrayed his first love. La Sabattini's jealousy has long since turned love to hate, and now Paurel remembers her only to avoid her. At the opening of the play, however, the two meet at the Gotham Opera House in New York, where each refuses to sing with the other. The entreaties of the manager prevail with Paurel, and he consents, not only to sing, but to turn his famous fascination to the useful purpose of inducing La Sabattini to sing too. Peace is thus declared between the two. But rumours of war are soon heard afresh. Paurel falls in love once again (and rather more deeply than usual), with Ethel Warren, a young American soprano. She is engaged to Carlo Sonino, Paurel's understudy, a young man with a marvellous voice who only needs a chance to become a great popular favourite. That chance Paurel, though his own voice is feeling the strain of his too strenuous life, refuses to let Carlo have. Meanwhile Giulia Sabattini, jealous as usual, makes mischief all round concerning Paurel's relations with Ethel; Carlo accuses his *fiancée*, who in a fit of anger breaks with him and engages herself to Paurel. The latter, in a furious quarrel with Giulia, ruins his voice irretrievably, and Carlo gets his chance and makes an enormous success. Paurel's career as a great artist is closed, but he is still the great lover. In the wreck of his stage life he clings to Ethel. She, though she has found out by this time that she loves Carlo, cannot for very pity confess it. But Paurel soon learns the truth from the lips of Carlo's mother, who turns out to be that same Bianca whom he had loved long since. (There is thus more than a suspicion, though, curiously enough, it is never allowed to become a certainty, that Carlo is actually Paurel's son.) Paurel determines to test Ethel, and by a trick he leads her to confirm the truth of what he has been told. He sends the weeping girl back to her lover, and is left desolate. He determines to return to Italy and retire. Yet even at this moment, worse to such a man than death, the ruling passion is strong. He is rung up by a pretty society *divorcée*. His eye lights up, and his voice softens; and as the final curtain falls he is making an appointment with her for a quiet little dinner and a closed car.

BERT MADDISON,
The English burlesque comedian, known as "That Funny Bloke," who is now appearing at the Johannesburg Empire.

Mr. William Heughan.

Mr. William Heughan, "the greatest Scottish singer since Andrew Black," will appear at the Palladium Theatre, Johannesburg, on Thursday, Friday, Saturday and Sunday, June 28, 29 and 30 and July 1; and during the following week he will appear on the East Rand and at Pretoria. Mr. Heughan, who is making a world tour, has the assistance of Mr. Cecil Alexander, violinist, and of Miss Gladys Sayer, pianist and accompanist.

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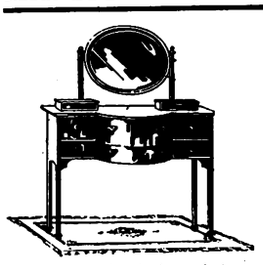

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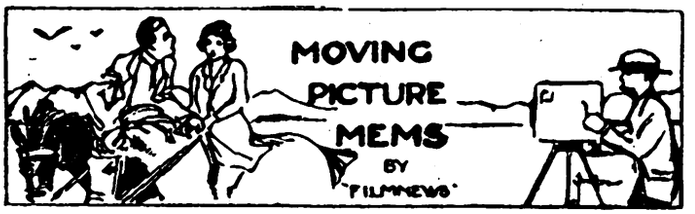

This Week's Colour-Plate: Jack Holt.

Jack Holt is the son of an Episcopal clergyman. He was born in the Southern State of Virginia, and lived there until he was nine years old. His father was then called to a parish in Fordham, which is just outside New York City. Jack was sent to a private school in New York. Later, after his father's health had failed and the family had again returned to Virginia, he was sent to the Virginia Military Institute to complete his education. After graduation he obtained a position as a civil engineer with a railroad company. This position took him to the ranching section of the United States, and the horses and cattle-punching proved more attractive to Jack than the engineering, so he abandoned his original plan and became a cattle-puncher. It is to this experience that he owes his expert horsemanship. It was as a rider that he happened into his first motion-picture. Many experiences, however, had intervened between this and his cattle-punching days. He explored for copper in Alaska, awaiting a boom which never came, and he had appeared in many stock companies and vaudeville sketches on the stage, gaining valuable experience which later assisted him in his motion-picture career. Gaining his entrance into motion-pictures as a horseman, he appeared in many Western productions, but finally drifted into the *rôle* of "heavy" in other pictures. However, he was soon playing the villain *rôles* so attractively and sympathetically that the heroes objected, and he was given the leads. One of his first leading *rôles* was in "The Life Line," a Paramount picture. He immediately signed a contract to play leads in Paramount pictures, and appeared in many successes, until his popularity finally won him stardom, and he is now one of Paramount's leading stars. His first starring picture, "The Call of the North," will be shown at the Carlton next week. Jack Holt is six feet tall, and weighs 173 pounds. His hair as well as his eyes are dark brown. He is married, and has three children. Hollywood, California, is his home.

RICHARD BARTHELMESS,
Whose first big starring picture, "Tol'able David," written by Joseph Hergesheimer, will be screened at the Bijou Theatre, Johannesburg, next week.

"Tol'able David."

"Tol'able David," which will be screened at the Bijou Theatre, Johannesburg, all next week, was awarded the Gold Medal by the American National Board of Review as the best picture produced during 1922. It is a notable film in a number of ways. In the first place the story was written by Joseph Hergesheimer, an acknowledged leader of the younger school of American novelists, who have turned out such fine work during the last few years. (Mr. Hergesheimer's novels include "The Lay Anthony," "Cytherea," and—his latest—"The Bright Shawl.") Secondly, "Tol'able David" was the first picture in which Richard Barthelmess was starred by himself, after achieving fame for his performance as that other David—the one in "Way Down East." His performance is the greatest justification any star could have. The film was made in the mountains of Virginia, the actual scene of the story. Henry King was the producer, and the picture is a First National release.

The Story.

David is the baby of the Kinemon family, just "tol'able" as a man in the Virginia mountains, where David's father and his brother, Allen, represent the sterling type of manhood. Even David's sweethart, Esther Hatburn, who lives with her grandfather in the next cabin, regards him as a boy. Into this quiet community come the three Hatburns, fugitives from justice, who impose themselves upon the unwilling hospitality of Esther's grandfather. For sheer, useless brutality this trio, father and two sons, exceed anything the little town has ever known. Their one instinct is to destroy, and they find a victim in David's dog, Lassie. Allen Kinemon, driver of the mail stage, sees the vicious attack and warns the brothers that he will return and avenge it. As he is climbing on to the stage again he is struck in the back by a huge rock, thrown by Iscah Hatburn, that cripples him for life. David's father, going to avenge the deed, is seized by a fatal stroke, and upon David falls the duty of heading the household. Overpowered by his mother's fears for his safety, David foregoes revenge, and is branded as a coward by the village. Troubles come fast. The Kinemons are ejected from their farm. David is refused the post of driver which became vacant after Allen's mishap, and he becomes obsessed by the feeling that Esther is responsible for all his troubles. The day of retribution comes in a smashing climax that gives David the job he had coveted, avenges the family honour, and wins back his girl. How well David proves his right to be the head of the family is told the day the mail stage swings into the village, the driver (David) almost unconscious from fatigue and loss of blood, and barely able to tell the story of his single-handed battle against odds in the lonely mountain cabin.

The Cast.

The cast is as follows:—David Kinemon, Richard Barthelmess; Esther Hatburn, Gladys Hulette; Iscah Hatburn, Walter P. Lewis; Luke Hatburn, Ernest Torrence; Luke's brother, Ralph Yearsley; Grandpa Hatburn, Forrest Robinson; Senator Gault, Laurence Eddinger; David's father, Edmund Gurney; David's brother, Allen, Warner Richmond; David's mother, Marion Abbott; The Doctor, Harry Hallam; Rose, Allen's wife, Patterson Dial.

Poets' Corner: "I Have Walked Out."

I have walked out—to open air and sun,
Upon my jailer, wintry Old Despair,
Have turned the key, and left him fretting there—
In my late cell! So, now there can be none
Not youth himself—more blessedness has won;
Although he be the springtime's nearest heir,
I, being old, shall gain the greater share
Of her bright treasure—not by youth outdone.
For I have what I gather: grown so wise,
After these many wasteful years, I catch
And hold the fleeting thing called joy, and snatch
My pleasure from the moment, ere it flies . . . .
I have walked out—to vernal sun and air,
And turned the key on wintry Old Despair.

By Edith M. Thomas.

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MUSIC AND MUSICIANS
BY "C.A.O.D."

Music and Matriculation.

Some time ago the Matriculation syllabus, in so far as it was connected with music examination, was referred to on this page as being hopelessly confusing, and it was suggested that some practical musician should be engaged to put the subject in order. The latest move of the Joint Matriculation Board, representing the Universities of South Africa, has now been published as a memorandum by Professor P. R. Kirby, of the Witwatersrand University. "In order to pass practically in music, those who take the art as a subject for the Matriculation are required to select forty-eight compositions from a list of sixty-four, the former number to be prepared as studied works. The written examination will be a very important part of the scheme. In it candidates will be questioned on harmony and counterpoint, musical history, form and style." From this it will be seen that the Joint Matriculation Board has been encouraged to take a flying leap from the frying-pan into the fire. In previous years the two standards of "Matric" requirements were all met by the "Intermediate" and "Advanced" sections of the practical examinations. These two sections included the preparation of five compositions selected each year, in addition to the usual technical tests. The new syllabus requires the preparation of forty-eight to be selected from sixty-four. If the selected compositions in this formidable list are to be brought to the examiner for performance in anything like an adequate fashion the authorities might as well save themselves any further worry, for there will be no candidates.

MISS AUDREY ASHBY,
A pupil of Miss Fairbairn's Mayfair School of Dancing, London, and a leading member of Madame Karsavina's English *Corps de Ballet* at the London Coliseum in 1920-21, who has been dancing at the Criterion Theatre, Durban, and at the Johannesburg Empire.

Obviously Absurd.

The proposed syllabus with its sixty-four compositions is so obviously absurd from a practical standpoint that detailed comment seems unnecessary. It is the easiest thing in the world for the theorist to evolve some kind of syllabus for a given standard of examination, a syllabus that presents the appearance of something ideal and worth while, but it is a distinctly different thing to evolve a syllabus that is not only ideal in its requirements but is also somewhere within practical bounds. The new scheme makes no mention of the usual purely technical tests, so it may be assumed that these have either been ignored or forgotten. How the practical part of the examination is to be conducted is not indicated. It would be of interest to hear the views of any experienced examiner when he is first confronted by the new syllabus.

Defeating Its Own End.

It is possible that the scheme as already published does not set forth the requirements exactly, and that only a small number of the compositions will be actually performed to the examiner, while only a slight practical knowledge of the remaining works will be looked for. If this is the intention, then the Matriculation Board has merely transferred to their syllabus the exact requirements of the Licentiate standards of the University of South Africa and of Trinity College, London. But the intention is evidently to make the syllabus new and altogether revolutionary, something that has not been done anywhere. The intention, as is clear from the extracts, has led the Matriculation Board to make the new requirements so ridiculously unpractical that no teacher will worry himself about it. If the new scheme is ignored by those for whom it is intended, then the whole thing has failed to accomplish its main object.

Unconsciously Funny.

We are told that "the practical examination will present several new features, the object of these being to ensure that the candidate is familiar with many periods and styles of music, and also that he has a wide *répertoire*, for the Board does not regard the capacity to perform merely a half-dozen works or so as an educational acquisition." This paragraph is not without a decidedly humorous element. The examiner will evidently want to hear a good deal more than merely half-a-dozen works. How long will it all take! And remember, the whole thing is to represent merely an optional and secondary subject in the Matriculation examination of the future. The Joint Matriculation Board seem to have overlooked the fact that an experienced examiner can assess any candidate's technical and artistic capacity fairly accurately through the medium of say five representative compositions—the number that is set for any professional test by all recognised examining bodies. These bodies, like the Associated Board or the Trinity College Board, in London, have developed their present systems after continuous experience extending over half-a-century. They are both still satisfied that the test afforded by the smaller number of works is sufficient.

The Probable Result.

If the new music requirements as outlined eventually become incorporated in the Matriculation syllabus I venture to predict that there will be no candidates anxious to exercise the option of taking music in place of one of the secondary subjects. The Board might advantageously consider the advisability of securing the services and guidance of some experienced and practical authority on the subject before committing itself to a scheme which is as unpractical as it well can be.

Mrs. Noel Burchmore's Recital.

A vocal recital will be given in the Grand National Hotel on Wednesday evening next, June 20, by Miss Noel Burchmore, soprano, from the studio of Mr. Burns Walker. The programme will include the following songs: "Bells in the Valley" (Weber), "O Sleep, why dost thou leave me?" (Händel), "*Una voce poco fa*" (Rossini), "Two Norwegian Folk Songs" (arranged by Jenny Lind), Air and Variations, "The Carnival of Venice" (Benedict), Four French Songs, by Massenet and Delibes, and Three Old English Songs by Horn, Bennett and Arne. Miss Burchmore will have the co-operation of Madame Wedlake-Santanera, who will play Beethoven's 32 Variations, Liszt's "St. Francis Legende" and a group of Russian pieces by Tchaikovsky, Bortkiewicz and Moussorgsky. Mr. Burns-Walker will be responsible for the accompaniments.

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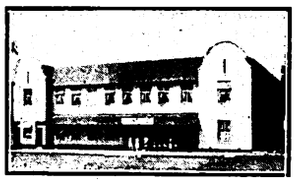

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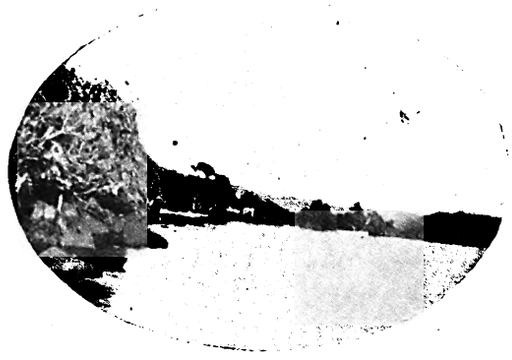

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

"ROBERT MACAIRE" AS MUSICAL-COMEDY: "THE GOLDEN MOTH" TO FOLLOW "ADÈLE."

ALTHOUGH "Adèle" is still going strong at His Majesty's, the 1923 Musical-Comedy Company's first season in Johannesburg must end on June 30, as Mr. Percy Hutchison is to open on July 2 in "Bull-Dog Drummond"; therefore their third and last production, "The Golden Moth," will be staged next week.

"The Golden Moth" is by Fred Thompson and P. G. Wodehouse, with music by Ivor Novello, and it is from the Adelphi Theatre, London, where it enjoyed a long run in 1921-22. It is a sort of musical-comedy version of "Robert Macaire," with Macaire converted into Pierre Caravan (*alias* "The Blackbird") and Jacques Strop into Dipper Tigg (*alias* "The Marquis"). The Golden Moth is the name of an underworld Paris *cabaret* where the thieves congregate; and the other scenes show a fashionable reception, and a lovely landscape, with an inn in the foreground and a *chateau* nestling in distant woodland.

Pierre Caravan and Dipper Tigg start by working a "job" to secure the priceless jewels and certain other treasures inherited by the heroine, Aline de Crillon, who exchanges places for an extensive part of the action with her saucy maid Rose. "The Blackbird," in pursuance of his plot, fascinates Aline, the supposed maid, while the Dipper makes love to the supposed mistress, and the desperadoes lure them both to the Golden Moth, where many strange things happen, including the arrest (arranged by the two comic criminals) of Aline's true lover as the real robber.

The music is extremely tuneful and pleasant. Among the numbers are: "Dartmoor Days," "The Villain of the Piece," "The Island of Never-Mind-Where," "Lonely Soldier," "Gathering Nuts in May" and "Dear Eyes That Shine."

EMPIRE PALACE.

BERT MADDISON'S SUCCESS.

THE Empire scores this week with a comedian who is as fresh and original in his methods as he is genuinely funny. Bert Maddison is without a doubt the top-liner of the current week. He has a style all his own, a way of getting laughs that is irresistible, and the three songs he presents show that he is as versatile as he is amusing—and that is saying a great deal. His first study of an Army "Knut," battered but still bragging, is genuine burlesque, crisp and clever. His second and third songs are equally smart, and all proved instant successes with the house, from "the gods" to the stalls. Maddison is all that he was said to be—a great comedian.

Russell and Durbin, the "British Dancing Champions," put on a sensational dancing turn, which blends feats of strength with novelty steps. Four items are featured, and after an emphatic recall on the opening evening, a graceful acknowledgment of the fine orchestral accompaniment given by Mr. Dave Foote and his orchestra was made by Mr. Russell.

Les Nosselas, a Parisian novelty duo, are also newcomers, with feats of strength and skill on the trapeze. Les Eldons are well to the fore in popularity.

The Reeve Girls and Leslie, in their fourth week, are as popular and delightful as ever. Archie Graham and his diminutive partner are going strong, with a change of programme, and so is Jack Shields, who varied his songs for this week's bill. Cliff Barret and Nettie Clark begin the programme with an amusing sketch, which gives Barret a good *rôle* as an elderly and lively lady.

The latest topical overseas budget and local affairs from the Cape to local interests end and begin a cheery and amusing programme that is as varied as it is bright and attractive.

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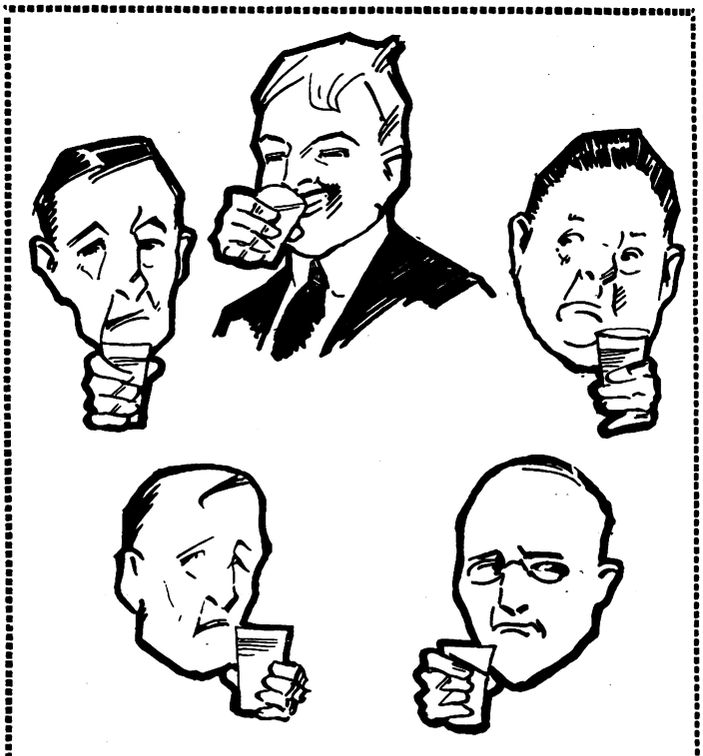
(Continued on Page 21.)



SOUTH AFRICA'S EASIEST RIDDLE—

WHICH IS

CASTLE BEER?

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FAVOURITES OF THE SILVER SCREEN.

Mr. Jack Holt.

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LEICESTER SQUARE, May 17.

The Never-Failing Topic.

It must strike readers of London Letters published in distant parts of the Empire how the weather here is always cropping up as a sort of " King Charles's Head," either in laudatory or lamenting and possibly damning-with-faint-praise paragraphs. And " lo and b'old," as the biblically-trained child said, here it is again! But ten short days ago we were wallowing in a heat-wave which had broken half-a-century of Mays' records—83 in the shade, sudden spurts of activity in the straw-hat, sunshade, soda-fountain and iced-drink trades, queues for the open-air baths, and all that sort of thing, including, too, a dash to Richmond to secure a skiff for the season. Hardly necessary to add, of course, that, like all weather here, it was far too sublime to last. Thirty hours or so later we were precipitated into an era of alternating hail, snow, rain and blizzard which still holds its ground. Winter woollens are once more the only wear. The airy nothings brought to light so promptly by the outfitters and drapers gaze mockingly at us from their protecting plate-glass as we grumbingly gravitate from home to station, Tube to office, and *vice versa*. The South Africans and Australians one meets indulge in language more pointed than polite, the while they swallow, sniff or otherwise apply their favourite nostrums for colds and chills.

On the River.

The few hours on the river that sunny Sunday were very delightful. The big crowds out showed that boating this year is going to be perhaps even more of a draw than before, if only the barometer permits. Boatmen suffered a great deal last season, both from the wretched weather and possibly to an even larger extent from their extortionate charges. Terms are now much more moderate for all classes of craft. The first thing I noticed when sculling Teddingtonwards was the new hospital for the permanently War-disabled, built on the site of the old Star & Garter Hotel, on the crest of Richmond Hill. It is a splendid-looking place of seven or eight storeys, rather like a block of super-mansion flats, and making a fine landmark for miles around.

The Royal Academy.

The Royal Academy opened during the hot spell, giving the notabilities the best of opportunities for displaying their summer togs to a wondering world and, incidentally, to the photographers for the daily illustrateds. Orpen's impressive canvas " To the Unknown British Soldier in France," with its contrast of two Lazarus-like semi-nude Tommies guarding the Unknown Soldier's bier, surmounted by two cherubs, set in the ornate and elaborate doorway of the Galerie des Glaces at Versailles, has been the cause of as much discussion as the work of the Right Hon. John Collier, *et al.*, used to raise in the days of the " problem picture." The artist's idea seems to have been to create as macabre and sarcastic an indictment of the futility of War, Peace Conferences and Treaties as lay in his power . . . and he has succeeded, though at the expense of art. Mr. Russell-Flint provides a genuine problem with " The Delinquents "—a pigeon-pair of Spaniards, naked to the waist, strung up by the wrists to a beam, whilst mantilla-clad women look on dispassionately and a huddled-up figure grasps a heavy whip. A clever newspaper caricaturist submitted a solution in the form of a revised version of the picture depicting the Delinquents as a couple of strap-hangers in a Tube train being harried by an exasperated conductor. Serious comment was reduced to helpless hilarity, and Mr. Russell-Flint himself expressed his amusement at the cheeky skit. There is, too, the usual array of portraits (including Sir John Lavery's N-th of his statuesque wife), sea and land-scapes, still-life studies, sculpture, miniatures, *etc.*, *etc.*, but all rather conservative and monotonously " flat "—no Augustus John, no " London Group " daring or experimenting, in fact nothing violently to like or dislike, adore or annihilate, such as one can be pretty sure of finding at the many provocative modernist exhibitions at the Mansard, Leicester, Goupil, Twenty-One, Chenil and other small Galleries.

"What Do They Know of England —— ? "

Whitsuntide attractions in London this year include an " Empire Shopping Week," with a special exhibition of Imperial produce and activities at the Crystal Palace. South Africa is, of course, to be well represented, and all leading South African firms are actively participating in the effort further to popularise their goods. Special menus of South African food products will be served in the restaurants, and films will be shown of South African trade, travel, industry and settlement. I understand, too, that there is a probability of some of these films being screened in Trafalgar Square on Thursday evening (Empire Day) by means of a novel travelling projector and screen carried about in a motor-lorry. Altogether a most excellent scheme which deserves, and will surely obtain, the fullest measure of success. We gradually hear and see more and more of the gorgeous fruit and canned goods you ship to us, and the tobacco shops nowadays stock various brands of South African tobacco—otherwise it is remarkable how little is realised here of the extent of South Africa's productive capacities.

More Neo-Georgians.

To those who follow the newest developments in literary style I would recommend Mary Butts' volume of short stories, " Speed the Plough." There is much similarity in her word-picture effects to those Edith Sitwell gets in her baroque, multi-coloured verse. Although cynical and glitteringly hard in style, there is much fundamental truth in the plots of these arresting and sometimes only semi-comprehensible tales (so impressionistic is the prose). " The Golden Bough " and " In Bayswater " were my favourites. " Madonna of the Magnificat," a clever, irreverent and brutal story with Biblical characters, is too deliberately savage and cruel except for the avowedly atheistic. Another writer I have just made acquaintance with is C. E. Montague, whose " Fiery Particles " has some of the most deliciously ironical passages of burlesque on War Office, G.H.Q. and Base Command *wallahs* to be found anywhere. They say his previous book, " Disenchantment," is on the same high level.

" Iles " of the Blest.

If you like reminiscences with plenty of amusing anecdotes and comments do not miss Silas K. Hocking's " My Book of Memory," which has a host of tales of really funny happenings scattered throughout its pages, most of them, as is to be expected, dealing with chapel-goers and their pastors. One of them recounts an address by a local preacher who concluded by announcing that a bazaar had " succeeded our most sanguinary expectations," whilst an estimable Methodist parson afflicted with an acute Cockney accent offered up the following prayer: " Stir us up! We've been sittin' so long at ease in Zion that we've got stiff in the jints. We want ilin', we do. Oh, Lord, ile us; ile us with the Isle of Patmos! "

" The Insect Play."

On Monday, instead of going to greet the *première* of Holst's comedy-opera, " The Perfect Fool," at Covent Garden (I hope to hear it to-morrow, preceding Bach's " Phœbus & Pan "), I betook myself to " The Insect Play " at the Regent and quite enjoyed another bout of latter-day Czech socialistic philosophy. This play is by the brothers (Josef and Karel) Capek; " R.U.R. " by Karel alone. The latter ended on a note of hope, but " The Insect Play " is almost totally pessimistic from start to finish. The garish " Butterflies " are all sensualists, hedonists and *poseurs*, the " Creepers & Crawlers " all pettifogging misers or hopeless mediocrities, the " Ants " either machine-like serfs or braggart fire-eating War Lords, and the " Mayflies " mere pathetic, spineless flutterers. The symbolism is throughout

(Continued on Page 25.)

THEATRE ROYAL, DURBAN, JUNE 25: MAURICE MOSCOVITCH IN " THE GREAT LOVER."

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JOHANNESBURG, Tuesday afternoon.

WITH the exception that Government Areas are booming and up to within half-a-crown of six sovereigns, there is very little doing in the market—hardly enough to keep warm these weather-brisk days! Government Areas are exceedingly well held, not only by their chief sponsor, Mr. S. B. Joel and the "Johnnies" Corporation, but also by other "houses," such as the Gold Fields and the C.A. Townships Company. Thus the market in them is very "tight," and, if you have an order to buy at best, you have inevitably to give sixpence or a shilling more. People are getting so fed up with the taxation novelties introduced each session by the Provincial Council, with its entirely parochial ideas, that they favour the shares of a gold-mining company which has to pay its share of profits to the Government but no other taxation. You at least know where you are, which is by no means the case with other concerns. I see the Pretoria Cement Co. notifies its dividend of 1s. 6d. per share—the same as this time last year, but comparing with 2s. at Christmas—as "free of Union income and dividend taxes." Does this mean that shareholders will have to stand the Provincial dividend tax? I rather think it would be good policy to deduct it, as it brings these vagaries of the Provincial Council home to the public—same as the patent medicine tax!

The "splitting" of the shares of Government Areas is being much discussed. Looks as if they would make them 5s. face value, or practically 30s. on the present denomination. This would be the same as "Bees" and Modder Deeps, but half the figure of big Modders. There's little new under the sun, and the Robinson, now on the verge of exhaustion of its ore, started the fashion of alternating the denomination of shares thirty-five years ago; but that scheme combined splitting each share into ten with putting up its value from a sovereign to five pounds. Thus was division associated with multiplication.

Shares of some twenty companies were dealt in this morning, against seventeen yesterday. Consolidated Diamonds dipped to 19s., and look attractive (as a gamble) at this or lower. Modder Bees are a trifle better at 24s. 9d., Randfonteins exactly par, Modders "level money" (£4), and Geduldss 64s. West Springs have been a little in demand at 19s. 6d. on the annual meeting, when attention was directed to the thickening of the ore-body. April values were a thousand inch-dwt., which is certainly remarkably good. By the way, certain calculations in the market as to the royalty payable to the Government by Brakpan and Springs Mines were too high, and the correct figures should be 15 and 20 per cent. respectively, on the bases of current tonnages, grades and costs. The cheery chairman, Mr. Lynch, appeared a trifle annoyed at the circulation of the broker's calculations, but they have not been without their use in eliciting an official pronouncement, and in creating some little additional interest these dull days.

The Union Corporation is easily first with its dividend declarations. Modder Deep's 3s. is the same average rate as for last year, but Geduld has improved a "tickey" on the December announcement. For the second half of the year, shareholders will have the benefit of the increased crushing at this property. A dividend of 4s. has been declared on Robinson Deep "A" shares, and one of 3¾ per cent. on Sub-Nigel shares.

People say that work is enjoyable for its own sake. It simply is not. No sane, well-balanced person enjoys work for its own sake.—"*Things That Have Interested Me*," by *Arnold Bennett*.

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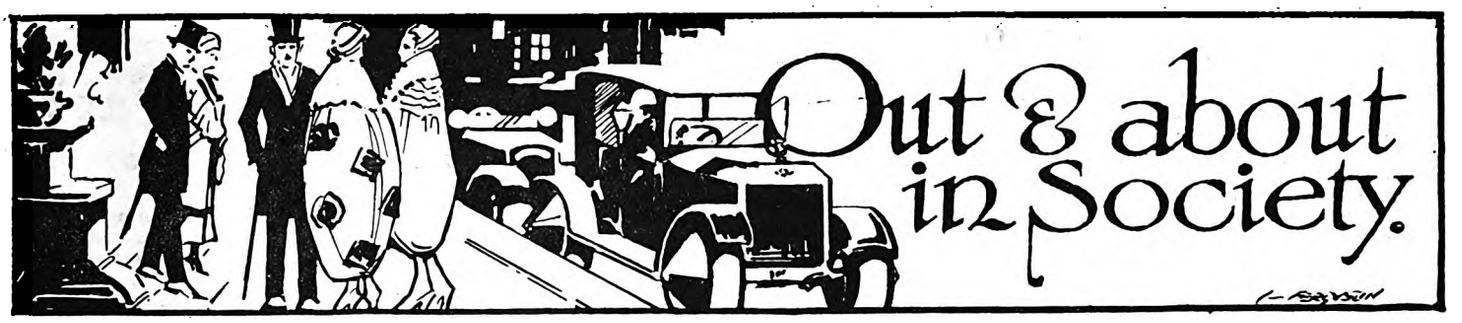

[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

A Busy Week.

Last week was such a busy week that a stern editor with a large blue pencil decreed that much of our doings had to be "Held over till our next"; hence I am only now able to tell you of the

Scientific and Technical Club's Dance.

I have seldom seen such a pretty colour scheme as was used for the decorations at the dance at the Scientific and Technical Club. Coloured ribbons, broad and of dainty hues, stretched from the top to the bottom of the white pillars. The curtains were of black and gold and the centre block of ice was wreathed in the most beautiful shades of electric lights, which glowed amid the ferns. Then when the lights were turned low we all looked our best under the really pretty shading. Some very beautiful gowns were worn. Mrs. Elsdon Dew, wife of the President of the Associated Scientific and Technical Societies of South Africa, wore a most elegant black jet frock, its lines suggesting the new Tutankh-Amen mode that Paris is finding so fashionable. Her cloak of black and gold brocade, with its fur collar, was very smart, and the soft lines of the wide georgette sleeves of the gown gave it the required smart *cachet*. Mr. Dew was entertaining a party, including Mr. and Mrs. C. E. Graham (Mrs. Graham in a pretty royal-blue frock with jet trimming), Mrs. G. Knight (who wore a handsome black gown with bands of gold tracery forming a front panel) and Mrs. Nowlan (in primrose brocaded *chenille* over lace). Mrs. R. H. Gould wore a gold and blue taffeta gown, and her daughters came in rose laces edged with pale blue and a jade-green sleeveless frock respectively. Mrs. Williams was very *chic* in blue net embroidered over gold, and Miss Pearce wore jade-green *charmeuse*. Mrs. Robert Howden was very much admired in deep purple georgette edged with sequins of a lighter shade and made on simple flowing lines. Her daughter, Mrs. E. Collins, was very pretty in primrose brocade under georgette of the same shade with some lovely pale mauve flowers at the belt. Mrs. L. B. Woodworth had on a smart jade-green gown, beautifully draped, and Miss Kidner came in rose taffetas embossed with silk flowers. Miss Wessels wore a smart black frock trimmed with tiny rosebuds, and Mrs. Burt Andrews had on a handsome blue and silver frock-gown. Mr. Pirow was among the dancers, also Mr. Hopwood, Mr. and Mrs. Bertram Dockrall, Captain Lloyd, Mr. Graham, Mr. Knight, Mr. Paul Brereton, Mr. Williams, Mr. Oliver, Miss Enid Silva (dainty in an Early Victorian gown of white), Miss Vivian and Miss Laidler.

THE NEW ACTRESS-MEMBER OF THE HOUSE OF COMMONS.

Mrs. Philipson, M.P. (formerly Miss Mabel Russell, the well-known actress), with her husband, Captain Philipson, and their three children, Peter, Anthony and the Baby. Mrs. Philipson was recently elected Conservative member for Berwick, and is the third woman to become a member of the House of Commons.

Topical Press photo.

Exhibition Dances.

At the United Party Club Signor Canale and the Baroness de Rapacki gave an exhibition dance like the one we saw in "The Four Horsemen of the Apocalpse." There was an enormous attendance and the dance was vigorously encored. The Baroness looked very handsome in her lovely Spanish shawl of cream with its wonderful colouring. At the Carlton Miss Ida Patlansky and Miss Dorothy Morrison danced a very original dance as "*Les Enfants Terribles.*" Very *chic* was the gown of the female "*enfant*," of white frilly net edged with black, her partner being in white trousers and shirt, and both wore white silk wigs. Afterwards, as the cave-man and his lady love, they gave a very pleasing interlude, Miss Morrison being clad in bearskin and Miss Patlansky in deep purple georgette shading to rose with green berries twisted round. And how much their dancing was appreciated was shown by the rounds of applause after each item and the encores that were insisted on. Both Miss Morrison and Miss Patlansky are young and their youth brings with it the freshness and spontaneity that we jaded folk so admire. There was a large audience to watch them, and, of course, I must not forget the lovely basket of flowers that they received at the close (which almost filled up their table of jolly young people), as well as many smaller tributes.

At the Carlton.

I noticed Mrs. Percy Sherwell in a wonderfully-draped georgette gown of black with a *diamante* buckle at the side of the skirt; and Mrs. W. Rockey in an elegant grey *charmeuse* made with the long straight train and draped over a *passementerie* bodice. Mrs. Spencer Rockey wore a pretty black gown, and among the dancers was Mrs. Crosse, a visitor from England, in a wonderful rose gown with sparkling silver beads. Mrs. Peter Kaplan looked well in grey georgette with a black jet panel, and Mrs. Sivright wore a pretty frock of slate-blue taffetas with a cape to the corsage

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ending in a point on which was placed a *chic* yellow flower. Miss Mabel Reeve was among those present, in a smart black gown covered in jet, the short, straight cape being of jet. Her sister wore apricot taffetas. Mrs. B. Kark had on a handsome black frock edged with fringe and with long drooping sleeves of lace. Mrs. Manse came in a smart black taffeta inset with salmon, and Mrs. Alec Goldberg wore brick with laces of the same shade. Then I saw Mr. Miles Sharpe, Mr. Sherwell, Captain Irvin, Mr. Nat Madison (who is, you know, the son of the famous Jewish actor, Mr. Maurice Moscovitch—who arrives this week in Johannesburg—and who is acting with his father), Mr. Martin Iredale, Mr. Spencer Rockey, Mr. G. Bonas and Captain Sivright. A merry evening, well spent.

A Sunday Wedding.

The Commercial Travellers were in great force at the wedding of Miss Doreen Cohen, daughter of Mr. and Mrs. Charles Cohen, to Mr. Bernard Kemp, son of Mr. and Mrs. Max Kemp, which took place last Sunday. There was a large gathering of friends at the Wolmarans Street Synagogue, where the Chief Rabbi, Dr. Landau, assisted by the Rev. W. Woolf, performed the ceremony. Messrs. Willie and Maurice Cohen and Messrs. S. Radsker and S. Goudvis held the canopy poles, the *unterführers* being the parents of bride and bridegroom. Mr. Paul Cohen, brother of the bride, acted as best-man, being assisted by Mr. Max Cohen, another brother. After the ceremony a reception was held at the Selborne Hall, where speeches were made and dancing was kept up till a late hour. The bride made

A SILVER WEDDING: MR. AND MRS. CRUTCHFIELD,

Of Johannesburg, who celebrated their silver wedding this month and gave a reception and dance in the Norwegian Hall.

a radiant picture in an elegant gown of embossed silver tissue over pale pink georgette, the drapery ending in a pointed train of the material. A *chic* touch to the corsage was the one sleeve of ruched white georgette which hung to the waist in a soft fall and from thence to the skirt-end. The other shoulder had a string of pearls which matched the handsome pearl ornament that held the draperies at the hip-line. Her veil was caught under a pointed coronet of net edged with tiny frills and embroidered in gold bugle beads and pearls, and round the back of the *coiffure* was a wreath of orange blooms, two of which hung pendant to the waist. She carried a bouquet of white flowers and was attended by a maid of honour, Miss Madge Samuels, in a frock of gold metallic tissue made on simple lines with a band of gold in the hair studded with tiny coloured flowers. Wee Rita Beiles, as flower-girl in a frilly pink dress edged with gold braid and carrying a basket of flowers, her hair bound with roses and a big tulle bow, was a winsome maiden. Her chubby cavalier, Andrew Mirwish, wore a Fauntleroy suit of blue. The bridal table was beautifully decorated, in the centre being an arch of flowers with a wedding-bell of white, from which hung pale shaded ribbons to the table below. Mrs. Cohen, mother of the bride, wore a handsome

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gown of black *charmeuse* ruched on the hips, the georgette sleeves being banded with delicate gold tracery. Her black satin hat was turned up with brocade in green, silver and rose. Mrs. Kemp, mother of the bridegroom, also came in an elegant black gown and *chic* hat *en suite*. Many beautiful frocks were worn. Mrs. Kahn wore a *chic* gown of black mirror-velvet draped with an ornament of jet at the side. Mrs. J. Klugman wore black with a Medici collar and trimmings of jet. Mrs. J. V. Klugman came in a pretty gown of black velvet, the fall at the side being lined with gold tissue and fastened with a jet buckle. Over one shoulder were beads of jet, and the whole made a *chic toilette*. Miss R. Klugman came in rose *maracaine* with fringes from waist to hem in the same shade and a jet girdle. Miss M. Klugman wore a handsome dress of silver lace. Then I noticed Mr. C. Bertish, Mrs. Bernard Alexander in a gold gown, and Mrs. J. Alexander in black embroidered in green and rose beading. Mrs. Silberman wore a pretty black frock with bugle beads, and Mrs. M. Sussman had on mauve *maracaine* with a handsome *diamante* buckle. Mrs. Pardee was very dainty in orange, the gown being embroidered in black beads. The Reeve sisters were present, Hester in an apricot taffetas Early Victorian gown and Mabel in green with a fine lace bertha embroidered in *diamante*. Mrs. Posner (of East London) wore a handsome black gown with black and blue sequins, and Miss E. Klugman came in grey georgette with long wing sleeves of grey edged with key pattern in steel beads. Mr. and Mrs. N. Klugman were present, also Mr. and Mrs. Mirwish, Mrs. Feinhols in an elegant gold and black tissue frock, and her pretty daughter in black *maracaine*, Mr. and Mrs. Bernberg, Miss Elsie Reid, Mr. Newman, Mr. Mark Leslie, Mr. and Mrs. Kark, and Mr. and Mrs. P. Goldberg. The honeymoon will be spent at Durban. Mrs. Kemp travelled in a three-piece costume of black gaberdine with cerise corsage and organdie insertions and a smart hat *en suite*.

VADAS, CAPE TOWN, FOR WALL-PAPERS AND PAINTS.

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The Grand Shekel Ball.

The Grand Shekel Ball in the Town Hall lived up to its reputation, the big ballroom being crowded with dancers in dainty gowns. There must have been at least eight hundred present, and three poor Press women sat down and wondered whom to leave out and whom to put in and hoped their good intentions would be taken into consideration and that Allah would not shower his wrath upon them. So to the M.C.'s—Mrs. I. Belcher wore a handsome gown of black *charmeuse* with moonlight sequins in a broad band of swathing, the full georgette sleeves being banded in sequins. Mrs. Charles Ginsburg was much admired in peacock-blue *maracaine* with gold and peacock bead trimming. Miss R. Gingold wore rose pink georgette over silver with tiny ruchings, the corsage being sleeveless and having a black bow with long ends to the waist on one shoulder—a pretty fancy. Miss R. Hirschowitz came in Mary-blue *charmeuse* embroidered in gold beads, rosettes on either shoulder and at the waist a silver buckle lined with gold tissue. Miss F. Kroomer wore a *chic* wine-coloured frock of taffetas, and Miss M. Ticken had on silver and blue tissue with *choux* of silver at the waist. Miss C. Wittles had on salmon-pink brocade and georgette, and Miss C. Weinberg wore lemon taffetas with tiny puff sleeves. Miss L. Kottler in brown chiffon velvet with trimming of maize georgette was the hony. treasurer, and Mr. M. S. Aaron, the Shekel Commissioner for South Africa, was among the workers. Mesdames Kirson and Fishman were towers of strength, and Mr. B. Gering, the Chairman, looked to the comfort of everyone.

At GREENACRE'S, Durban.

Natives Dance for Maurice Moscovitch.

At the Nourse Mines, in honour of Mr. Maurice Moscovitch, the famous actor we are all going to have an opportunity of hearing shortly, a Kaffir dance was given through the kindness of the Manager of the Nourse, Mr. Beaton. It was an inspiring procession of motor-cars that started from the Carlton Hotel and headed down Main Street, and the sun shone brightly and after the cold snap—and the locusts—everyone felt "real good." A tour of the compounds was the first item, and then came the *raison d'être* of the day. On the white sand the teams lined up. One had an orchestra of Kaffir pianos, the steady rhythm of which beat on the air to the accompaniment of the "thud, thud" of the dancers' feet, their white goat-hair ornaments waving and their lithe bodies performing a hundred variations of the dance. The solo dancers came forward and the gentleman who howled like a dog—and did so with one eye on the camera—was certainly "top of the bill." Then the *assegai* and shield gave place and the gaudy-clothed *mchopis* took their places to the "chorus girls'" voices, who steadily beat out and sang a tune. A covered table at one side had been the source of much speculation, and at the end the headman and his assistant lined up and Mr. and Mrs. Moscovitch were asked to come forward. With greetings from the natives the headman, through an interpreter, presented Mr. Moscovitch with a beautifully-cared "Chief's stick" and Mrs. Moscovitch with a beaded bag and water gourd. Mr. E. G. Izod was the recipient of an *assegai*, and Mr. Beaton of a carved stick. Mr. Moscovitch thanked the boys for the dance and for the presents, and Mr. Izod and Mr. Beaton also spoke. Among those who journeyed out to the mine were Miss Margaret Swallow, Mr. and Mrs. Natoff, Miss Gwenda Wren, Miss Millicent Marsden, Mr. John McNally and Miss Rose Plinge, all of the Moscovitch company. General regret was voiced at the fact that Mr. Nat Madison, son of the famous actor, was already in Durban and unable to be present. Mr. R. J. Wilson and Mr. Barlow Coulthard attended, also Colonel and Mrs. Layton (who came with Mr. Izod and Miss Sylvia Izod), the Misses Hester and Mabel Reeve, Jack Shields and Les Eldons, the "Army and Navy" (Archie Graham and Marie Will Godwin), Captain and Mrs. Sivright, Monsieur Gauthier, and Mr. S. Alexander.

THE VICE-CONSUL FOR FRANCE AND MDME. BATEZAT.
M. Batezat, Vice-Consul for France in Johannesburg, opened the conference at the University last week on "The Life and Work of Pasteur," and also the demonstrations and exhibition given by the Institute of Medical Research and the Medical School in honour of the Pasteur Centenary.
Photo by Simpson.

The Women's South African Party.

Prior to the annual general meeting of the Women's South African Party on Tuesday afternoon, a very pleasant luncheon was given at the South African Party Club, Eloff Street, Johannesburg, in honour of Mrs. Krause, the founder of the W.S.A.P., who, owing to the elevation of her husband to the bench, has been obliged to sever her political associations, and of Mrs. Waldie-Peirson, who has done excellent work for the Party. Over two hundred women were present, with a very small sprinkling of mere men (who did not look as bashful as they ought to have done); they included Sir Julius Jeppe, Mr. Smid, Mr. T. F. Allen, Mr. Stallard, K.C., and Mr. de Wit, the organiser of the S.A.P. It was a very sociable occasion as friend sat by friend, and one and all were happy. It was impossible to see everyone, but one missed Lady Dalrymple, who is unfortunately laid up, and wished her a speedy recovery. Mrs. J. C. Smuts, wife of the Premier, was present, wearing a black *maracaine* gown and blue hat with some handsome furs, and she, on behalf of the Women's South African Party, made two interesting presentations: to Mrs. Krause, "to whom we owe our being," said Mrs. Smuts, a beautiful brooch of gold with emeralds and topaz, the colours of the South African Party, suitably inscribed, and to Mrs. Waldie Peirson a fitted work-case. Mrs. Anthony, in asking Mrs. Smuts to make the presentations, welcomed the delegates from the different branches, and Sir Julius Jeppe paid a tribute to the work of the ladies in feeling terms. As I said before, it was impossible to see everyone, but I noticed Mrs. Anthony wore a white coat and skirt with black pin-stripe and a large white hat trimmed with ospreys. Mrs. Krause was very elegant in white and had on a *chic* hat of black with a veil on which were embroidered green motifs. Mrs. G. M. Pemberton had on a handsome blue coat and skirt edged with beaver furs and a black hat turned up with a quill plume of fawn which matched the Italian trimming of her corsage. Mrs. Burghers, Organising Secretary of the Women's Party, came in black, and Mrs. Godfrey Ross (Pretoria) was smart in a

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white coat and skirt and blue hat with powder-blue plumes. Mrs. Sims wore grey and white, her white straw hat being of turban design. Mrs. Waldie Peirson came in a *chic* blue gown embroidered in braid and a smart blue hat. Mrs. Colby wore stone-grey *crêpe-de-chine* with a bead girdle and a hatter's-plush hat of black. Mrs. Henry Adler was gowned in brown *maracaine* and her satin hat had leaves on it. Mrs. T. A. R. Purchas wore blue and white striped silk foulard and a grey hat with some handsome furs. Mrs. Baumann came in brick georgette and brown, and Mrs. Cohn wore a blue coat-dress embroidered in steel beads and a black *cloche* hat with a ribbon bow. Mrs. Elli Marks was very smart in black mirror-velvet and georgette in silk with a large black velvet and taffeta hat with French flowers, and brought her daughter from Rhodesia, Mrs. Ellenbogen, in blue gaberdine and a pretty grey hat. Mrs. C. E. Graham wore a black and white costume and a brown velvet hat, and Mrs. Rogers was smart in black. Mrs. Elsdon Dew wore a *chic* black and white costume with smart waistcoat and a brown velvet hat wreathed in plumes of the same shade. I

THE PASTEUR CENTENARY CELEBRATIONS IN JOHANNESBURG.

The Vice-Consul for France and Madame Batezat at the New Medical School.

Photo by African Film Productions, Ltd.

mentioned that Mr. T. F. Allen was present. His Junior Party is making enormous strides and they are to have the honour of entertaining General and Mrs. Smuts at a dance at the U.P.C. on July 16, which already promises to be one of the most popular of functions.

Forthcoming Weddings.

We are to have two weddings in the near future. Miss Eileen Mary Marchant Smith, daughter of Mr. and Mrs. A. Marchant Smith, is to be married to Mr. Francis Edward Robson at Florida on June 20. Miss Doris Lavenstein will marry Mr. Jack Frenkel on June 24, the wedding taking place at the lovely house of the bride's father, Mr. Albert Lavenstein.

At the Carlton.

At the Carlton Hotel have arrived: Mr. H. S. Holloway, Mrs. M. Freed (Bethal), Mr. L. Kramer (Kingwilliamstown), Mrs. F. Cross (London), Dr. Stander (Vryheid), Mr. E. Saldaha (Lourenço Marques), Mr. B. G. Scott (Durban), Mr. T. Rowland Owen (Bloemfontein), Mr. A. M. Carroll (Kimberley), Mr. and Mrs. J. C. le Roux (Cape Town), and Mr. R. S. Ayres (Bloemfontein), Mr. G. H. Tinkham (U.S.A.), Mr. Thos. Russell (Durban), Mr. Rbt. Murray (Durban), Mr. H. Greenberg (Francistown), Mr. and Mrs. Ochberg and the Misses Ochberg (Cape Town), Mr. E. Anderson (Durban), Col. and Mrs. W. A. Simson (London), Mr. John Openshaw (London), Mr. and Mrs. F. W. McEwen (London).

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Zou was examined by a group of psychologists, who were astounded by the speed with which the dog, apparently without being guided by his mistress, solved problems in addition, multiplication and division up to three figures by tapping the floor or table with his paws until the correct solution was reached. He also spells out simple words by using a numerical alphabet. The Elberfeld dog is said to be unable to do tricks unless he is watching his master, but Zou achieves results for casual visitors when his trainer is absent.

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OUR BEAUTY COMPETITION.

(*Continued from page 8.*)

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The judging will be done from photographs only.

THE SOUTH AFRICAN PICTORIAL reserves the right to publish all or any of the photographs submitted for this competition.

The competition is not limited to studio or professional photographs; snapshots and photographs by amateurs will stand an equal chance.

When professionally-taken photographs are reproduced the name of the photographer will be published.

Competitors may submit as many photographs as they please, provided each photograph has a coupon, duly filled in, pasted on the back of it, or otherwise attached to it.

While every care will be taken of the photographs submitted for this competition, THE PICTORIAL cannot hold itself responsible for loss or damage. Competitors requiring photographs to be returned to them after the competition is over should enclose stamps for that purpose.

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Photographs may be submitted for this competition by persons other than those who are the subjects of such photographs; in which case the subject of such a photograph shall be known as "the Competitor" and the person submitting it shall be known as "the Sender." In the event of a prize, or prizes, being awarded for any photographs so submitted, such prize, or prizes, shall be the property of the Competitor, and NOT of the Sender.

Wrappers or envelopes containing photographs for this competition should be clearly marked in the top left-hand corner: "Beauty Competition," and should be addressed to:

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"The South African Pictorial,"
P.O. Box 1574,
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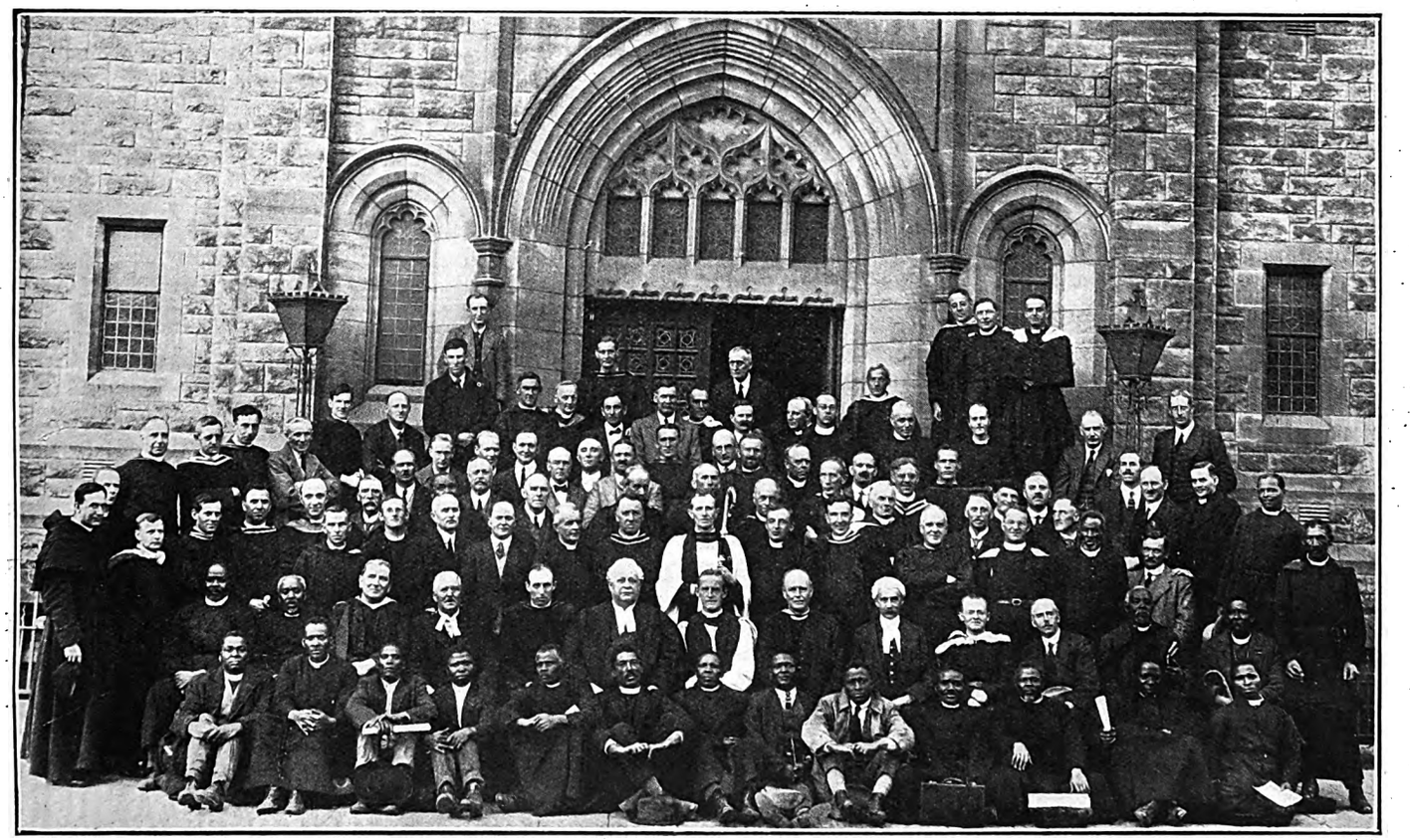
STANDARD THEATRE.

MR. JOSEPH KESSLER'S YIDDISH SEASON.

MR. JOSEPH KESSLER'S season of plays in Yiddish will begin at the Standard Theatre this Friday evening, June 15, with the Yiddish translation of "Hamlet" recently played by Mr. Kessler in London.

On Saturday, June 16 (matinée and evening), "The Wedding Gown" will be played.

On Monday evening, June 18: "Back to His Nation."
On Tuesday evening, June 19: "The Abnormal Man."
On Wednesday evening, June 20: "The Stranger."
On Thursday evening, June 21: "Back to His Nation."
On Friday evening, June 22: "The Wheel of Life."
On Saturday afternoon, June 23: "The Abnormal Man."
On Saturday evening, June 23: "Solomon Kus."



SECOND SYNOD OF THE DIOCESE OF JOHANNESBURG: GROUP OUTSIDE ST. MARY'S CATHEDRAL.

In the centre of the group (left to right) are: The new Dean of Johannesburg (the Very Rev. Maurice Ponsonby, M.C.), the Chancellor of the Diocese (Mr. J. Waldie Peirson, K.C.), the Bishop of Johannesburg (the Rt. Rev. Dr. Karney, D.D.), and the Ven. Archdeacon Cameron (Archdeacon of Johannesburg).

Photo for "S.A. Pictorial" by T. Brittain.

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DURBAN SNAPSHOTS.

By JENKYN.

THE majority of the population of Durban are at the time of writing "like hounds upon the leash, straining upon the start." In other words, they are counting the days to the 1st of July and the real commencement of the famous Durban "Season."

* * *

Not that they anticipate a good Season—far from it. Without being gloomy, the average Durbanite wears a mantle of chastened pessimism, and sighs that there is no money about. And yet, to the superficial eye, Durban appears more prosperous than it has ever appeared before. Colossal new stores are springing up, and the orgy of new hotel-building still continues with unabated fury. Of course, Durban has already

Built Far More Hotels

than are normally needed; in fact these already in existence would supply the wants of all pleasure-seeking South Africa, if spread over the whole year. I have never been able to understand this insensate rush to the seaside at certain periods of the year. Durban is delightful at all times, and its season should last twelve months *per annum*, and not be concentrated into a hectic six weeks or so.

* * *

No one would imagine, however, that Durban is anything but prosperous if they had seen West Street last Saturday morning at midday. The place was literally thronged with a vast crowd of well-dressed, nice-looking people, all basking in the beautiful sunny weather. I have often seen smaller crowds at Hyde Park Corner on a bright June morning. In the evening I strolled down to the beach and wandered on to the Fair Ground. I was disappointed. No Fair Ground is complete to me without a Fat Lady, but the only Fat Ladies there were obvious visitors from the country, and could be seen for nothing. There appeared to be no side-shows of this type, and I didn't even see a cocoanut shy, or hear the gladsome yell of "Roll, bowl or pitch! This wye for the milky co-cos! Three shies a penny! We change all bad nuts!" No! There was none of that. There were shooting galleries, and a revolving illuminated wheel, and a big contraption called "The Whip," but the most popular attractions seemed to be the Cheap Jack stalls, where, for an outlay of sixpence, you could

Possibly Win a Prize

of most appalling ugliness and wonderful inutility. A mild form of gambling, but gambling nevertheless. I was begged to purchase a ticket, but refused. I was afraid I might win something. The proprietors of these places seemed eminently respectable people of the shop-keeper class, entirely different from the old-type Romany fair-ground practitioner, with the brown complexion, black eyes and gold ear-rings. There was a boxing booth, outside which an elderly grey-haired "gent." was implering all and sundry to come in and witness a scrap between his man and Young Someone-or-other for a small purse of five pounds. As he certainly hadn't five bob in "the house" he looked like being considerably out on the deal; and as his eloquence was interrupted by an enthusiastic alcoholist who offered to fight the showman *coram populo* for "a tanner," his prospects of getting a paying gate didn't look any too bright. I doubt very much if there were more than a thousand people on the ground all told—a poor crowd when one thinks of the vast concourse which surges on to the South Shore at Blackpool.

* * *

From the fair-ground I went to the Concert Party Pavilion, passing on my way another *al fresco* show, where three children were murdering someone down in Dixie to the almost inaudible strumming of a toneless piano. The Pavilion is well fitted up, the stage well lit and the show quite excellent of its type. It is a bit out of the way, and the prices are too high, but it certainly deserved something much better than the pitiful "house" that was there. In theory one would think Durban an ideal spot for *al fresco* performances, but in practice I fear not. I enjoyed myself immensely, because I love open-air shows, but then I

Went In "On the Nod,"

and my appreciation is not of much practical use. There was one blot on the programme. A young man—an extra turn, I believe, and not one of the regular company—came on and announced a recitation of one of Rudyard Kipling's poems, "Ginger of the Guns." I don't know if Kipling ever wrote anything with this title, but I do not think he could possibly have been responsible for the awful doggerel this young man gave birth to. Another Kipling recitation, "If," given by an artist named Eric Ardern, was really excellent, and I am of opinion that this performer wants watching. He struck me as a very promising light comedian.

* * *

I was interested in some caricatures of Durban life, done by a black-and-white artist in the style of John Leach as far back as 1865! They were on view in a chemist's shop, and were very quaint. I didn't know Durban existed nearly sixty years ago, so badly has my South African education been neglected.

* * *

At a second-hand shop I picked up a nearly-new book of short stories by Leonard Merrick, "To Tell You the Truth." Every one was a polished gem, and I was particularly struck by "The Boom." The *motif* is an old one. It was used by Charles Reade in "Peg Woffington," and by others, but never with such admirably deft craftmanship as in this tale of Merrick's. Every performer should be proud of the fact that this delightful artist in words was once an actor. He therefore writes of the theatre and theatrical folk with that inner knowledge and sweet sympathy that are only derived from actual experience.

* * *

There is a curious thing about Durban. If you wander down West Street during the shopping hour you might easily imagine you were in Regent Street, London, or in St. Ann's Square, Manchester, or in Bold Street, Liverpool, or in Princes Street, Edinburgh. You will see the same sort of people and the same kind of shops, and you will hear the same accents—especially the Edinburgh brand. But turn the corner into Grey Street, and you will immediately find

The Atmosphere of the Orient

and smell the smell of the *bazar*. Hop on to a Point car and wander on to the breakwater, and you may see a man fighting a shark with rod and line. Pop across to the Bluff, and you will find them busy catching and cutting up whales. And if you wish to walk in the woods you may stumble on a python or a black mamba before you know where you are. I was down by the station an hour or two ago and saw the wonderful array of flowers for sale. They were too beautiful for words—masses of glowing colour that beggar description; and the next time I am told that Africa's wild flowers have no smell I shall hurl the lie back into the caitiff's teeth.

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THE DERBY HERO.

Last Week's Pony and Galloway Racing.

THE DURBAN HANDICAP.

By "ONLOOKER."

THE House of Stanley gave name to the most coveted of the classics, and from the sentimental point of view the majority of people would have welcomed the success of Lord Derby's representative in last week's race. More especially so as for upwards of a century and a half the Stanley colours have not been carried by a Derby winner. The Stanley candidate in the 1923 Derby, Phalos, is a right good colt, one

Well Tried in Public,

but he met in Papyrus one a little better. The two named would appear to have had the finish to themselves, for Parth, who gained third place, was several lengths away. Town Guard after all started favourite, but might be said never to have been in the hunt. "Where there is smoke there is fire," and the calling in of a veterinary surgeon to examine Lord Woolavington's colt a few days before the race would indicate that Town Guard was suffering from some weakness.

* * *

No horse can succeed in the Derby if he is any way amiss. The course is admittedly one of the most trying character, and of late years there have been those who have asserted that there should be some alterations by way of making it easier for the contestants. When the racing track

On the Downs at Epsom

was laid out it was of set design fashioned to make it only possible for a perfectly sound horse to succeed. It was rightly held that only such a horse should gain the award in the greatest of all races. There is small chance, one would suppose, that the new school of racing ever will succeed in having the course made less severe.

* * *

Yet even if all had been well with Town Guard he was probably a false favourite for the Derby, for Papyrus beat him "all ends up" in the last race in which the pair took part as two-year-olds. Excuses were made for

Town Guard's Poor Showing

on that occasion; yet there was no getting away from the fact that the Hurry On colt was very much expected to win that particular race and go into winter quarters with an unbeaten certificate.

* * *

The running in the Two Thousand was quite upset in the Derby. Papyrus missed a place in the first classic, and, though it was allowed he was not very forward in condition on Guineas day, there was every reason to suppose the Guineas winner, Ellangowan, with his very little racing experience, would come on quite as much as those he beat. It would appear, however, that

Ellangowan is Not a Stayer:

not, at all events, a stayer in the same class as Papyrus. The Derby winner is indeed very stoutly bred. By that great stayer Tracery (just restored to England), his dam is by Marcovil, who comes from a line noted for stamina. Papyrus is described as a low-set colt, powerfully built and with perfect action.

There was quite a lot of local betting on the Derby. Papyrus received probably as much support as any other, and it would not be a good race for the South African ring. If there was but little speculation on

The Other Events at Epsom

in the Union, what there was was all in favour of the layers. Lord Derby's good thing for the Oaks, Tranquil, missed a place in a very close finish in which Brown Hylda gained the verdict. Condover took the Coronation Cup.

* * *

The short afternoon's racing at the Johannesburg Pony and Galloway Club's fixture last week-end produced some interesting sport. On the strength of her runaway victory over five furlongs at the holiday meeting at Benoni, Atrocity was all the rage for the chief event, which was over the straight six furlongs. It was a case of 7 to 1 bar Atrocity. Had the distance been the same as at Benoni the favourite might have succeeded. The extra furlong, however, told its tale, and towards the end of the contest Noble Knight, starting at 8 to 1, ran past Atrocity and won going away. Those who regarded Atrocity's success on the East Rand course as a mere flash in the pan may be correct; still the mare appears to be good, but

Only Over the Shortest of Cuts.

Noble Knight had acquired the character of being unreliable, but when he puts it in is really smart. The outcome of the Galloway Purse was not the only upset on the day. As a matter of fact followers of the money went badly astray. For the Pony Purse Deceiver and Sinn Fein, the latter representing Mr. Gard's stable in preference to Dark Lady, were the only two backed to any extent. The former, the shortest-priced one, was easily run out of the race at the end of the mile by Sparta, the old mare conceding no less than 25 lbs. A genuine stayer, Sparta has proved a good servant to Mr. Joe Ryan; she was also a profitable one to her previous owners. Sinn Fein, a sour customer, made no sort of a show. By the way, it is said Mr. Gard is about to dispose of all the pony and galloway nags in his stable.

* * *

Just prior to Sparta's race a comparative outsider in Miss Wilfrid, one that took the eye going down, got the best of Urgent Call and Paper Fan, short priced ones, in a very close finish for the five-furlongs Pony Plate. Miss Wilfrid

Had Not Kept a Straight Course

and there was ground for an objection, which was overruled. It is difficult to keep some horses to the line they have drawn, yet the rule on the subject is more honoured in the breach than the observance.

* * *

The two favourites to do the needful on the day were Golden City in the Junior Pony Plate, and Doleful in the Galloway and Pony Plate.

* * *

The first of the Durban Winter meetings was concluded last Saturday. The star performer was, of course, Freshfield. The Radium gelding is coming on in his old age. Following victory in the Lonsdale Stirrup Cup, he annexed, after getting badly away, the long-distance Farewell Handicap from Longdon and Merry Jester. It is evident Freshfield will have to be considered for

The July Handicap.

Lycett, favourite for her race on the last day, was beaten into third place, the winner being Leprechaun, an imported gelding by Greenback. Unrivalled took part in the Galloway

COMING SHORTLY: PERCY HUTCHISON IN "BULL-DOG DRUMMOND."
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Handicap, but did not get into the first three. Mr. Passmore, however, won the Nursery Handicap with Devilry, one of his own breeding. The Turffontein trainer, Moss Moses, turned out Humpteen, the winner of the third division of the Farewell Handicap. Humpteen started at a long price.

* * *

In the Racing Calendar of May 30 a list of horses in training in the Union in the hands of licensed trainers is given. The total number of horses enumerated is close on 1,200. This, of course, does not exhaust the number available for racing, for

There Must be Some Hundreds

privately trained; that is, trained by owners who are under no necessity to take out a licence. Over 200 of the names set out in the calendar are those of imported horses. That there are so many English-bred ones in training in the country will be a surprise to many.

* * *

The nominations for the Durban July Handicap numbered 35, and this fell short of the entry that many expected. The list of those engaged disclosed the present poverty of the land in " class " horses. It is

A Rash Statement

to make, yet it really looks as if the great majority of the 35 could be ruled out as having no pretensions to win. Indeed—and this without reference to the handicap adjustments (the weights appeared on Monday)—the issue seems confined to eight or nine of the eligibles.

* * *

Dignitary, of course, is in the post of honour, with 9 st. 3 lbs. Seeing the minimum is now 6 st., the range of the Handicap is greater than two years ago, when Pamphlet had 9 st. 8 lbs., and, by the same token, won under his big impost. There are five let in with the minimum: Mon Espere, Suncairn, Love Bird, Right Turn and Brownstown Boy. These are

Hardly Second-raters

and there seemed no valid reason to give Dignitary an extra 3 lbs. to bring in such as those named. Fabaris is surely harshly treated in being awarded 8 st. 8 lbs. Fabaris has been under a cloud for some time, so that, in any case, Mr. Murray might have to depend on Fordwych, who has his full share of weight with 8 st. 1 lb. Bondsman, 8 st. 7 lbs., is set to give Collet 1 lb.

* * *

Mr. Gard's mare can meet her Summer Handicap conqueror, Intrepid, on 7 lbs. better terms; and Katabasis, who beat her in the Winter Handicap, on 13 lbs. better terms. It was thought Intrepid would be placed closer to Collet, seeing he has his weight-for-age improvement since Christmas time. The Cape Town cracks Clare Clan and Prince Boz must be deemed well placed with 7 st. 11 lbs. and 7 st. respectively. It is clear the handicapper does not rate

The Cape Town Form

too highly. Of the five in the Booysens stable, Nigger Minstrel, 7 st. 1 lb., reads to be well in. Freshfield, in the light of his recent successes, is very lightly assessed, having but 6 st. 5 lbs. The crack two-year-old, Red Ronald, 6 st. 4 lbs., is in much lighter than the general opinion of what his weight would be. Red Ronald has, however, other fish to fry at Durban, and Mr. Forbes is pretty sure to be represented in the Handicap by Katabasis. The Durban July can be referred to again next week. Acceptances this week should considerably reduce the list.

* * *

The racing on the Rand this week-end is at Auckland Park. Selections:—

1.0.—Nursery Handicap, 6 furlongs.
Grant's selected, 1; Greece, 2; Gloriana, 3.

1.40.—Brixton Handicap, " D," 5 furlongs.
Black Pearl, 1; Mydriatic, 2; Cough Drop, 3.

2.20.—Brixton Handicap, " C," 5 furlongs.
Erin-go-Bragh, 1; The Find, 2; Carry On, 3.

3.0.—Auckland Park Handicap, 1¼ miles.
Makein's selected, 1; Steel Bright, 2; Idle Story, 3.

3.40.—Brixton Handicap, 6 furlongs.
Pierre, 1; Senator II., 2; Poor Soul, 3.

4.20.—Brixton Handicap, 7 furlongs.
Princess K., 1; Bright, 2; Fondling, 3.

5.0.—Auckland Park Handicap, 5 furlongs.
Casino, 1; Angiolina, 2; Virginie, 3.

CHRACTER AS A BUSINESS ASSET.

IN the terrible flood in Dayton, Ohio, several years ago the disaster was appalling. Homes were destroyed, lives were lost and great businesses upon which livelihood depended were ruined. The directors of one of the finest manufactories of Dayton met one morning to appraise their loss. Their factory was gutted, they were stacked up with orders which could not be filled for months, their financial credit was destroyed. These men were also directors of Dayton's leading banks, but the ruin was so complete that they dared not, in justice to their depositors, loan money even to their own concern. One by one they confessed defeat.

A quiet man had been listening to their discussion. He represented their chief creditor, perhaps the most powerful corporation in America. As they were about to separate, he rose and spoke. " Gentlemen," he said, " you have forgotten to mention one of your assets. I know what your liabilities are; I counted them before I came to this meeting. They amount to $400,000, and you do not know how you can meet them. You have lost your factory, your machinery, your financial credit. You have even lost your faith, faith in your own banks and in yourselves. But the corporation that I represent knows other things about you. They know of your long and honourable career; they know that whenever there was a question as to some small detail of service you never tried to cut corners or to shave your customers. You owe $400,000, but you have an asset that is more than equal to it—it is your character. Gentlemen, my organisation is proud to carry all the obligations of such a concern as yours until you are on your feet again and in order that you may achieve this it extends to you an additional credit of a quarter of a million dollars."

" My boy, don't you think it's about time for you to stand alone?"

" Sure, dad! I can stand a loan at any time."

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BIJOU, MONDAY: RICHARD BARTHELMESS IN " TOL'ABLE DAVID."

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MAIL-WEEK IN LONDON.

(Continued from Page 10.)

very apparent, yet one must reject it as being untrue, since however bad mankind may be—as here satirised through the medium of insects—there are still a few good souls left on earth. The " Ant " act, wherein we see a reduced version of the Germanic side of the Great War, gets as much thrill over the footlights as the " Revolt " scene in " R.U.R." After the Wilhelm II.-like commander offers up premature thanks for victory and makes the Almighty a Colonel of the Guards, they are all wiped out in a flash by the Tramp, who acts as a sort of Greek Chorus throughout the play, and who in turn dies just before the final fall of the curtain. There is, however, a certain originality of outlook and design about these two dramas (" The Insect Play " reminds one of Rostand's " Chantecler " with the romanticism replaced by socialism), both of which are to be obtained in printed form—" R.U.R. " by Humphrey Milford and " The Insect Play " by The Oxford University Press (2s. 6d. and 2s. respectively). All keen followers of the drama should read them. Doris Zinkeisen's scenery and costumes are unusual and stimulating, done in the primitive childs-first-painting-book style of some of the Russian and Central European artists, particularly appropriate and helpful to the originality of the play. I noticed Maurice Moscovitch in the stalls—watching a queer and unusual show instead of participating in it, as he quite recently did in " Angelo." He told me how keenly he is looking forward to his South African tour and how busy he was getting everything ready for the voyage, which starts to-morrow.

" The Machine Wreckers."

Another drama with distinct socialistic doctrines is " The Machine Wreckers," produced by the Stage Society on Sunday night. The author, Ernst Toller, is a German at present serving a term of imprisonment for political offences. His theme is the Luddite Riots at Nottingham in 1812, and the basic idea is the conflict between men and machines, just as it is in " R.U.R.," but dealing with historical facts. As no cuts were made in the play, it defeated its own ends by becoming wearisome; appearing almost to be that bore of bores a " propaganda play." I daresay it reads far better than it acts. Messrs. Benn Bros., Ltd., have published a translation at 6s.

The Roman Puppets.

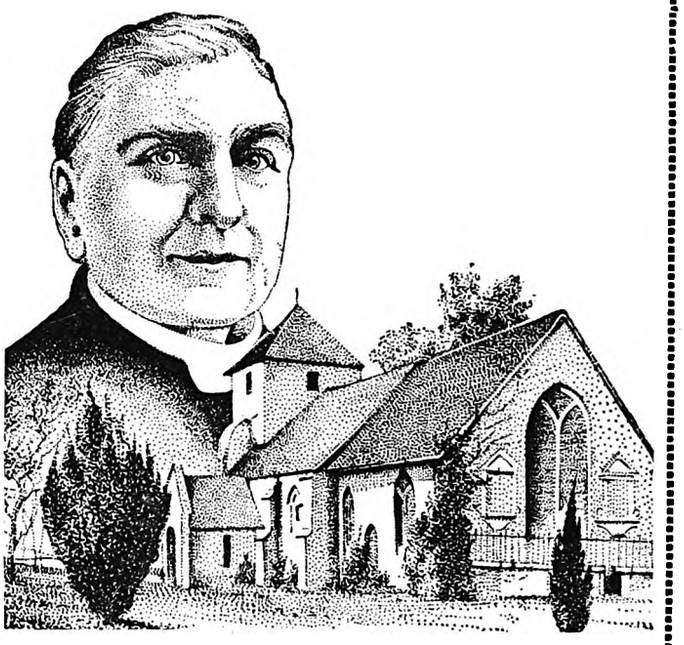
As a relief from over much gloom, I revisited the Roman Puppets at the Scala on Tuesday. Ten highly amusing vaudeville items now form half the programme, followed by a delightfully absurd production of Rossini's little opera, " *La Gazza Ladra* " (The Magpie) (alternating with César Cui's " Puss in Boots "), which had not been heard here for forty years. No more refreshing method of presenting these old operas could possibly be conceived—where living artists would unwittingly become tedious, the amazing antics of the puppets put things on a totally different plane, but without destroying the effect of the music as sung by artists concealed in the orchestra.

" Flowers By Request."

The following extract from a letter written by an Irish cook to her mistress was printed in the parish magazine of St. Peter's, Coventry:—" My Lady, We've had stirring times here since you left. The National Army came and took possession of the house. The Irregular Army attacked them. The battle lasted till five o'clock. The Irregulars were defeated. Afterwards I showed the armies round the garden. They specially admired your ladyship's antirrhinums. I regret to say they went down to the village and got drunk and two of the Irregulars came back and got drowned in the lake. The funeral is on Thursday, and as I am sure it would be your ladyship's wish I am sending a wreath of antirrhinums."

PAUL PRY.

This Clergyman Praises De WITT'S PILLS



The Rev. J. H. BURN, B.D., F.R.S.E., Author of "A Manual of Consolation from the Saints and Fathers," "Day Book from the Saints and Fathers," "Children's Answers," etc., writes:—

"After suffering for two years from kidney and bladder troubles, I had the good fortune to make the acquaintance of De Witt's Pills, which afforded immediate relief. Since then, I have always kept a supply in hand to pass on to parishioners similarly affected, and in every case the result has been most efficacious and the relief simply wonderful." Whatfield Rectory, Ipswich, Eng.

THIS well-known Rector, who has been in the Ministry for forty years, gives his evidence regarding the benefits derived from De Witt's Pills so that other people may gain by his experience. When you get those irritating twitches in the joints or muscles, you feel depressed, your limbs ache or are swollen, heartburn or backache, you should know that nature has given the signal of the approach of some form of kidney trouble, and if these symptoms are not checked, complaints such as Stone, Gravel, Chronic Rheumatism or Gout, Sciatica and Lumbago will soon make themselves manifest. Do what this Rector and a large number of his parishioners have done—take De Witt's Pills.

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RHEUMATISM	BACKACHE	CYSTITIS
GOUT	LUMBAGO	STONE
JOINT PAINS	TIRED FEELING	SCIATICA
GRAVEL	WEAK BACK.	IRRITABILITY

AND OTHER DISORDERS OF THE KIDNEYS AND BLADDER.

Sold by Chemists and Storekeepers throughout South Africa. When you get the Pills, be sure they are De Witt's in the white boxes, printed in blue and gold, with the blue wax seal on the cork. There are two sizes, 6/6 and 3/6. The 6/6 size contains 2½ times the quantity in the small size. If your Chemist or Storekeeper does not stock them, send the price of the package to E. C. de Witt & Co., Ltd., 31, Loop Street, Cape Town, and they will be sent post free in a plain wrapper.

A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send three penny stamps for packing and postage.

THEATRE ROYAL, DURBAN, JUNE 25: MAURICE MOSCOVITCH IN " THE GREAT LOVER."

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In Smiles, Music and Songs.

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English Clown Comedians and Dancers.

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WEEK COMMENCING MONDAY, JUNE 18,
THE
1923 MUSICAL-COMEDY COMPANY
IN
"THE GOLDEN MOTH,"
(Next Production).
By Fred Thompson and P. G. Wodehouse.
Music by Ivor Novello.
Vera Pearce, Ethel Cadman, Isa Bowman, Christine Rona, Martin Iredale, Gordon Sherry, Frank Barclay, Rowland Hill and Victor Crawford.
PRODUCED BY CAPTAIN F. MAXWELL-STEWART.
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REEVE GIRLS AND LESLIE,
In "Jingles and Jangles," by Geo. Arthurs.
CARNE AND KELLAWAY,
In a Dance or Two.
MON., TUES. & WED., JUNE 18, 19 & 20,
"THE CHARM SCHOOL,"
5-Part Famous Players Comedy-Drama, featuring
Wallace Reid and Lila Lee.
THUR., FRI. & SAT., JUNE 21, 22 & 23,
"MR. BARNES OF NEW YORK,"
5-Part Goldwyn Drama, featuring
Tom Moore and Naomi Childers.
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MON., TUES. & WED., JUNE 18, 19 & 20,
"HAS THE WORLD GONE MAD?"
7-Part Equity Drama, featuring
Robert Edeson.
THUR., FRI. & SAT., JUNE 21, 22 & 23,
"THE CALL OF THE NORTH,"
5-Part Famous Players Drama, featuring
Jack Holt.

Standard Theatre.

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THE EMINENT YIDDISH TRAGEDIAN,
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From London and America,
And a powerful London Company of Jewish Players will appear in
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During Mr. Kessler's Season of Yiddish Plays at the Standard Theatre there will be a change of Bill at practically every Performance. For details see letterpress columns.
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Next Week's Calls.

WEEK COMMENCING MONDAY, JUNE 18.

Tivoli, Cape Town.—Till June 19: Agnes Croxton, Harold Walden, Royalino. Continuing: Lohse and Sterling, Donald and Carson, Tom Fox, Moss and Orrell. Opening June 20: George Bolton, Carvet and Verena, Edythe Hyland.

Opera House, Cape Town.—The Vanbrugh-Boucicault Company.

Empire, Johannesburg.—Bert Maddison, Hope Wallace and Maureen, Megan Brothers, Jack Stocks, Hilda Neale, Russell and Durbin, Archie Graham and Co., Les Nosselas.

His Majesty's, Johannesburg.—The 1923 Musical-Comedy Company in "The Golden Moth."

Standard, Johannesburg.—Joseph Kessler and Yiddish Company in repertoire.

Orpheum, Johannesburg.—Reeve Girls and Leslie, Carne and Kellaway.

Grand, Pretoria.—Les Eldons, Barrett and Clark.

Criterion, Benoni.—May Sherrard, Jack Shields.

Criterion, Durban.—Vera Lavrova, Mazuz and Mazette, The Cycling Brunettes.

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LEAVES FROM MY LIFE.

(*Continued from Page 2.*)

To-day, however, we have sympathetic, lovable Jews on the boards, our old friends Potash and Perlmutter being good examples. It is an interesting and, to a Jew, a welcome change.

I spent nearly a year in South America, and in Brazil played to the strangest audiences of my career. Of course, in Rio de Janeiro audiences are very much as in Europe, save that the jewels of the women were the most brilliant I have ever seen. But when I went out on the Pampas the theatre was usually a big tent. Its location was notified by the firing of rockets. The audience came riding in from miles around, and each brought a chair strapped to his horse or mule. Most of them had never seen a play of any kind before, and how they revelled in it! Never have I played to an audience more enthusiastic, more attentive, more understanding.

The Lure of London.

I first went to England about ten years ago, my main purpose being to arrange for my son Anton's musical education at Manchester—in my opinion the musical hub of the universe. [In addition to Mr. Nat Madison, Mr. Moscovitch has another son, Anton Maskoff, the well-known violinist.—ED.] At the same time I had to live, so I secured a London engagement at the Pavilion Theatre, Mile End Road, where I appeared in the title-*rôle* of a piece called "The Devil," playing, of course, in Yiddish.

London at first depressed and oppressed me. I was, indeed, a stranger in a strange land. I could play in Russian, German, Spanish, Hebrew and Yiddish, but I did not know one word of English, and I fear made little or no effort to learn. And so when, after the War, I was invited to appear as Shylock, at Manchester, I had to learn English, which I did by ear.

But London has grown upon me, as it grows upon everybody, and I now look upon England as my home.

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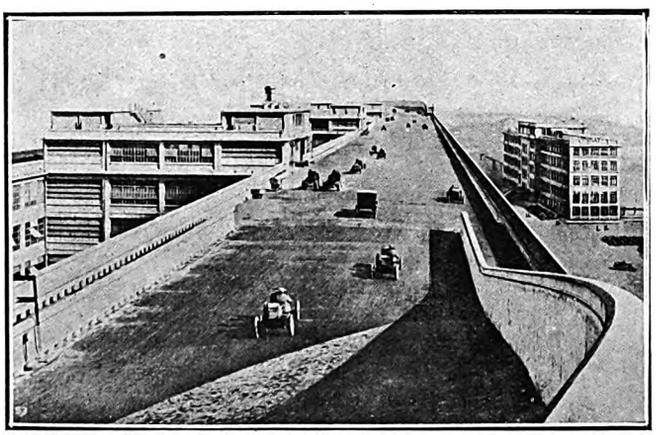
SHOES OF THE INDUSTRY.

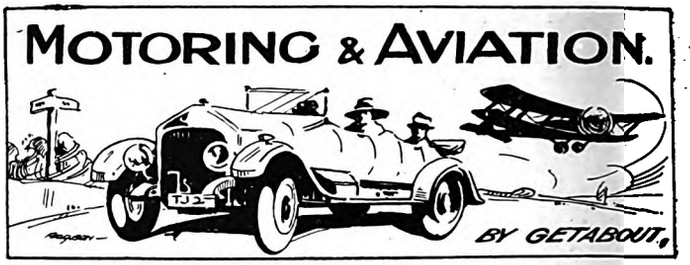
Not only is the future petrol position in America causing deep concern, but the rubber supply is also a question of some anxiety, as, so far, the trade has been dependent upon British Colonies, and naturally the States wish to be independent in the matter of primary commodities. A joint conference was recently held at Washington between representatives of the British Growers' Association, of London, and the American Association, upon the triple question of production, price and restriction. Secretary Hubert Hoover



TEST TRACK AT THE FIAT WORKS, TURIN, ITALY.

insisted that the United States must develop her own industry so as to be assured of a permanent supply, and recommended the Senate to appropriate the sum of £200,000 for the purpose of making a rubber survey of South America to the end that American consumers may control crude rubber prices. The British representatives defended the recent legislation in British Colonies by asserting that restriction had been necessary to insure a reasonable return to the producer, but Mr. Harvey S. Firestone pointed out that the British action would cost the automobile consumers £20,000,000 annually, and that speculation resulting from the restriction would result in great hardship to the American industry. It was also pointed out that the American demand for rubber at present is estimated at 75 per cent. of the world's total production.

The motto of Philistia cannot be attacked, and needs no defence: Do your work to-day as well as you can—and be kind.



Novices' Handicap on Sunday.

The Rand Motor Cycling Club is holding a Novices' Handicap on the Alberton course on Sunday, June 17. It is anticipated that this will be a very successful affair as there are a good number of entries. Benoni motor-cyclists have responded well, and this Reef town will undoubtedly provide many of the riders for big events of the future. This Novices' Handicap, run round the course of 44 miles once, is a proving-out event. Only men who have never won a prize in other competitions are allowed to enter.

Bungalows at Killarney.

The Transvaal Automobile Club announces that the scheme for the erection of bungalows at Killarney is well in hand. Members desirous of living in the beautiful club grounds may arrange to occupy the bungalows, and should get into touch with the Secretary, Major Lloyd, at once.

A Real Disgrace.

Complaints against the state of the Johannesburg-Pretoria road are general—and loud. For many years the road has not been so bad, and what is more there seems little prospect of it being improved just at present, for there are no road gangs at work. The traffic increases rapidly, but nothing has been done to provide anything resembling a real road. Until a real foundation is laid, and proper surfacing done, we shall never have anything but a very bumpy track from the chief city of the Union to the Capital.

The Spotlight Danger.

The use of spotlights in town has become more general of late, and it constitutes a danger that the authorities will have to combat sooner or later—so why not now? The spotlight is a very useful accessory—a necessity to those who travel in the country. But even though our streets are badly lighted, there is no need for the searchlight-like beam in town and suburbs. Many motorists conscientiously dim their lights and put out spotlights for other motorists, but do nothing for the poor motor-cyclist, the tram-driver, or the driver of horse-drawn vehicles.

Motor-Truck in Favour.

It seems evident that the motor-truck is gaining in popularity in Johannesburg once more. Some two or three years ago users of heavy transport started to favour steam, and the steam-truck, with and without trailers, has played a very useful part. At that time there was a tendency to condemn the motor vehicle as being too expensive to run. But this view has changed, and it is now realised that in certain fields the motor-truck is best, and it is being used accordingly. Perhaps the chief reason for the complaint of high upkeep costs was due to the fact that trucks of incorrect tonnage were used for particular jobs. It was no uncommon sight to see a five-tonner engaged on a job that could have been handled by a two-ton vehicle. Steam and motor trucks have their uses on the Rand.

To Make Another Attempt.

Mr. H. P. Rose is determined to make another attempt on the car record from Durban to Johannesburg. It is pointed out that up to the time of having to abandon the run he was within ten or fifteen minutes of the record. He is using one of the new type Hupp cars for the next attempt, which is to take place at the end of this month. He will be accompanied by Mr. Thome, and intends first to make a run of about 11 hours, and then, going all out, to beat the time of 10 hours 11 minutes.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVI. No. 412.] SATURDAY, JUNE 23RD, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MISS VICTORIA CARMEN.

Miss Victoria Carmen, the English pantomime favourite, will be featured with her "Shadow" in "A Carnival of Song" during the return visit—in a new and Second Edition—of the popular revue "Round in 50" to the Johannesburg Empire, commencing on Monday night.

FOR DETAILS OF "THE PICTORIAL" BEATUY COMPETITION SEE PAGE 8.

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A DERELICT OF DRURY LANE.

By Lieut.-Col. C. P. HAWKES.

"Get me a fellowship in a cry of Players, Sir!"—"Hamlet."

I NOTICED him first in a bar off Drury Lane, and wondered whether I had ever seen him before in the flesh, or whether he was only a figure rendered familiar by the magic pencil of Phil May.

A wizened, tall old man, with plentiful grey hair, surmounted by a high brown bowler hat of the kind affected by horsey undergraduates in the 'eighties; his drink-discoloured face was finely modelled and poised on a neck, scraggy and corded like a condor's, which rose from within a preposterous collar embellished with a made-up Ascot scarf whose symmetrical artificiality scorned all attempt at deception. A tight, full-skirted overcoat clothed his still shapely body, its close fit pitifully suggesting the absence of any other coat beneath. His legs were encased in worn-out trousers, rigidly creased, and on his feet he wore a pair of almost soleless fancy-topped patent-leather boots.

His story was told me second-hand by a mutual friend, over a brace of cocktails, as we sat together at a small round-topped table.

His name was Maclehose, and he had been well known these last twenty years in the deep waters of the theatrical underworld, the flood of which ebbs and flows daily across Waterloo Bridge and over the more wholesome waters of the Thames, between the dramatic agents' quarter off the Strand and the apartments kept by slatternly "Ma's," once visions of the stage door, in the salubrious neighbourhood of Brixton. Whisky, and still more whisky, had brought Maclehose down and drowned his promise, his ambitions, and his hopes, long years ago. Haggard and incorrigible, he had epitomised his destiny in a bar-side formula. "Here's luck, old man; I'm still here, waiting for my cue! But I'm afraid that it'll come too late—and they'll ring down without me!"

Born and bred as he would say, "In Thespian circles, sir!" he had run through the whole gamut of "walking" and "general utility" parts until he rose to playing the lead in good provincial companies; and, twenty-two years ago, had married a pretty girl who played maid's part in the *répertoire* company with which he was then travelling.

A few brief months of happiness, which soared superior to the trials and discomforts of a touring actor's life, and Maclehose became a widower.

Pneumonia, attacking a constitution strained by fatigue and overwork, carried off his young wife after five days' agony.

Maclehose never recovered from the blow.

Alcohol, which he took at first to nerve him for his nightly duties on the stage, from being a tonic soon became a solace, and finally a master.

He lost engagements, and drifted slowly downwards, just like a withered leaf on a slow-moving muddy stream, held up here and there by some friendly rock, but ever drifting onwards to the inevitable end.

When at his lowest, a relenting and capricious Fate, to give him one more chance, led him across the path of Sara Lamb—"The Old Ewe-lamb" as she was irreverently termed by friend and foe alike—a great artist, who had made history for the British Stage for half-a-century.

A consummate mistress of her craft, she had worked her way to the top of her profession, playing heroines of every sort to the admiration of two generations of play-goers at Home and in America, till Time had ripened her powers to an unheroic maturity. But, her youth past, she still remained one of the supreme exponents on our Stage of the pathos and the strength of a woman's middle-age.

She had known Maclehose in her early days; for some time they had played in the same companies, and he had taught her gesture, and had given her some lessons with the foils.

The warm-hearted, impulsive fierceness of her habitual manner softened towards him when she perceived how evilly Time had dealt with the man; and, appreciating at a look the major cause of his decline, she gave him an engagement to play minor parts in her own company, which she was just taking on a provincial tour.

But first she made him swear, by every god he knew, a solemn vow of abstinence for as long as he should serve with her.

For a time all went well, until that fatal night at Flaxborough: a city where her annual visit had become through many years almost a civic festival. On this occasion it was more than ever so, for it marked the fiftieth anniversary of her first appearance on the Stage—the Jubilee of a Player-Queen.

The company arrived upon a Sunday, and on the night of its arrival a banquet was given in Sara's honour at the principal hotel, at which were present her players and the chief social dignitaries of the place.

Sara rose to the great occasion; she was sublime; her speech in response to the toast of her health—proposed by a local and recently-created member of the Upper House—was memorable for the perfection of its style, its dignity, and humour. She, and all of them, forgot poor Maclehose, who held himself absolved for that night of nights from his blue-ribbon vow.

He had known her "as a child, me lad!" Should it be said that he of all of them had failed to pour libations in her honour?

The champagne was exquisite, the old brandy superb. He waxed voluble, then incoherent, finally inaudible. Kind fellow-players carried him home and put him to bed.

* * *

The following night they were to open in "Sigismund," that time-worn fly-blown tragedy of the Middle Ages, with Maclehose as the Gaoler, in scalloped gabardine and liripoop.

The night after was to see the production of "The Secretary of State," a modern comedy of manners, destined, if successful, to be put on afterwards in London for a run. Maclehose was cast for the part of a monumental butler, who was to appear, like Nemesis, ushering in at intervals the chosen instruments of Fate.

But, from that Sunday night the poor old man slept on.

Monday passed; he slept the clock round, and still did not awake. Some good-hearted friend in the company went on for him in "Sigismund" and did his tiny part.

From the small hours of Monday morning till Tuesday evening the poor wretch lay in a profound and temulent torpor.

* * *

When awoke, he realised from the gathering darkness—for his watch had stopped—that it must be near time for the theatre.

(Continued on page 25.)

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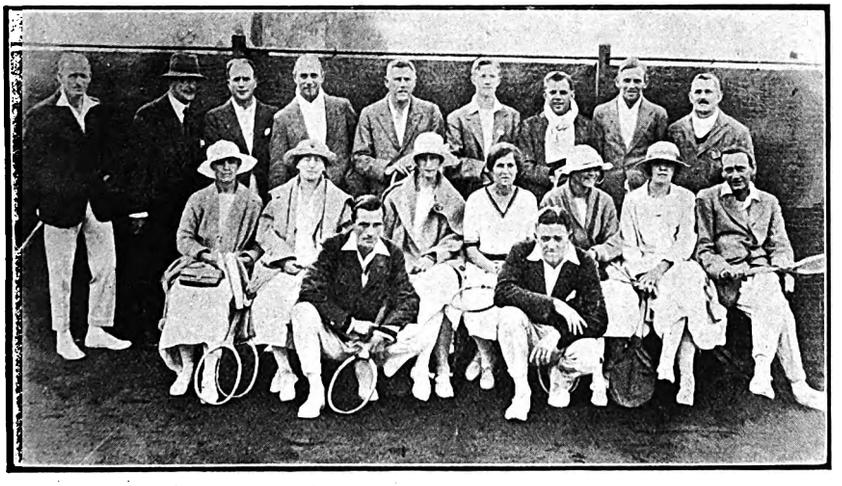
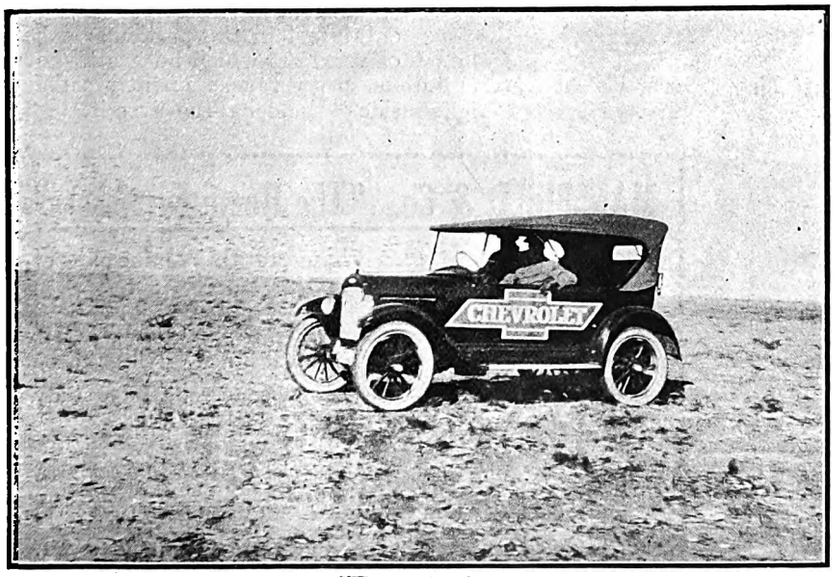
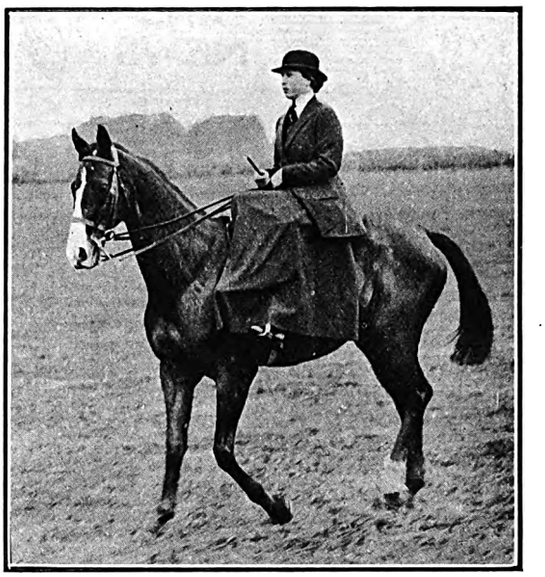
His Majesty the King inspecting the Royal Air Force at a Royal Review of Troops on Laffin's Plain in mail-week. (*Topical Press photo*).



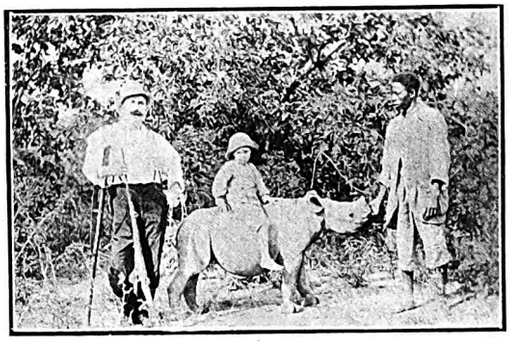
Transvaal Tennis cracks who played exhibition games at the Johannesburg Wanderers' last Saturday in aid of the Wanderers' Tennis Club's Cot Fund. *Left to right: Standing:* C. Winslow, P. Ransome, G. Dodd, A. S. Taylor-Taswell, H. A. Kitson, J. Condon, L. Raymond, A. Kirby, Dr. Ritchie. *Sitting:* Mrs. Botting, Mrs. Kirby, Mrs. McArthur, Mrs. Peacock, Miss Tandy, Mrs. Lowe, Leach. *In front:* R. Owens, O. Ransome. (*Photo by W. Ingham*).



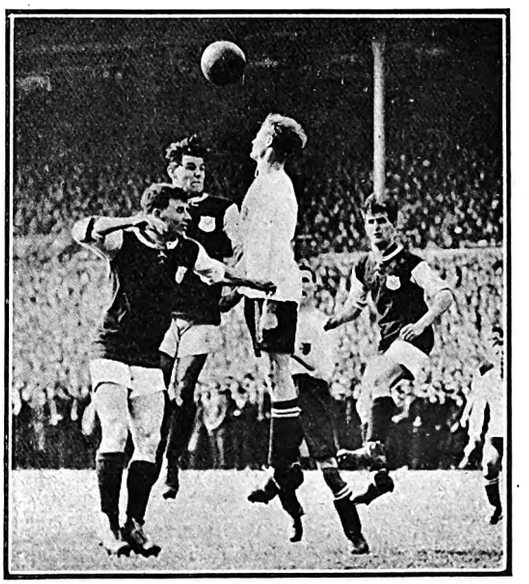
The Farmers' Challenge Chevrolet on its 2,500-miles tour round South Africa. Passing through a swarm of locusts between Christiana and Fourteen Streams. (*Photo by M. Edward*).



H.R.H. Princess Mary Viscountess Lascelles, who accompanied the King and Queen to Laffin's Plain, riding to the Saluting Base. (*Topical Press photo*).



A baby rhino recently captured near Gatooma, in Rhodesia, and sent to the Pretoria Zoo. (*Photo by O. Savory*).



A remarkable photograph of an incident during the final for the English Association Cup at Wembley. Three West Ham players tackling a Bolton player for possession. (*Topical Press photo*).

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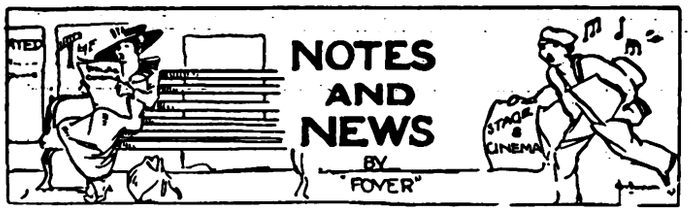

Mr. Joseph Kessler.

Mr. Joseph Kessler, the famous actor of Yiddish plays, and his London company arrived in Johannesburg from England on Wednesday morning last week, and opened at the Standard Theatre on the immediately-following Friday evening in "Hamlet," as recently played by Mr. Kessler at the Pavilion Theatre, Mile End, London—a performance which was attended by all the West-end critics and which created a considerable stir in play-going circles. In this connection it is interesting to record that, although Mr. Kessler acts exclusively in Yiddish, his reputation as a fine actor among the English play-going public is such that fully thirty per cent. of his audiences are usually gentiles with little or no knowledge of the Yiddish language. Mr. Kessler has been producing and acting Yiddish plays for over twenty years, first in his native America, and since 1911 in Europe, where he has not only appeared in London and all the big towns of the British provinces, but in France, Belgium, Poland, Roumania and Germany. His *répertoire*, which includes Yiddish translations of practically the whole of Shakespeare, comprises over 300 plays—memorising the principal parts in which would of itself seem to an ordinary man to be the work of a lifetime.

The Yiddish Company.

Included in Mr. Kessler's company are: Mesdames Sarah Sylvia (who is already well-known to South African play-goers through her previous visits to this country), Anna Augenblick and Rosa Browne, and Messrs. Harry Krone (who, in addition to being an actor, is also the author of a number of the plays), Joseph Sherman (who was out here last year with Madame Sylvia). Jacob Zanger, Morris Browne, and Philip Augenblick, who, with others, were all members of his London company.

HARRY RUSSELL AND ETHEL DURBIN,
Champion British Dancers, who are now appearing at the Johannesburg Empire.

A Big Repertoire.

During his Johannesburg season at the Standard Theatre Mr. Kessler is changing "the bill" at practically every performance. "Hamlet" has been followed by "The Wedding Gown," "Back to His People," "The Unwanted Man" and "The Stranger." "Back to His People" is being repeated this Thursday evening, and will be followed by "The Wheel of Life" (Friday), "The Unwanted Man" (repeat performance, Saturday afternoon), and "Solomon Kus," a play introducing the great figure of Cardinal Richelieu (Saturday evening, June 23). Among the forthcoming productions are "The Merchant of Venice" (with Mr. Kessler as Shylock), "The Dibuck" (a strange spirit play that has created a regular furore in the Jewish world), and "A Mother's Song" (a musical melodrama by Harry Krone that has been a big success in London and America).

In Universal Demand.

As the world's leading representative Yiddish actor, Mr. Kessler has more invitations to visit different towns and countries than he can ever possibly hope to accept—he is still, for instance, waiting to pay a long-promised visit to Russia—and he was only induced to come to South Africa by the exceptionally favourable inducements held out to him by the African Theatres, Ltd. Although, being an American, English is his native language, Mr. Kessler has only once acted in English during the whole of his career on the stage, which he began when he was sixteen. This was when he played a ten-weeks' engagement on the Keith Vaudeville circuit in the United States in a sketch entitled "Food for the Cannon."

Mr. William Heughan.

At the Palladium Theatre, Johannesburg, next Thursday, Friday, Saturday and Sunday, June 28, 29 and 30 and July 1, Mr. William Heughan, the famous Scottish singer, assisted by Mr. Cecil Alexander, violinist, and Miss Gladys Sayer, pianist and accompanist, will give a series of vocal and instrumental recitals that promise to prove of exceptional interest. Since leaving opera, in which his position was established in Italy, at Covent Garden, and with the O'Mara Company, Mr. Heughan has devoted his genius to the interpretation of the gems of Scottish song. When off the stage he works almost ceaselessly searching for and arranging lost treasures of the folk-song of his native land, and his achievements in this respect have been openly commended by the great Doric authority, Dr. J. M. Bulloch, by the Vernacular Society of London, and by the Burns Federation. Mr. Heughan has not only a bass voice of unusual quality; he has a fine physical presence, which is admirably set off by the full Highland costume in which he chooses to appear on the concert platform. His repertory is an extensive one, and in the course of one programme he ranges over a long list embracing not only well-established favourites like "Scots wha hae," "Duncan Grey," "Wi' a hundred pipers," *etc.*, but lesser known ballads, such as "Jenny Dang the Weaver," "The Nameless Lassie," "The Lass o' Patie's Mill," "Kirkconnel Lea," *etc.* An enthusiast in the particular sphere of vocal art which he has taken as his own, his interpretations are always eminently satisfactory. He gets "right inside" the song—he lives it.

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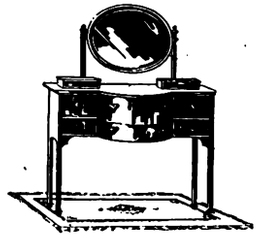

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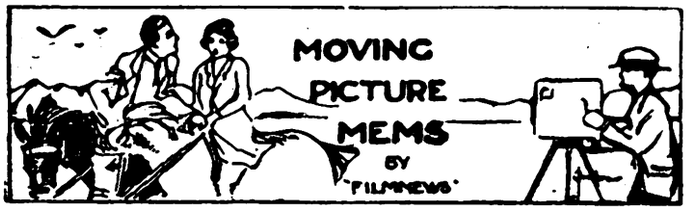

Mary's Hard-Luck Story.

A girl with long golden curls got on to a Seventh Avenue surface car in New York. In a worn little hand-bag she carried a single, bright five-dollar bill. The child wasn't thinking about the bill, she was too tired and eager for home. When she got off the car she suddenly realised that her bag and earnings had vanished. That is the most sorrowful moment lingering in Mary Pickford's memory of her early days in the theatre. She was playing in "The Warrens of Virginia." Her salary was twenty-five dollars a week, but she was sending twenty of it back home to Toronto for her mother, Lottie and Jack. She had just dispatched her weekly mail order when she was robbed. Mary lived on five dollars a week then. "It was plenty," says Mary. "And sometimes I saved a little. I never bought candy or luxuries. When the weather was nice I always walked to the theatre, saving my car fare." While playing in "The Good Little Devil" she walked four miles to work. "But I loved it all, and I'm grateful to have known poverty," she smiles. "There is no real unhappiness in the world except losing the ones you love or suffering ill-health. I have been very, very fortunate. I enjoyed every minute of the old, hard days, and if I lost every cent of my money to-morrow I'd enjoy it again."

MISS NORMA TALMADGE,
Who will be featured at the Bijou Theatre, Johannesburg, all next week in her latest First National release, "Smilin' Through."

Gloria's Hard-Luck Story.

Gloria Swanson, famed as a Sennett bathing girl, stood on a thirty-foot dock in the middle of a pitch-black night and looked down into the fifty-foot depth of ocean below her. She was calmly awaiting the director's orders to dive—and she couldn't swim a stroke. She had broken away from the Sennett studio determined to make a name for herself as an actress. For hours at a stretch she would sit in casting offices waiting for a chance. Finally she was engaged for a dramatic part in a Triangle film. Then she read the 'script and discovered that she had been chosen for the *rôle* because it called for some difficult swimming and diving. And wasn't she a Sennett bathing beauty? At that time Mack Sennett's nymphs had not yet been exposed—except to air. Even the Hollywood people believed in their aquatic pretensions. So Gloria stood on the dock at midnight, shuddering. "All right, Miss Swanson," called the director. "Dive!" With a moan and a gulp, Gloria flung out her arms wildly and flopped into the dark sea. Fortunately boatmen had been stationed below as a precaution against accident. When Gloria had been resuscitated her first words were, "Am I fired?" The reply came a few weeks later in the form of a starring contract. It pays to bluff—if you have Gloria's courage.

The Biggest Stage.

The studios of the Goldwyn Pictures Corporation in California may now boast of possessing the world's largest motion-picture stage. The mammoth stage is approximately 300 feet long by 175 feet wide, thus covering more than an acre and a half of ground. Fifty average motion-picture sets can be built on it at the same time, and sets which hitherto were so large that it was necessary to build them out-of-doors can now be built in the shelter of the big stage, where the advantages of artistic lighting and shelter increase the efficiency and speed of production.

Titled Actor.

Goldwyn's picturisation of Elinor Glyn's story, "Six Days," will boast a titled actor. Lord Pat Glerawly, son of the Earl of Annesley, recently arrived in Hollywood to become a motion-picture actor. His first part will be in the Glyn photoplay which Charles J. Brabin, an Englishman by birth, is directing, with Corinne Griffith, Frank Mayo and Claude King in the leading *rôles*.

About Screen Stories.

"The motion-picture field is not crowded with original stories. In fact, there is more room in our industry at present for new ideas and interesting material than ever before." This is the observation made by Milton E. Hoffman, production manager for the Metro studios, on his return to Hollywood from New York, where he combed the field for screen material. "The majority of writers do not take the motion-picture business seriously," he said. "They merely write without studying our needs. The successful writer is the individual who studies our field carefully."

Wallace Reid's Room.

Wallace Reid's dressing-room on the Lasky "lot" has been given to Antonio Moreno. Tony was one of Wally's loyal friends and was chosen by Mrs. Reid as honorary pall-bearer at the last services. The furnishings of Tony's dressing-room are considered the most beautiful in all the Hollywood realm of *salons*. The star is particularly proud of them because they are the gift of his bride, who personally selected them.

Poets' Corner: God's Donkey.

Now will I speak in Quaker-wise,
Holding before thy soul a glass:
I tell thee, comrade of my choice,
By all that's shrewd—thou art an ass!

Twice have I robbed thee of thy due,
And yon smooth fellow has done more.
I would not trust thee with my purse;
I would not leave with thee my store.

But underneath these kindling skies
That seem to speak so threateningly,
Since thou art rich in heavenly faith
Come into the woods and play with me.

For thou art worth a mansion full
Of keener wits who smile on vice,
Bridled and saddled hast thou been
By Him who reigns in Paradise.

And thy fool's ribs are strong enough
To bear the thrusting knees of Heaven.
Teach me, I pray, thy foolishness
That unto me new power be given.

For were there more of thy strange breed,
So honourable, brave, and true,
Man would be worshipful indeed,
And devils know themselves, and rue.

By Herbert E. Palmer.

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Mr. Theo. Wendt and Mr. Lyell-Tayler.

The recent combined performance of the Cape Town and Durban Orchestras at Durban seemed to mark the commencement of a significant period of co-operation between the two organisations. The performance, to judge from comments published at the time, was in every way a memorable event in South African music, and marked the first occasion of an orchestral performance by seventy professional performers. There was cause to hope that a similar opportunity might be given to music-lovers on the Rand in the future of hearing the combined orchestral strength of Cape Town and Durban as the result of co-operation between the two bodies. But the reported interviews given by Mr. Theo. Wendt to two Cape Town papers and telegraphed to Johannesburg during the week-end lead to the belief that future mutual arrangements of the kind indicated have become somewhat remote. If Mr. Wendt is correctly reported he is credited with an expression of opinions which are not calculated to lead to anything further in the direction of joint musical effort by Cape Town and Durban. By *The Cape Argus* Mr. Wendt is reported to have said that Mr. Lyell-Tayler "altered the programme to suit himself" and "snatched all the plums"; also that Mr. Lyell-Tayler "introduces into his conducting methods which I abhor. Musically, his conducting of Bach's *Aria* at the combined concert at Durban made the music sound like *café* music." Of the Durban Orchestra *The Cape Argus* reports Mr. Wendt as having said: "Although the players are older than the players in the Cape Town Orchestra, they have not the same *esprit de corps*. They play as if they were paid for it." By *The Cape Times*, on the other hand, Mr. Wendt is reported to have referred to "the notable success of the combined orchestra concert," adding that overwhelming ovations were given to both orchestras and their conductors. He goes on to say that "the relations between the members of both orchestras were most cordial, and nothing could have exceeded the courtesy and attention of Mr. Lyell-Tayler." He was "glad to see that the enthusiasm of Mr. Lyell-Tayler was gradually overcoming any opposition, and that the Durban Orchestra was beginning to make good in a remarkable way. Everyone connected with the Cape Town Orchestra took away most happy recollections of an event of outstanding interest."

MISS GLADYS SAYER,
Pianist and accompanist with Mr. William Heughan, the Scottish bass, who will give a series of Concerts at the Palladium Theatre, Johannesburg, on Thursday, Friday, Saturday and Sunday next week.

Any Explanation?

These opinions, while not without an element of humour, are sincerely to be regretted, for they suggest that the Cape Town conductor has some fancied cause for complaint against the Durban man. Any broad-minded man, and especially Mr. Wendt, could well afford to ignore the childish question of "orchestral plums" at a single concert. He has had plenty of opportunity of showing his worth as a conductor, and this worth has been freely and enthusiastically recognised throughout the country by press and public alike. The reason for Mr. Wendt's irritability and discontent is difficult to find; and his published opinion of the Durban organisation is tactless and somewhat unreasonable. He has been singularly unfortunate in his dealings with press representatives, and it is to be hoped that some satisfactory explanation will be forthcoming to show that the Cape Town conductor has been incorrectly reported and that he had no intention of expressing any opinion derogatory to the Durban conductor and his body of musicians.

Combined Schools Concert.

A concert will be given in the Johannesburg Town Hall on Wednesday evening next, June 27, by massed choirs from the Central Rand Schools, for the Children's Aid Society. The choral programme, which is selected from the Central Rand Third School Song Book, will be as follows:—"Welcome Song" (Stanford), The Choir; "Oh hush thee, my baby" (Sullivan), The Choir; 1st Movement of Trio in B flat (Op. 11) (Beethoven), Henry Bosman and Cecil Sack; "Viking Song" (Coleridge-Taylor), The Choir; "The Golden Vanity" (old sailor chanty); "The songs my Mother taught me" (Dvorak), Miss Jean Sirrels; "*Die Wind*" (Dutch song) (Gieshings), The Choir; Harp Solo, "The Bells of Aberdovey" (Thomas), Miss Kathleen Alister; Chorus, "Jack and Jill" (Stephen Jarvis), The Choir; "Blow the Man Down" (sailor chanty), The Choir; "Land of Hope and Glory," solo and chorus, soloist, Miss Jean Sirrels; "Excelsior" (Balfe), The Choir; "How God made the daisies" (Cyril Jenkins), The Choir; 'Cello solo, Henry Sack; "My heart ever faithful" (Bach), The Choir; "*Oeslied*" (Dutch), The Choir; "Who is a brave man?" The Choir.

Musical Society.

The Johannesburg Musical Society will give its two hundred and twenty-sixth concert in the Selborne Hall next Tuesday evening, June 26, when an unusually attractive programme will be submitted. Mr. Harold Ketelby will make his first appearance at these concerts, and will play Saint-Saëns' "Introduction and *Rondo Capriccioso*," and he will be associated with Miss Helen Meugens in the Brahms Sonata in A-major for violin and piano. Miss Meugens' solos will be Debussy's "*La Soirée dans Grenade*" and "*Jardins sous la Pluie*," and Glazounow's "Theme and Variations." The vocal programme will be sustained by Miss Esme Broad-Roberts, who will sing "Santuzza's Song" from "*Cavalleria Rusticana*" and three songs by Montague Phillips: "Lilac," "Nightfall at Sea," and "O Ship of My Delight." Mr. Robert Bothwell will sing Händel's "Hear me, ye winds and waves" and a bracket of songs by Lalo and Burleigh. Mr. L. R. Glenton will be the accompanist.

WIRELESS MESSAGE FROM PERCY HUTCHISON.

At midday on Wednesday the African Theatres, Ltd., received the following radio from the *Windsor Castle*: "Greeting to South Africa. All looking forward to visit.—PERCY HUTCHISON." Mr. Hutchison and his company will reach Cape Town on Monday and will arrive in Johannesburg next Wednesday morning.

The convention of one age is the laughing-stock of the next.—"*Solomon in All His Glory*," by *Robert Lynd*.

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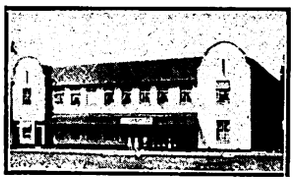

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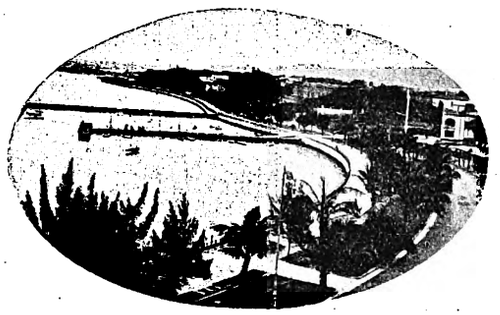

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First Prize	**£20**
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This Coupon must be attached to each Photo submitted.

Although the Competition has been open only a week, it has already brought us many photographs. DON'T WAIT; ENTER NOW.

Next week we expect to be able to make a highly interesting announcement about the judging. Meanwhile, familiarise yourself with

The Conditions.

The competition is open to any girl, woman or child (girls only) residing in Africa south of the Equator.

The judging will be done from photographs only.

THE SOUTH AFRICAN PICTORIAL reserves the right to publish all or any of the photographs submitted for this competition.

The competition is not limited to studio or professional photographs; snapshots and photographs by amateurs will stand an equal chance.

When professionally-taken photographs are reproduced the name of the photographer will be published.

Competitors may submit as many photographs as they please, provided each photograph has a coupon, duly filled in, pasted on the back of it, or otherwise attached to it.

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Wrappers or envelopes containing photographs for this competition should be clearly marked in the top left-hand corner: "Beauty Competition," and should be addressed to:

The Editor,
"The South African Pictorial,"
P.O. Box 1574,
Johannesburg.

THE AUTHOR OF "THE FOREST LOVERS."

THE late Maurice Hewlett, whose death was announced by cable on Monday, was the author of many delightful novels, one at least of which, "The Forest Lovers," is already a classic; although the discerning may possibly prefer "The Song of Renny." He had a charming style and wrote beautiful English. One of his lesser-known books, "The Lore of Proserpine," indicated a Barrie-like belief in the existence of the fairy-folk. Mr. Hewlett recently gave the following list of the twenty best bed-books: 1, The *Iliad*. 2. Theocritus. 3. The "Odes" of Horace. 4. Dante's "Divine Comedy." 5. Chaucer's "Canterbury Tales." 6. "Henry IV." (both parts). 7. "As You Like It." 8. "A Midsummer Night's Dream." 9. "Lycidas." 10. "The Ancient Mariner." 11. Montaigne. 12. "*Religio Medici*." 13. Cowper's Letters. 14. Lamb's "Essays of Elia." 15. "Don Quixote." 16. "The Heart of Midlothian." 17. Heine. 18. Pascal's "*Pensées*." 19. Dasent's "Burnt Njal." 20. The "*Morte d'Arthur*."

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HIS MAJESTY'S THEATRE.

ANOTHER FEAST OF CANA IN GALILEE: "THE GOLDEN MOTH" "CLICKS."

THE traditional bad luck which theatrical superstition attaches to plays with "Golden" names cropped up on the first night of "The Golden Moth" at His Majesty's Theatre on Monday and selected Mr. Martin Iredale for its victim. This energetic young actor, in the part of Pierre Caravan, *alias* "The Blackbird" (known in previous incarnations as Robert Macaire and Captain Macheath), has to call for a toast in The Golden Moth, the underground tavern haunted by *apaches* and *cocotes*, and the result was that he got rather badly cut. After kissing every girl within reach the dashing Blackbird seized his glass wlith a sweeping grasp which shivered it into fragments, and the jagged edge gashed him across the palm, so that he dripped blood all over the stage during his singing of the long following number ("My Girl"), until somebody handed him a blue-checked neckerchief to bind himself up withal. Thereafter Mr. Iredale, who minded the incident not at all, appeared with his right hand in a bandage. During the second interval (or thereabouts) Mr. Iredale acquired (possibly through loss of blood) a sudden tardiloquence which affected his performance in the last act; but apart from that he was one of the three outstanding figures of the cast, and English agents might make a mental note of the fact that it is leading men of his calibre whom we want in musical-comedy in South Africa. As for his blood-offering, he can console himself (to say nothing of the company and the management) with the reflection that it has probably appeased the wrath of the gods as far as this particular "Golden" production is concerned.

By the way, I don't know whether this superstition had anything to do with the management's decision to reserve "The Golden Moth" for the end of the season, instead of opening with it, but I notice from the touring arrangements that they have now (quite rightly) altered their opinion of its value, and that the auriferous lepidopteran will consequently flutter first at all places except Pretoria, where only "Whirled Into Happiness" will be played on July 2, 3 and 4, allowing the company to reach Durban in time for the July Handicap on July 7. They will begin their season at the Natal Port on Friday, July 6, in "The Golden Moth." (The full tour will be published next week.)

Messrs. Fred Thompson and P. G. Wodehouse, with Mr. Ivor Novello as composer, turned out something better than average musical-comedy when they wrote "The Golden Moth." If not exactly comic-opera, it is at least extraordinarily good burlesque. Dipper Tigg, *alias* "The Marquis," is a constant joy. Hear him telling the story, for instance, of his Homeric combat with a *gendarme*—"razor *versus* rapier"—or see him observing the distant ancestral *chateau* of the de Crillons, first through a pair of opera-glasses, then through a pair of field-glasses, then through an enormous telescope, which enables him to describe in detail the very furnishing of the place (a subject in which, we were later to learn, Aline de Crillon, for one so young and beautiful, displayed a shocking taste in the matter of curtains). Or anon observe him getting his own back on a haughty beauty who refuses to listen to his tall tales of amorous adventure; for when she busies herself with powder-puff and rouge-stick he promptly produces his shaving-tackle and proceeds to shave himself! All excellent fooling, and all beautifully handled by Mr. Victor Crawford, who was exceedingly funny throughout the play.

Miss Vera Pearce shared the first-night honours with Messrs. Crawford and Iredale. Her Rose, maid to Aline de Crillon, is the best of the three good things she has done here.

The other principal parts were capably played by Miss Ethel Cadman as Aline, Miss Isa Bowman as Madame de Crillon, Mr. Gordon Sherry as Captain Paul d'Artois, Mr. Rowland Hill (who finds "Aline" as big a mouthful as "Adèle" and mispronounces both with cheerful impartiality) as two distinct licensed victuallers, Mr. Frank Barclay (whose "utility" work is a helpful asset to the company) as a Commissioner of Police, and Mr. James Wilkinson (surely the hardest-worked member of the cast) in more characters than I can remember, all usefully presented. Miss Daphne Dixon and Miss Nesta Allen did well as two *grisettes* (to be euphemistic) of The Golden Moth, and Mr. Louis Williams danced a much-applauded *Apache*-dance with Miss Pearce, whom he first stripped of her outer covering so that she emerged like—well, like a golden moth from a chrysalis of draperies.

Dancing (arranged by Miss Elsie Kay) was a feature of the chorus-work. Captain F. Maxwell-Stewart produced, and Mr. Gordon Stamford conducted the orchestra and led the laughter when there was a golf-joke toward. One of the "hits" (unrehearsed) of the first act was the *poilu* who either could not or would not keep step.

The production was most enthusiastically received.

CARLYON.

(*Other theatre-notices on page 24.*)

South Africa's Latest Industry.

ON Wednesday next, June 27, the Prime Minister will officially open the immense new factory recently completed at Harrismith for the National Wool Industries of South Africa, Ltd. These huge works cover an area of six acres, and the main building is the largest in South Africa contained under one roof. The project was launched some time ago by the present Organising Director, Mr. J. W. van Ardt; and the important ceremony which takes place next week is the happy conclusion to many months of painstaking investigation and effort. The latest machinery is installed, and the new factory ranks as one of the finest and most up-to-date in the world.

The occasion will be marked by a Military and Aeroplane Display, and entertainment is provided free for visitors, including free refreshments. A Banquet and Dance will be given by invitation.

National Wool Industries of S.A., Ltd.
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JOHANNESBURG, Tuesday afternoon.

THE market continues very dull, and not without a certain amount of nervousness, although here and there an improvement of a " tickey " or sixpence is noticeable. Sub-Nigels, which I mentioned as worth buying at under half-a-sovereign, have been up to half-a-guinea on a report of some good values over a decently thick reef, and are at lunch-time 10s. 9d.-11s. Consolidated Main Reefs, which were sold on the decision not to pay a dividend, virtually recovered to 9s. 3d. Pretoria Cements were sold at 39s. on the fear that the dividend of 1s. 6d. may mean that the annual distribution will be on a 15 per cent. basis against last year's 17½. While the current distribution is the same as in the first half of last year, it must not be forgotten that the company suffered from the strike. If any negotiations are on foot for lower railway rates a modest policy would be adopted in regard to dividend. Diamonds are variable, with South-Wests at 19s. 6d., but West Ends rather better at 25s. Modder B are just on the top side of 25s. National Banks have dropped to 160s. sellers, with offers from London five shillings less. Evidently the annual report is not liked. Government Areas are steady at 116s.

Dividend announcements have been made by the Corner House, the Anglo-American and the Albu groups of mines, and the distributions are certainly highly satisfactory—in some cases better than was expected. Modder pays a comfortable 50 per cent., or 5s. per share, involving no less than £700,000, the same rate as in December. The excellent profits of the last month or so, coupled with smaller prospective capital expenditure, have enabled this to be done, whereas the general anticipation was only 4s. 9d. The shares have improved to 80s. 6d.-81s. City Deep pays 4s., the same as at Christmas, and Modder " B " is only a " tickey " less per share at the nimble half-a-crown. Crown Mines' distribution of 2s. 9d. (against 3s. 6d. six months ago) is a little disappointing, and has served to widen the margin between its share price, 51s., and that of City Deep, 56s. So the policy of " swopping " last month came off. Nourses give only 9d. (against a shilling), and Villages 1s. (against 1s. 6d.), and one wonders why they should be half-a-crown more on the market. It is probably accounted for by their longer life. Rose Deep (of which not very many are locally held) repeats the 1s. 3d. of Christmas.

Brakpan Mines announces 4s., which is as at December, but Springs Mines sheds sixpence at 2s. 6d. In both these instances no dividend was paid for the first half of last year owing to the strike. After a quarter of a century, the Goddess of the Dawn, or more prosaically the Aurora West [If you *must* go in for metaphor, should it not be *East*?—ED.] blazes out with its first dividend of five per cent. Rather reminiscent of the baby in one of Capt. Marryat's novels, as " only a little one." Meyer and Charlton comes along with its almost monotonous 10s. a share; would the Rand had more " Charltons "! The Aurora has made arrangements to mine some of the Bantjes ground, and if there is enough payable rock available hereabouts should materially extend its life. A better dividend should be forthcoming at Christmas as the mine is making £2,000 a month and the capital is only £106,000.

A TRIBUTE FROM THE STAGE-HANDS.

On concluding a week's engagement at the Criterion Theatre, Durban, last Saturday night, Miss Hilda Neale, the Johannesburg singer, was presented with a beautiful bouquet of flowers by the stage-hands—a pleasing and unusual tribute to her popularity

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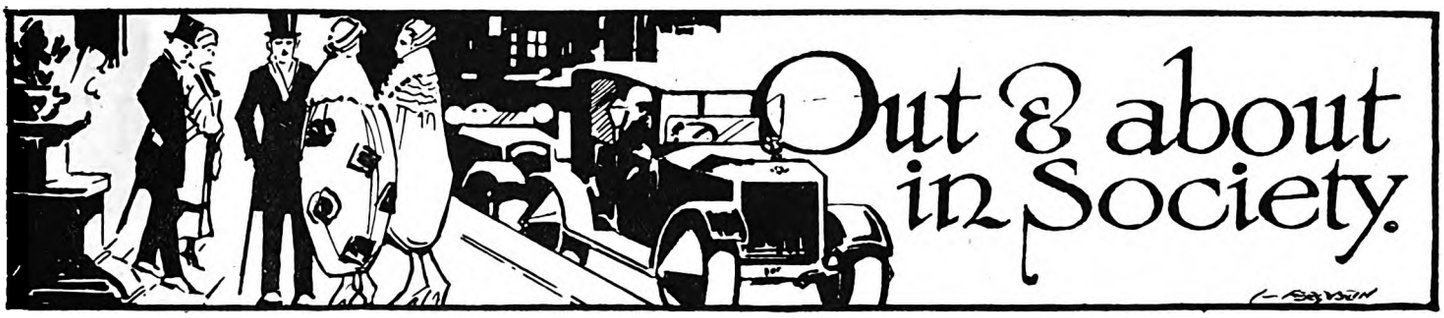


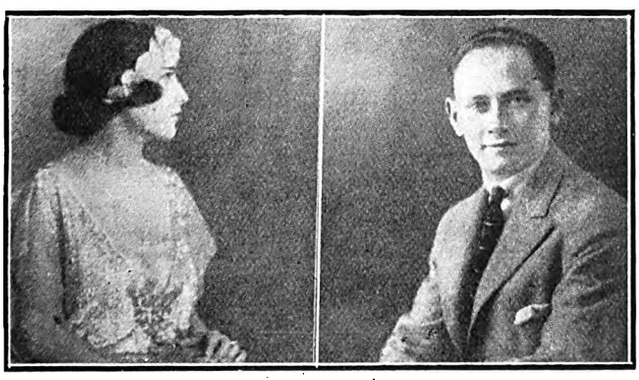
[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

Called to the Bar.

As far as we women are concerned the week's event of importance is the admittance of Mrs. Geffen, M.A., LL.B., to the bar. Our first South African woman barrister is very young, and with her quiet alert manners should be a pleasing figure in the somewhat gloomy precincts of the Courts of Justice. Womankind expects much of the pioneer woman, and in Mrs. Geffen one feels they will not be disappointed and that she will be a worthy colleague of the men advocates. I was chatting to Mrs. Geffen before the momentous verdict of Sir Arthur Mason—" the applicant is entitled to admission "—and found her greatly looking forward to joining the ranks of practising barristers, and not a little concerned as to what effect the opposition might have on her chance. Mrs. Geffen was " one of us "—a newspaper-woman on *The Cape Argus*. She is one of us here in Johannesburg as a lecturer at our own University. Here's wishing her well!

The Jewish Orphans' Fund Ball.

To turn to the more frivolous side of life. The chief event of last week was the big ball in the Town Hall in aid of the Jewish Reconstruction and Orphans' Fund Drive. As a ball it was one of the most sociable functions I have ever attended and the organisation was perfect. There was no rushing for tables, no consulting a wall-plan that reads like ancient Greek, and when you have successfully found your table you also find a party there who refuse to move and right at the beginning life becomes not worth living, and, with your frock crushed and your temper even more severely dented, you begin to join the " merry mazes " of the dance. Organiser Solomon sat at a table, you gave your name, you got your ticket-number, and an obliging steward did the rest. Of course that was all after you had passed through the vestibule. I grant you it sounds easy, but did you see the novelty stall presided over by Mrs. M. Rosenthal and Mrs. G. Nathanson, with their helpers? Or the bevy of pretty *pierrettes*, headed by Mrs. Dave Rose, Mrs. I. Kuper and Miss Esther Abrahams, at the sweet stall? Set in a trellis of greenery, they displayed a very attractive show of articles and did wonderful business. And not a man escaped the toll! Inside, the tables were placed round the walls and were filled with a merry throng. Miss Jean Barrkman, the hony. secretary, seemed to be everywhere at once in her smart grey gown with its embroideries of steel and crystal beads. Mrs. Sive, in an elegant *toilette* of brocade in green and gold with a handsome ermine wrap with long fringes of silk, was the vice-chair, together with the wife of the Chief Rabbi, Mrs. Landau, who wore a black embroidered gown. The President of the Fund, Mr. Peter Kaplan, and Mrs. Kaplan were unfortunately out of town and were missed by many of those present. Mr. Ochberg, of Cape Town, who has done such wonderful work in connection with the Russian orphans, was present with Mrs. Ochberg, who wore a *chic* black gown, and with his daughters. Sir Harry Graumann, K.B.E., M.L.A., was among those present, also Mr. L. Marks, Mr. Kirschner, acting chairman of the Fund, Mr. Dainon, Secretary to the Cape Town Jewish Orphanage, Mr. M. Udwin, Joint Organiser with Mr. Solomon, and Mr. Louis Cohen, the hony. treasurer. The Chief Rabbi was among the guests. I saw so many lovely gowns there that one finds it impossible to mention them all. Mrs. Rosenthal wore an elegant black frock with black and deep blue bead embroideries. Mrs. G. Nathanson came in a lovely gown of black *charmeuse* with a draping from one shoulder ending on the skirt, on which, from the waist-line, was an encrustation of jet beads. Mrs. Seagraves wore a *chic* yellow frock, and Miss Neufleiss wore blue mirror-velvet with sleeves of fuchsia-shaded georgette. Mrs. P. Goldberg came in periwinkle blue, the dress being made on simple lines and trimmed with blue plaque beads. Mrs. Sussman wore a lovely mauve *maracain* with the drapery caught at the waist-line with a *diamante* buckle. Miss J. Friedman was very charming in rust *crêpe-de-chine*, with inset of gold silk net. Mrs. B. Patley was much admired in white brocade sprigged with gold, and wore a lovely osprey in her hair. Mrs. Bradlow came in purple georgette over fuchsia, and Mrs. Kark had on a black gown with a deep sash-belt edged with jet, the skirt having jet fringes at the hem. Miss Pearl Adler, gowned in flame pleated georgette with small gold plaque beads on the skirt, gave a delightful exhibition of



TO BE MARRIED IN JOHANNESBURG THIS SUNDAY.

Miss Sadie Jacobs, daughter of Mr. and Mrs. Lionel Jacobs, and Mr. Louis Redlich, son of Mr. and Mrs. S. Redlich, both of Johannesburg, who are to be married this Sunday (June 24).

Photos by Leon Levson.

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dancing with her partner, Mr. Terry Duff. And may I be forgiven if I do not mention the other three or four hundred gowns? One thing is certain, it was a real nice party.

The Fox-Trot Too Dull?

Speaking of dancing, have you seen Miss Ethel Durbin and Mr. Harry Russell at the Empire? Their act is really well worth seeing, and includes the most sensational whirlwind and ballroom styles. Mr. Russell has some interesting things to say of the modern dances: "A fox-trot is reminiscent of the movements of a dog that has been run over, and it is not conducive to so much physical benefit as a walk down the street because of the absence of fresh air," he declares. "Instead of dancing in the ball-room as they should, from the knee downward, most of the dancers at present just drag their bodies as though they were paralysed from the waist downward." Mr. Russell says that instructors should encourage the dancing of the waltz, two-step and others of the older dances. The syncopation of foxtrotting is of such a nature, he thinks, that the dullest persons can scuffle through this dance in a slow dreary fashion.

The Administrator's Appeal.

The Administrator of the Transvaal, the Hon. A. G. Robertson, is making an appeal on behalf of the South African section of the British Empire Exhibition of 1924. £100,000 is the figure needed, and he asks all local authorities, companies, and even you and me, my friends, to send contributions to him for the good of the country we live in, to provide an exhibit of which we can be proud, so that we can take the place we are justly entitled to in the world's market.

Junior S. A. P. Dance.

Of course you went to the Junior South African Party dance in the United Party Club. Apart from the excellence of the work, their parties are always so enjoyable. I got there late in the evening, after seeing the first night of "Hamlet" (of which more anon). It was a really fine sight; the youngsters were coming into their own. The decorations were all yellow and green, and the Bezuidenhout Badge, with its shield and Springbok, were prominent on the walls. Mrs. T. F. Allen, Mrs. Sharman, Mrs. Hewlett and the young and old folk of the same branch presided over a delightful novelty stall and must have done a good trade judging by the numbers of coloured streamers that made a veritable fairy forest for the dancers. Dr. Woolf, chairman of the Von Brandis dance and also chair of the Entertainment Committee, was assisted by Messrs. A. V. Jacob and Noorgarb, the chairmen respectively of the Bezuidenhout and Melville branches, as D.C.'s, and was entertaining a party among whom were Mrs. Chas. Marx, jun., the Misses Hart and Dr. M. F. Braun. Mr. T. F. Allen, founder of the movement, was present and spoke a few words of encouragement in the interval. With him were Mrs. Allen and Miss Norah Allen, very charming in blue and silver tissue. Mrs. Leslie Blackwell wore a black gown with jet trimming, and Mrs. Hewlett came in peacock blue. The Bezuidenhout branch had a very merry party, above whose table hung the afore-mentioned shield, which was designed by Miss Enid Silva, who looked very attractive in pale primrose. Miss E. Korsten wore jade-green and silver with a silver lace bertha, and Miss Dorothy Feinhols was very charming in a draped gown of black *maracain*. Mr. Stucke, M.P.C., was among the guests; also Miss Andrew Cohen in a lovely rose-pink gown with silver embroidery. Mr. De Wit, Organiser of the S.A.P., kept a fatherly eye on the proceedings. From Boksburg and Krugersdorp came large

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A JOHANNESBURG SINGER.
Miss Noël Burchmore, who gave a vocal recital at the Grand National Hotel last week. Miss Burchmore is from Mr. Burns-Walker's Studio.
Photo by Marian Maxwell

parties, and all augurs well for the big dance on July 18, when General and Mrs. Smuts will be the guests of the Juniors at the U.P.C. And I forgot to tell you that Miss Peggy Strange and Miss Richardson danced very delightfully a gavotte, both of them wearing eighteenth century costumes.

A Stalwart Scot.

It is wonderful how the hero of our dreams is always a tall man. He must be powerful, he must be handsome, he must resemble the caveman whom our ancestors adored; and so it is "the Man-with-a-will-of-his-own" whom we all prefer, even if we do sometimes call him "brute." Is it not so, ladies? At the Palladium on June 28 we shall see six feet of stalwart manhood in the person of William Heughan, a magnificent singer and a versatile and conscientious musician. He is descended from the Clan Eoghain, hereditary bards to the Dukes of Argyll. The influence of heredity was so strong upon him that soon after the War he gave himself up almost solely to Scottish song, of which he is now the greatest living exponent. Cecil Alexander, violinist, and Cladys Sayer, pianist, will assist him in his recitals.

On Independence Day.

Miss Flora Fairbairn, principal of the Mayfair School of Dancing, London, a former Johannesburg girl, whose pupil, Miss Audrey Ashby, won golden opinions at the Empire for her work as a solo dancer of outstanding merit, has arranged to give a performance at the Palladium on July 4 (the American Day of Independence) in aid of the Hope Convalescent Home for Children. A *ballet*, "The Life of a Leaf," together with national dances and patriotic scenes, will form part of the programme, and the African Theatres, Ltd., are kindly allowing Miss Ashby to dance and Miss Hilda Neale to sing. Mrs. Burt Andrews took the chair at a meeting to discuss the details, and was supported by the Secretary of the Home, Miss McLeod, and by Miss Fairbairn. Among well-known ladies assisting are Mrs. S. M. Pritchard, Mrs. Jacobs, Mrs. J. Lawrie, Mrs. John Rockey, Mrs. H. J. Bowen, Mrs. Robert Curtis, Mrs. E. Davidson, Mrs. J. E. Healey, Mrs. Carl Davis and Mrs. Wentzel, so that success is assured. Miss Ashby, by the way, is the *première danseuse* of the Karsavina *corps-de-ballet* at the London Coliseum.

"Hamlet" In Yiddish.

Did you see Mr. Joseph Kessler in "Hamlet"? It was a wonderful first night and a wonderful cast. In his black suit with the jet of mourning Hamlet made a fine figure, and the King and Queen in their regal robes threw into relief the slight form of Madame Sarah Sylvia, a pathetic Ophelia.

Return of "Round in 50."

Have you heard that "Round in 50," a new edition, will be at the Empire next week, when we shall have a chance of welcoming our old favourites, Harry Brunning, Billie Desmond and Billie Bell, not forgetting the versatile Alexander Haviland? Victoria Carmen is joining the show and her act will be a special feature, and she will, of course, be attended by her "Shadow." A comedienne of no mean order, Miss Carmen is a vivacious Pantomime favourite with a beautifully staged and ambitious act. And, ladies, if for nothing else, you must see her to wonder and exclaim at the hand-painted gowns she wears. They are made in London and sent across the Channel to be decorated, and they should become the rage very quickly. Miss Carmen told me of an exciting experience she had in Panto at the Newcastle Hippodrome, which is, as many of you will know, adapted to water spectacles. During one of the "waits" she wandered down below, where her curiosity led her through a door. It immediately closed behind her with a spring-catch, and to her horror she could find no means of opening it. On the stage she was waited for and failed to take her cue. Comedians gagged, the audience waited. Eventually some one remembered having seen her go below, and there was a general rush for the lower regions! And there a faint noise was heard from behind the door, and Miss Carmen was found up to her waist in water! Shall I add that her favourite exercise is swimming?

At
GREENACRE'S,
Durban.

A RECENT BRIDE.
Miss Doreen Cohen, daughter of Mr. and Mrs. Charles Cohen, who was married in Johannesburg on June 10 to Mr. Bernard Kemp, son of Mr. and Mrs. Max Kemp.
Photo by Leon Levson.

Success of "The Golden Moth."

If you liked "Whirled Into Happiness" and "Adèle" you will simply love "The Golden Moth"—a riot of colours, of well-dressed girls, of *apaches* and "gentlemen crooks," of zouaves in their pretty uniforms, and, first, second and third, of Martin Iredale, a lover among lovers. Unfortunately he has not so much scope for this

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decided *flair* as in "Adèle," although he has a big part as the reckless, dashing Pierre Caravan, *alias* "The Blackbird," and does it extremely well. And on the first night he played through half the show with a badly cut hand owing to an accident in the second scene. Many well-known folk watched the play, among whom I noticed Sir Harry Graumann, K.B.E., M.L.A., Mr. Louis Marks, Mr. Newhouse, Mr. S. Alexander, Mr. Percy Cazalet, Mr. Maurice Brown, Captain and Mrs. Sivright, Mrs. M. Rosenthal, Mr. and Mrs. Ross and Miss Hodgson Palmer. And the dresses! Imagine a country inn in France, high forests of green in the distance showing the towers of a noble *chateau*, a winding brook gurgling through the meadows, and, nearer in, a rustic bridge and dainty waitresses, and soldiers, and thieves and—well, if I've left anything out you will be sure to see it when you go. Miss Cadman comes on in a wonderful gown of coral silk under radium laces of the same shade, with wide lace sleeves edged with silk, a plain band of material at the waist and down the skirt at the sides embroidered in crystal beads, and a turned-up hat of coral with black velvet flowers—a very enticing *toilette*. And Miss Pearce, the prettiest maid that ever made the heart of man and master flutter, appears in an accordion-pleated china-blue "uniform," a tiny fluted apron edged with blue, and a cap with long white strings to the waist. Later she wears another maid's frock of black, a tight-fitting bodice of taffetas with a pale pink *chemisette* that ends in a narrow apron, the whole having small black buttons down the centre. The skirt has panels on which are laid taffeta bands, and with it is worn a salmon-pink cap with long ribbons of black velvet. You will adore the frock of primrose accordion-pleated georgette with strands of amber and crystal beads forming panels, the simple corsage embroidered in crystal, worn with a smart turned-up hat in the same shade with an ostrich feather laid on the front. And her parasol! edged with fluffy yellow marabout. Another wonderful gown worn by Miss Pearce is of rose shading to deep red, reminiscent of the cloak worn by Miss Irene Vanbrugh in a white-walled garden; a silver lace corsage pointed, a pale rose silk skirt and *bouffant* falls of petals in pink, in rose and in red, to the hem; coral straps over the shoulders and roses in her hair; and a cloak a mass of rose petals held in place with a coral strap on the throat. I liked Miss Cadman in bronze, knife-pleated on to a yoke, worn over a gown of white georgette that formed a *chemisette* and panel to the skirt and banded at the waist with a bronze ribbon. And when through the open windows of The Golden Moth there stole an eerie green light down the alley and in the centre of the floor appeared the figure of the gay debonair Blackbird in black velvet with white silk shirt and scarlet cummerbund, was it any wonder the girls all loved him? Yes, and the old ladies too. I wish I had space to tell you of the fashions worn in the *chateau*, but I must tell you of the creation worn by the inimitable Victor Crawford, Merry-Maker-in-Chief. Very discreet, my friends. I fancy Victor would say, "Yes, girls, do you like it? A trifle of black satin, a touch of jade sequins to give it colour, the new apron effect in georgette; well, yes, one has to pander to Fashion sometimes, a sweet frock, my dears, but—it is hard to be a lady." And you will agree with him when you go to see "The Golden Moth," which will be soon, of course.

CARRIE.

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Edgar Adeler and his Dance Orchestra will give a Farewell Dance on Monday night in the Selborne Hall, which should be crowded for the occasion. The tickets are 5s. each and include refreshments.

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THE JULY HANDICAP.

Chances of Prominent Horses Discussed.

A RACING DEADLOCK.

By "ONLOOKER."

THERE was a general impression that a goodly number of those engaged for the Durban July Handicap would drop out on Monday, the final acceptance day. Twenty-six, however, were paid up for. Racing men may be presumed to know their own business best, yet the chances of quite a number of those left in are so remote that it looks like throwing £25 away to keep their names in the reduced list. Bondsman and Nigger Minstrel were two of those taken out. This leaves Randall with a couple, the brilliant Corinth and the Derby-winner, Antonio. The market points to the three-year-old as the one on which dependence is placed. For a winner of all the classics, Antonio, with no more than 7 st. 7 lbs. to put up, certainly reads to have been

Given a Big Chance.

But, though essentially a stayer, he lacks the necessary speed for a race like the Durban Handicap; at least, that is the impression held by most followers of the game. Mr. Murray has kept in both Fabaris and Fordwych, and likewise Messrs. De Meillon and Rowe have each their couple still engaged. It has been unfortunate for the owner of Fabaris that, without having, so to speak, worked his way up the ladder, the colt should be so highly rated as he is. The successes of Fabaris amount to a Merchants' and two other sprint events. Fordwych has done ever so much more than his stable companion, yet in the Durban race the younger horse is set to give Fordwych 7 lbs. The latter should surely be the better of Mr. Murray's pair. For all that, Fordwych has received all the poundage he has earned.

* * *

Going strictly by the book, Oribi is the better of Mr. Rowe's pair. Improvement can, of course, be expected in Surprise Sauce. Still, it is to be doubted if the three-year-old can at present give 14 lbs. to the other. The probability is that Mr. de Meillon will depend on The Pearl, though the retaining of the engagement for Flush of Dawn suggests that there is still a kick in the old mare.

* * *

Ryan's stable shelters Colesberg, as well as Loch Quoich and High Mark. The last-named is highly spoken of, and with Intrepid may be set down as the most likely of the locals to withstand the onslaught of the invading host.

* * *

Freshfield, of course, made friends by his two recent successes. But much too much was made of his talked-of phenomenal run in getting up to win his last race. As a matter of fact Longdon, in this particular race,

Got Off Smartly

and undertook the unusual *rôle* for him of pace-maker. Turning the pace on will beat the very best, and Longdon was spun out a long way from home; it was his tiring to nothing that made Freshfield's even pace appear a fast run.

* * *

The coming of Eunomea has been one of the features of the betting on the race. One has always looked on Eunomea as a mere sprinter; better at five than at six furlongs. It must be supposed the mare has

Developed Stamina.

At all events, she is, at the time of writing, at a shorter price than Russell's other charge, the top-weight, Dignitary. Despite what the market says, I take it Dignitary, with all his weight, will be found the best Russell can produce.

* * *

From the time the weights appeared—before the declaration, indeed—Intrepid and Katabasis have been at the top of the boards. It is perhaps against the former that he has not sported silk since winning the Summer Handicap. He would have been

All the Better

for a race or two. Still, it is said those connected with the stable are confident in regard to Intrepid. The owner and trainer of Katabasis are also sanguine. The filly is doing all that is asked of her; is daily improving and, all going well, will take no end of beating.

* * *

Four of the winners at Auckland Park last Saturday were imported horses. These were: Mountain Rose and Black Pearl, belonging to Mr. A. Purdham; White Prospect, racing in the nomination of Mr W. E. Pullen; and Mr. Mike Browse's Lady Bill. The last-named

Had Not Previously Won a Race,

and though the mare was expected last week she started at 4 to 1, Purdham's Poor Soul being a hot favourite for the event, which was over six furlongs. Lady Bill scored with something in hand, and the success may be the turning point for a stable which has been very much out of form for a long time.

* * *

Both Purdham's winners were short-priced ones. Now a four-year-old, Black Pearl was obviously well placed when in a fourth-class handicap, and the daughter of Black Jester was not extended to beat Roll Call and the others. It was the chief event on the card that went to Mountain Rose. There was nothing of class in the race, and if Mountain Rose is an ungenerous customer he

Can "Go a Bit"

if in the mood, and over the last furlong of the mile-and-a-quarter race last week was pulling over the opposition. Seeing Isobela gained second place there was nothing much to beat. White Prospect's victory was in the Brixton Handicap, seven furlongs, and, favourite with top weight, the useful mare was out by herself from Lady Acton passing the post.

* * *

The punters at the Park had evidently come to the conclusion it was to be a Purdham day, for the hottest pot of the afternoon was that owner's Glenalla in the concluding race, a cut over five furlongs Money was piled on the English-bred mare, who, however,

Finished Nowhere.

The spoils went to Gladsome, a 10-to-1 chance, a greater outsider in Triple Crown being runner-up. Of the four favourites that carried Mr Purdham's colours the two that were beaten were the most fancied ones, and in reality the chief followers of the stable had a losing day.

* * *

The field for the last Leger were written down as a poor lot. One of the beaten in the long-distance classic, to

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wit, Diligence (a stable companion of the winner, Royal Lancer), has, at all events, come out as

A Really Good "Handicap" Horse.

Diligence divided the Jubilee with another well-bred good one, and last week under top weight won for Lord Lonsdale the Newbury Cup. This week all the available best of English horses will be fighting for the rich stakes at Royal Ascot.

* * *

When Dittany early in the season won at Germiston the dividend from the totalisator was £411 5s. A winner at Clairwood last week, Simon, in a galloway race, returned £290 5s. from the machine, which ranks as the second-best dividend of the season.

* * *

There will be no racing on the Rand this week-end. The fixture was to have been at Benoni, but as the Owners and Trainers' Association deemed the stake-offerings insufficient entries were withheld and, consequently, the meeting lapses. It was foretold that sooner or later the continual disagreements between the Association and the Saturday clubs would lead to what has happened. The whole situation is really deplorable. In normal times the abandonment of a meeting would not matter much. Just now, during a period of great depression, the "passing" of the usual weekly race-meeting is

A Serious Thing

for many. Apart from members of the Association cutting off their noses to spite their faces, think what it means to the army of racecourse employes who have to depend on their Saturday earnings. The clubs hold they cannot give more in prize-money than they are now doing without coming out at a loss. The Association contradicts this. It should surely be possible for some impartial board to smooth out matters. The Association presumably only wants a fair deal. It cannot expect clubs to run at a loss, for that would mean closing down in a very short time. There is to be a conference between representatives of the clubs and the executive of the Association this week, when it is to be hoped sense will prevail.

* * *

It is understood that the Wednesday clubs have made representations to the Provincial authorities pointing out the injustice of a new club a few miles from Johannesburg being permitted to hold mid-week meetings, in defiance of the law. It was in 1909 that the Transvaal Parliament passed an Act which

Prohibited the Holding of Race Meetings

in the Witwatersrand area (within 25 miles of the Johannesburg Post Office) except on Saturdays and holidays. That Act has never been revoked. Indeed, the Transvaal Provincial Council has no authority to revoke Acts. The Council, however, does what may be considered the next best thing—ignores the law when it wants to. It would be interesting to have a Supreme Court ruling on some of the actions of the Provincial Council.

"THE TEMPEST."

This Friday and Saturday at the Palladium the University of the Witwatersrand will stage "The Tempest." Mr. Fred Coyne is the producer, and Professor Kirby has arranged special Elizabethan music.

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MR. JOSEPH KESSLER'S YIDDISH SEASON: HUGE AUDIENCE ACCLAIMS "HAMLET."

IT was a wonderful house that greeted the first night of Mr. Joseph Kessler's season at the Standard Theatre, when he appeared in "Hamlet," a *rôle* which he has made famous in Yiddish theatres in London and the English provinces.

Mr. Kessler is the possessor of a forceful personality, and his acting of the title-*rôle* was significant for the simplicity of his reading of the part. Although supported by a fine company, when on the stage he dominates by reason of this same personality and by his intense inner feeling of the enormity of the tragedy he portrays. He plays Hamlet, he *is* Hamlet, and never for an instant loses sight of the character.

Madame Sarah Sylvia as Ophelia had an abridged part, but she was excellent in her every movement, and in the mad scene excelled even herself and won the instant sympathy of the audience by her sweet pathetic story.

Mr. Philip Augenblick and Madame Anna Augenblick as the King and Queen played their parts with dignity, and the Laertes of Mr. Morris Browne was exceptionally good; his grief and abandon when he hears of the death of father and sister was a piece of wonderful acting. A word of praise must be given to the Polonius of Mr. Joseph Sherman, who was the crafty court favourite with an eye to the main chance, and to the Ghost, well acted by Mr. H. H. Krone (who, by the way, is also the general manager for Mr. Kessler).

Hamlet received an ovation at every curtain and was presented with a laurel wreath, while the ladies received numerous floral tributes. At the close Mr. Kessler, in answer to insistent calls, made a speech and thanked the public for their kind interest.

Next week Mr. Kessler will stage the following plays: Monday, "The Power of Gold"; Tuesday, "The Stranger"; Wednesday matinée, "The Wedding Gown"; Wednesday evening and Thursday, "A Mother's Song" (by Harry H. Krone); Friday, "The Merchant of Venice" (with Mr. Kessler as Shylock); Saturday matinée, "The Wheel of Life"; Saturday evening, "The Power of Gold."

ELAINE.

EMPIRE PALACE.

BEFORE reverting to revue next week with the second edition of "Round In 50," the Empire is providing excellent vaudeville fare this week in a strong all-round bill, of which Archie Graham and Co., Bert Maddison, the burlesque comedian, and Russell and Durbin, the British dancing champions, are the bright particular stars.

Graham and Co., the Knut of the army and his diminutive partner of the navy, are as fresh and amusing as always, in their third week of success. Bert Maddison is singing a new song that rivals his soldier burlesque for smartness and humour, and he has made a name for himself with local audiences. Russell and Durbin have improved their act vastly by adding modern dances, as they should and should not be done, coupled with the more sensational of their numbers. Megan Bros. have a smart clown comedian act and some neat dancing, which proved popular from start to finish. Hope Wallace and Maureen specialise in songs and duets, in effective costume, and popular Hilda Neale is singing delightfully as ever in operatic *arias* and ballads. Jack Stocks, a new comedian, specialises in "woman-hating" ditties, with much applause for them. Les Nosellas are popular in novelty trapeze work, and the pictures include the Royal visit to Rome in a varied budget.

FALCONER.

PALLADIUM, JUNE 28: WILLIAM HEUGHAN AND PARTY.

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A DERELICT OF DRURY LANE.

(*Continued from page 2.*)

Ill, and remorseful for his broken promise, he stumbled into his clothes and found his way somehow to his dressing-room, shunning his fellow-players in his shame.

No one heeded him; all were too busy and excited about the night's production.

There was just time to dress, and dress he did—but in the Gaoler's garb he should have worn the previous night, with lantern, liripoop, and jangling keys!

Oblivious of the passing of two days, he thought that it was Monday night and "Sigismund" the play.

Hanging round the wings with fuddled brain and bitter thoughts, at last he heard a cue which he vaguely recollected as calling for his entrance.

With an effort he roused his faculties, and opened the door to pass on to the stage.

It was the situation in the second act of "The Secretary of State," when Sara, as the Mother with a hidden past—of which her son-in-law to be has just got wind—denies the guilt of her youth to save her daughter's happiness. Never had she been finer; the audience, enthralled, worked up, followed her burning words and gestures breathlessly.

The setting was sumptuous—the drawing-room of a mansion in Mayfair. Never had a first night appeared more full of promise!

Slowly the big centre door swung back, but, instead of the magnificent and consequential butler, there shambled on into the blinding light a figure, pitiful, grotesque, dilapidated, with straggling whitish hair; garbed—out-of-date by several centuries—in rusty gabardine, and dangling in a nerveless hand a lantern and a bunch of prison keys.

Sara stood speechless; her eyes ablaze with glittering fury. Maclehose blinked, gasped, and staggered to the door, the dazzling vision of lights and faces whirling before him like some vast phantasmagoria.

The sudden embarrassing silence seemed interminable. Then someone giggled.

The spell was broken; the scene ruined; the play's success imperilled. The tight-strung house gave a howl of laughter, and rocked, and rocked again. . . .

Somehow Maclehose managed to get back to his dressing-room. With numb fingers he resumed his own shabby attire, and sat, his head in his hands, in voiceless misery, anticipating ruin.

Presently came the well-known quick, decisive foot-step; and the door crashed open.

Sara stood there, her face bitter with passion, contorted with remorseless rage.

She pointed to the door with a gesture of ruthless magnificence, and, finding her words with an effort, spoke at last with a terrific quietness.

Only five words.

"Get back to your gutter!"

Maclehose crept out into the dark.

* * *

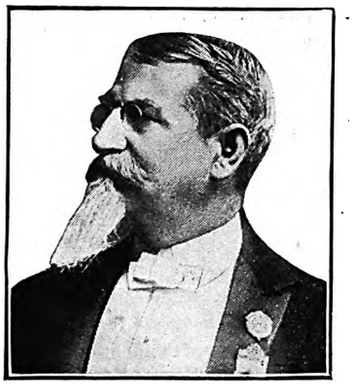
Next day saw him back in London.

Broken and inconsolable, he rejoined the host of the hopeless—the army of no occupation stationed ingloriously at the bar-doors off the Strand and Drury Lane—where he still faces whatever future may be left for him down a diminishing perspective of "small whiskies—plain."—*John o' London's Weekly.*

DEATH OF "BOB" MATHEW.

The death occurred at Cape Town last week, at the age of 53, of Mr. R. Kitchingman Mathew, better known as "Bob" Mathew. He was the son of the late Mr. J. A. Mathew, of Cape Town, brother of Dr. Porter Mathew, of Port Elizabeth, and brother-in-law of Sir Frederick Smith, of Cape Town. He had been connected with the theatrical profession for many years, and played Sophy Wijnbek, the Cape coloured servant-girl, in Mr. Stephen Black's play, "Love and the Hyphen," when it was first produced. During the War he held a commission in the S.A. Native Labour Contingent. Shortly after his return from Europe he was run over by a train at Kimberley and lost both his feet. He was very popular and had a host of friends all over South Africa.

HE WAS BALD



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The merchant, Mr. Brittain, who was almost completely bald for several years, found a wonderfully efficacious hair-growing compound while engaged in dealing with the Cherokees—a tribe of Indians noted for their long and beautiful hair.

In a very short time the large spot, hitherto bald, was completely covered with luxuriant growth, which Mr. Brittain has retained (as shown in the photo. above). Think of it—he was bald for years.

The mixture, called Kotalko, is prepared according to the formula of the Cherokees, and contains potent ingredients from Three Kingdoms of Nature. Kotalko has proved itself a quick and reliable hair-grower: It stops hair from falling out, it eliminates scurf as well. Either sex may use it. Legions of testimonials.

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Opera House, Cape Town.—The Vanbrugh-Boucicault Company.

Empire, Johannesburg.—"Round in 50" (second edition), including Victoria Carmen and Her Shadow.

His Majesty's, Johannesburg.—"The Golden Moth."

Standard, Johannesburg.—Mr. Joseph Kessler and Company in Yiddish Plays.

Palladium, Johannesburg.—June 28, 29, 30 and July 1: Mr. William Heughan and Party.

Orpheum, Johannesburg.—Jack Shields, Les Eldons.

Grand, Pretoria.—Vera Lavrova, The Cycling Brunettes.

Criterion, Benoni.—Hope Wallace and Maureen, Les Nosselas.

Apollo, Germiston.—June 25, 26 and 27: Jack Stocks, Megan Brothers. June 28, 29 and 30: Charlie Chaplin in "A Dog's Life."

Vaudette, Krugersdorp.—June 28, 29 and 30: Jack Stocks, Megan Brothers.

Rinko, Maritzburg.—"Aladdin" Pantomime.

Criterion, Durban.—Freddie Foss, Harold Walden, Doherty and Scala.

Theatre Royal, Durban.—Mr. Maurice Moscovitch and Company in "The Great Lover."

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EMPIRE, JUNE 25: VICTORIA CARMEN AND HER SHADOW IN "ROUND IN 50."

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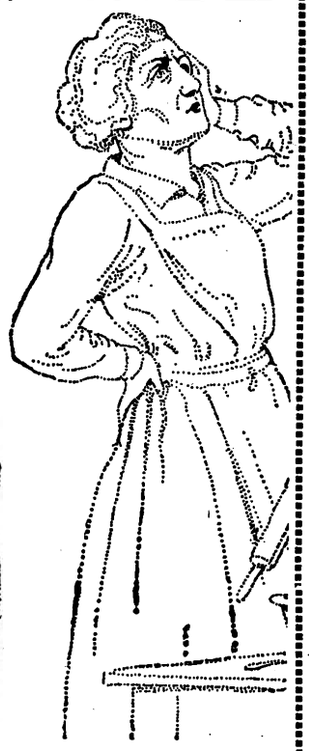

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SCIATICA	GRAVEL
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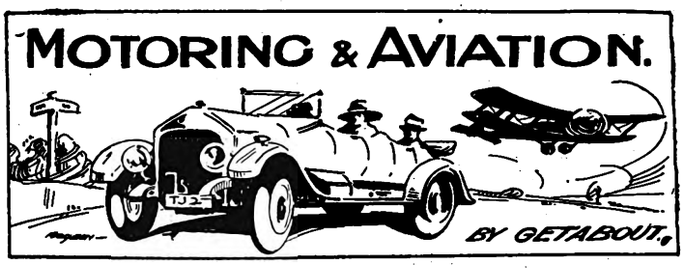
A HARDY ANNUAL.

The roads question is like a very hardy plant—every time it is trampled down it attempts to grow again. Some of the progressive members of the Transvaal Provincial Council do their best to keep it alive, but it is no use. There is no money, and the Council is occupied in devising new means of taxation. One would think that with employees' tax, poll tax plus income tax, the new company tax and the impost upon auctioneers, and other descriptions to follow, there should be plenty of money presently. But there is no plethora forecasted. On the contrary, when Mr. Goodman, at a recent meeting, asked the Administrator whether the Executive Committee proposed to introduce legislation relating to the Main Reef Road, and whether the increased road vote of 1921-22 would be re-allocated for this road, the reply was the usual one, namely, that it all depended upon funds being available. So it does not look very hopeful for new highways if the old ones cannot be properly attended to, and if the garages are satisfied the motoring public is hardly likely to be.

A STEAM-WAGGON IN ZULULAND.
Photo by M. Edward.



The Trials for Novices.

The R.M.C.C. Novices' handicaps took place at Alberton last Sunday, and resulted in C. W. Scott (2¾ h.p. A.J.S.) winning the solo event, with R. E. Green (A.J.S.) second. Brooks, on a Harley, won the sidecar trial, and R. S. Long (Reading Standard) was second. In spite of the wind and cold a crowd of enthusiasts gathered at the fork-roads. The riders had to travel round one lap of the course, a distance of forty-four miles. The day was an unfortunate one as regards accidents. Among the competitors Whittaker, Sarkis and Bower had spills, a crash helmet in one instance saving the rider from serious injury. The Club has certainly done well to make the wearing of crash helmets compulsory. A. W. MacIntosh, aged 19, employed at the Sunbeam Motor Cycle Agency, who was not competing, had a nasty fall and had to be taken to the Germiston Hospital, where it was found necessary to operate.

Steam-Waggon in Zululand.

A picture of a Yorkshire Cardan Shaft-Drive Steam-Waggon appears on this page. It has earned fame through making a remarkable trip from Johannesburg to Zululand, over roads which heavy mechanical transport had not before travelled on. Its destination was the Cotton Estates at Magut, and to get there the Mooiklip mountain had to be climbed. The road rises 5,000 feet in 30 miles, and the grades for miles at a time are as much as one in seven. It carried five tons, and was taken safely over the difficult and dangerous road by Driver Harriss, accompanied by Mr. Bell.

The Challenge Car.

The "Farmer's Challenge" Chevrolet was to have arrived in Johannesburg last Saturday, but only reached Durban at 12.15 p.m. on that day. The delay is explained by the fact that Messrs. Ferreira, Hunt and Driver went sightseeing. They visited the spot where the *Grosvenor* is said to lie, and to get there had to travel over 56 miles of grass track. Doubtless this was done to make the trip all the more "representative." The average m.p.g. was about 34 up to Flagstaff, in Pondoland. Up to the time of writing it was not certain whether they would arrive in Johannesburg on Wednesday or Thursday, but when they do get here it will be found that they have covered much over the 2,500 miles agreed upon.

New Road Campaign.

The Johannesburg Town Council's decision to spend a large amount of money on roads in the suburbs has been welcomed by all motorists and motor-cyclists. It is to be hoped that the roads will be properly built, and not merely surfaced. The roads could be made to stand for years without attention, and some of the lessons of the past should now bear fruit.

Motor Cycling in Central Africa.

A party of four motor-cyclists, Messrs. S. Roberts (Harley-Davidson and side-car), G. V. Schapke (Henderson and side-car), W. J. Membret (Indian powerplus and side-car) and J. Wyper (Indian Scout with B.S.A. side-car) recently had an adventurous journey through a wild part of Central Africa. They left Elisabethville and travelled over paths and through bush and jungle to the Chambezi River, where the machines were loaded on to canoes. They boated for ten days up the river and had an exciting time, as there were thousands of head of game along the banks. They then crossed Lake Bangueka. At Kabunda the machines were put on a Ford lorry and taken to the railway, where, to use one of the traveller's expressions, they "entrained for civilisation."

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XVI. No. 413.] SATURDAY, JUNE 30TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MR. PERCY HUTCHISON.

Mr. Percy Hutchison and his entire company from the Queen's Theatre, London, arrived in Johannesburg from England on Wednesday and will begin their South African season at His Majesty's Theatre on Monday night in "Sapper's" celebrated "thick-ear" play, "Bull-Dog Drummond." Mr. Hutchison recently appeared twice before Her Majesty the Queen and other members of the Royal Family.

Photo by Foulsham and Banfield.

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MARITZBURG SNAPSHOTS.

By JENKYN.

MARITZBURG—or, more correctly, Pietermaritzburg—is known as "Sleepy Hollow." I don't know why. I have been spending a few days in said Hollow. I decided beforehand that I would do a bit of exploring, even unto the heights surrounding the town. So far, in my third day, I have explored Church Street pretty thoroughly, with occasional deviations into Longmarket Street and Chapel Street—aye, even to Boshoff Street. To attain these colossal circumlocutions, I have hired me a car, one of the fashionable Rolls-Rickshaw type, with a uniformed *chauffeur*. I call my *chauffeur* Harold Arbuthnot, but that is not his name. His uniform is neat, but not gaudy—as the monkey said when he painted himself green to go to an evening party—he is

A Willing Soul Who Smiles Frequently,

and when he laughs you can see for a considerable distance down his gullet; also, he is apt to get somewhat over-ripe about noontide. His daily fee for car and *chauffeur* complete is but five shillings, and he seems to do very well on it. In fact he has aroused considerable envy in the bosom of another "gent." in the same profession who calls himself "Champagne Sharlie," and who, most unfairly, endeavours to get into the good graces of the present scribe with the object of ousting Harold Arbuthnot and pinching his job. "Sharlie," by the way, is far more gorgeously apparelled than is poor Arbuthnot. His headdress is a natty and elaborate erection compact of horns and feathers. He is more horned than the horned owl, and is doubtless unaware of the fact that in olden times such adornments growing out of his forehead would have been considered ample proof that his domestic arrangements were not all they ought to have been.

* * *

Well, to the prancing gait of Harold Arbuthnot I wandered a-down the tortuous length of Church Street, and near the Station happened on a new and original type of chemist's shop. You, dear reader, who are well acquainted with fashionable pharmacies a-gleam with plate glass and mahogany fittings, whose counters are heaped with soaps and salves for my lady's complexion, and whose

Air is Heavy With the Cloying Aromas

of Phul-Nana and Eau-de-Parmes, will, I think, never have seen such an apothecary's store as this. Picture to yourself an ancient and withered Hindoo, of an indescribable filthiness, seated on the ground behind a hoarding surrounded with roots and herbs and other simples, making up prescriptions for grinning Kaffirs. There was no plate glass, no mahogany, and certainly no soap. But the aroma was there. Oh! yes, distinctly—with the accent on the "stinct." And it wasn't exactly Frangipanni either.

* * *

After a good look at the Hindoo version of Lennon's (Unlimited) we went across the road and found a theatre. You will not see it mentioned in the "calls" in THE PICTORIAL, but it is a theatre none the less. It is immediately adjacent to the Carlton Bar, and the proprietor told us that

In Its Heyday

as many as fifteen turns a night appeared upon its stage. At present it has been sub-let to some more Indians, who use it as a motor-cycle repair-shop.

* * *

To-day we have been, with the rest of Maritzburg, to say nothing of most of the inhabitants of the surrounding districts, to see a Soccer football match. No ordinary football match, mark you. It started at 9.30 and finished at 5, and there were no fewer than 115 teams competing on the knock-out system. The games were five a side, and lasted ten minutes apiece. As many as five games went on simultaneously, and, as from some vantage points, it was possible to see two contests at once, I imagine there will be some cricked necks in Maritzburg to-morrow. There were savages and Pirates galore, and most of them looked it, while Swifts, Thistles and Rangers were three a penny. There was also a Mental Hospital team, and I think many of the partisan onlookers must have been trying to qualify. For

The Maritzburg Football "Fan"

the wearing of a large silk rosette is *de rigueur*, and I noticed that the invariable rule was that the bigger the rosette the smaller the enthusiast. In fact I saw two such decorations apparently walking along of their own volition, until I peeped behind them and discovered a small child coyly blushing in the silken undergrowth. I should think there must have been a big boom in the silk ribbon industry lately. By a simple arithmetical calculation I ascertained that there was sufficient ribbon on the playing fields this morning to reach from Maritzburg to Moscow and back again, and then some. Said playing fields, by the way, are on the banks of the Oozyboozy River, or words to that effect, and could not only accommodate five matches at once, but a lot of other maniacs who were playing unofficial games.

* * *

One of the most amusing features of the games was the frantic excitement of the onlookers. In one of the junior matches a prominent youth got yells of encouragement, till he made a false step, when "Fathead" was about the politest of the epithets hurled at him.

* * *

Two girls at one corner of the field were like Corney Grain's choir-boy in that their voices o'ertopped the rest. Their shrill squeals and squawks of excitement formed a dominant note in the deafening uproar, and their yells of

"Bash Him!" "Harass Him!"

"Oh! you SILLY SAUSAGE!" had to be heard to be believed. I regret also to say that in moments of stress the language used by some of the young ladies was not such as their maiden aunts would have liked to hear.

* * *

There was one goal-keeper who caught my eye, his legs having apparently warped in the sun. He was a good goal-keeper, and I fancy the curious formation of his lower half must have considerably puzzled the opposing forwards. Again, there was

A Truculent Individual

who kept shouting, with offensive sneering ironical emphasis, a dolorous chant all out of time (like the chimes of the Maritzburg Town Clock): "Oh! *yousc Juniors!*" every time that rather unlucky team made a mistake or had a goal scored against them.

* * *

I was supposed to go back this afternoon to see the final bout between the Maritzburg Murderers and the Greytown Gorillas, but I think not. I believe my heart is sound enough, but judging from the frantic behaviour of the crowd in the earlier rounds, I might acquire disease of that useful organ. I regret that space will not permit me to give a description of the Tiddleywink Tournament, or the Great Shove Ha'penny Jousts at the Carlton Bar.

* * *

Sleepy Hollow, do you call it? SLEEPY HOL-LOW. Oh! Tush! Don't be silly.

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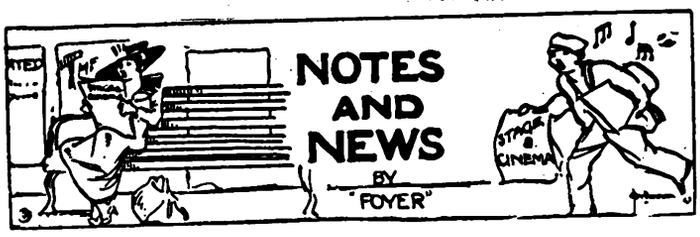


An Interview With Mr. Percy Hutchison.

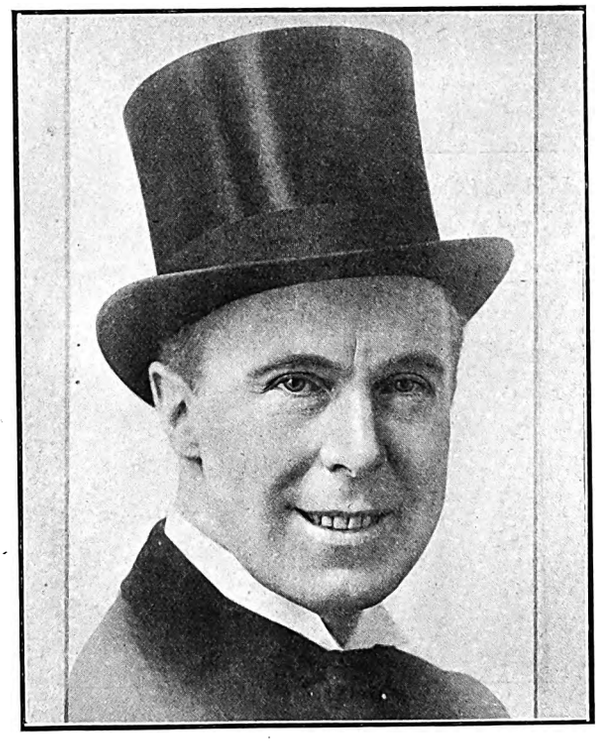
Mr. Percy Hutchison, who, with his entire company from the Queen's Theatre, London, arrived in Johannesburg from England by the boat-train on Wednesday, has a very high opinion of South African audiences, retained from his previous visit in 1912. There are none better anywhere, he says. They take a point almost before it is made, and it is a pleasure to play to them. Such audiences are a tremendous help to the actor. Mr. Hutchison has an equally high opinion of the present-day English stage. He is qualified to express an opinion, for few actor-managers have ever had wider experience than he. He has been on the stage 32 years; he has had seventeen London theatres; he has produced exactly 70 plays, and he has sent out 200 touring companies. He has acted all over the world. For ten years he was producer to his famous uncle, that superb actor the late Sir Charles Wyndham. And with all that experience, he says, "The English stage is at a very high level to-day, higher than in America or on the Continent. I saw 39 plays in America. In New York they have a theatre at every street corner. But the standard is not nearly so high as in England."

Better Than Ever.

Asked whether his view was that the general level was higher than before, though great personalities are fewer, Mr. Hutchison declared that his opinion was that the level was higher than ever. As to personalities, he pointed to the fact that we still had such men of the older school as Cyril Maude, Martin Harvey, and Fred Terry, and of the younger school we had such fine actors as Henry Ainley, Gerald du Maurier, Owen Nares, and Godfrey Tearle, and still he had not mentioned Oscar Asche and several others. As to the ladies, there were Madge Titheradge, Fay Compton, Gladys Cooper, Marie Löhr, Edith Evans, and Sybil Thorndyke, and still he had not mentioned Phyllis Neilson-Terry and many others. He is definitely of opinion that here is quality of the highest "star" class, that here are real personalities.

Authors Wanted.

The trouble, he declared, is to find authors. "Of course," he said, "we have still writing Barrie, Pinero, Galsworthy, H. A. Jones, Somerset Maugham, Bernard Shaw, and R. C. Carton, and we have such writers of the younger school as Noel Coward and Harold Terry, but the need is great, and the amount of rubbish that one has to wade through is appalling." As to the value of the old stock companies, Mr. Hutchison declared: "The modern critic and the modern audience would not tolerate the sort of acting the stock companies used to give. I am sure of it. Many great actors came from stock companies, but there was no other school of training, and they would have 'arrived' anyhow."



MR. WHIT CUNLIFFE,
The light-comedy star of the English variety stage, who is shortly to pay his first visit to South Africa. He will be at the Johannesburg Empire in August.
Photo by Fielding, Leeds.

An Actor-Peer.

Lord Lyveden, a member of Mr. Percy Hutchison's company, who will begin their South African season at His Majesty's Theatre, Johannesburg, next Monday in "Bull-Dog Drummond," has been an actor since 1882, when he made his first appearance with the Bancrofts and was a member of the original cast of "Fédora," and took part in the notable revivals of "Caste," "School," "Ours," "Peril," "Diplomacy," *etc.*, which Marie Wilton and Squire Bancroft staged at the Haymarket in the early 'eighties. He left the Bancrofts in 1886 to go to America, and remained there for two years, playing in all the principal cities and on the road in many plays and dramas with S. B. McElduth, Louise Pomeroy and Edward Dalton. On returning to England he joined Frank Hill and played leading parts in "Fédora," "Diplomacy," *etc.* From 1889 till 1894 he ran his own company, and he then spent twelve years arranging and managing all theatrical performances for H. S. Lunn at Swiss resorts.

A Year in South Africa.

During the War Lord Lyveden held the rank of Lieutenant-Commander in the R.N.V.R., and in that capacity he spent a year in South Africa. After the Armistice he joined Mr. Hutchison and played Admiral Maybridge in "The Luck of the Navy" (a part he will play here). After a spell on the music-hall stage in his own sketches, Lord Lyveden joined Lady Forbes-Robertson and appeared with her in "Come Out of the Kitchen," "Eyes of Youth" and "The Lonely Lady." After that he was the original Earl of Tonymore in "Old Bill, M.P.," and played that part in England, the United States and Canada. The play opened in New York on Christmas Day, 1922. On his return to England Lord Lyveden was engaged by Mr. Percy Hutchison to come to South Africa to play his original part in "The Luck of the Navy." Lord Lyveden is tall and generously proportioned, white-haired and dignified—approaching sixty but carrying his years well. The stage, he says, has been his life's work; and humorously adds that "It doesn't conflict with my duties in the House of Lords because the House never meets until after the matinée is over." A photograph of Lord Lyveden is reproduced elsewhere in this issue.

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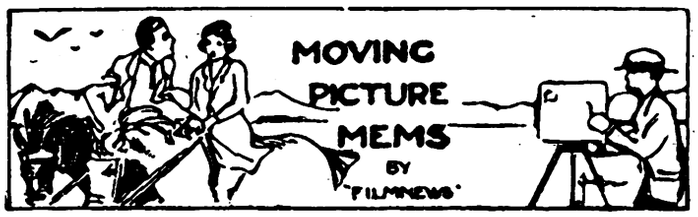

This Week's Colour-Plate: Harrison Ford.

Harrison Ford is best known in this country as leading man to Constance Talmadge in many of her comedies. He was born in Kansas City, Missouri, and gained his early education in that city and in Los Angeles, California. He made his first appearance on the stage at Syracuse, New York, playing in stock. Deciding to forsake the stage for the better opportunities of the silent drama, he became affiliated with the Famous Players-Lasky Corporation, making his first screen appearance with Fanny Ward in "The Crystal Gazer." His pictures with Constance Talmadge followed. He also appeared with the late Wallace Reid in "The Lottery Man." Mr. Ford is five feet ten inches tall, weighs one hundred and sixty pounds, and has brown hair and brown eyes.

"R. K." for the Screen.

Mr. Rudyard Kipling—aided by an American scenario writer—has written a story that is shortly to be filmed in America. It is based on two of the famous "Plain Tales from the Hills"—*viz.*, "The Gate of the Hundred Sorrows" and "To Be Filed For Reference," and on the well-known poem, "The Ballad of Fisher's Boarding House."

"Greatly to His Cred t."

Ernest Torrence, the huge actor who plays Luke Hatburn, the chief of the three villainous Hatburns in "Tol'able David" (with Richard Barthelmess), is an Englishman and an old Savoyard. He is considerably over six feet in height, though not much taller than Walter P. Lewis, who plays Iscah Hatburn, his father, or Ralph Yearsley, who plays his younger brother. Mr. Torrence was the original Long Tom—one of the two enormous Royal Foresters—in the first production of "Merrie England" at the Savoy Theatre, London, in 1902. He has been in America for many years now. The fight between the gigantic Torrence and the comparatively diminutive Barthelmess in "Tol'able David" is one of the most terrific hand-to-hand conflicts ever staged for the screen. The big villain's way of dealing with the small hero is to pick him up in his arms and bang his head repeatedly against the rafters of the ceiling! But David wins in the end and leaves all three Hatburns weltering in their own gore—and a good deal of his own.

Chaplin's Hard-Luck Story.

The first money Charlie Chaplin ever earned was given him by fashionable London society for holding the heads of horses outside the famous Covent Garden Opera House. Charlie's mother was ill in the hospital then. She had been there for many, many weeks. As the frail little fellow in his ragged clothes stood holding the horses for the aristocrats, his eyes were delighted with the beautiful clothes and the jewels and the flowers of the women who alighted from the carriages. The flowers, particularly, held his eyes. His mother loved flowers so. He would save his money and buy her a beautiful big bouquet like those rich women wore. He saved a little fortune in pennies and bought the flowers. Wonderful things which he carefully selected after visiting nearly all the flower women of London. And he carried them in his own hand to the hospital. "For my mother!" he murmured to the nurse, his eyes shining proudly. Then a terrible thing happened, the most terrible, heart-breaking thing Charlie can remember. The nurse refused to take the flowers. "Your mother is too sick," she said. "Too sick even to see flowers." And so Charlie trudged away with his limp little bouquet. To-day his mother has a garden full of flowers in California. But Charlie still thinks of those few beautiful blossoms which he brought her those years ago. They still seem to him the most beautiful flowers that ever grew. And they probably were.

MISS MAE MURRAY,
Who is to be featured at the Johannesburg Bijou next week in the eight-reel Metro drama, "Broadway Rose."

Theda Bara's Hard-Luck Story.

Paris was the scene of one of Theda Bara's most trying experiences. She had gone to the French capital to study acting. This was before she made her successful invasion of pictures in "A Fool There Was." To be exact, it was in 1913. Miss Bara had hoarded her savings carefully, but the remainder consisted principally of a hundred-dollar bill. She was at a loss where to hide this, and finally decided upon the toe of her shoe. But she forgot all about her improvised bank and put the boots outside her door for the *concierge* to shine. The boots reappeared in the morning with the required lustre but minus the bill. Miss Bara finally succeeded in borrowing enough money to tide her along. "It was the only time in my whole life that I ever borrowed money," says Miss Bara in telling the adventure. "I tried for years to locate the woman who lent the money but never succeeded in getting trace of her until I went abroad recently. Then I found her and returned the borrowed sum, with interest. She hurried to a Parisian race track with the money—and lost every cent."

Learning to Ride.

Norma Talmadge is learning to ride a horse. She says she has been up in an aeroplane and on top of the Swiss Alps, but nothing ever looked so far down as the ground does from a horse's back. "I never knew how I felt about horses until I saw 'The Hottentot,'" said Miss Talmadge, "but to me every horse has a baleful look in his eye. If he moves his hoof I think he's going to plant it in the middle of my stomach."

Poets' Corner: A Greek Poet to Himself.

Drink, Asclepiades, and shun
Those idle tears of woe,
For you are not the only one
Whom Love hath treated so.

His bitter shafts are keen—what then?
We all have felt the thrust,
And 'tis not meet for living men
To grovel in the dust.

Strong wine for me; dawn's finger-tip
Hath hardly touched the sky,
And wait we for good fellowship
Until the dusk be nigh?

Nay, ere the lamp shall bid us sleep
Come drink we cheerily,
For soon we all shall slumber deep
And long the night shall be.

By Asclepiades (3rd Cent. B.C.)

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MUSIC AND MUSICIANS

BY "C.A.O.D."

Music and Matriculation.

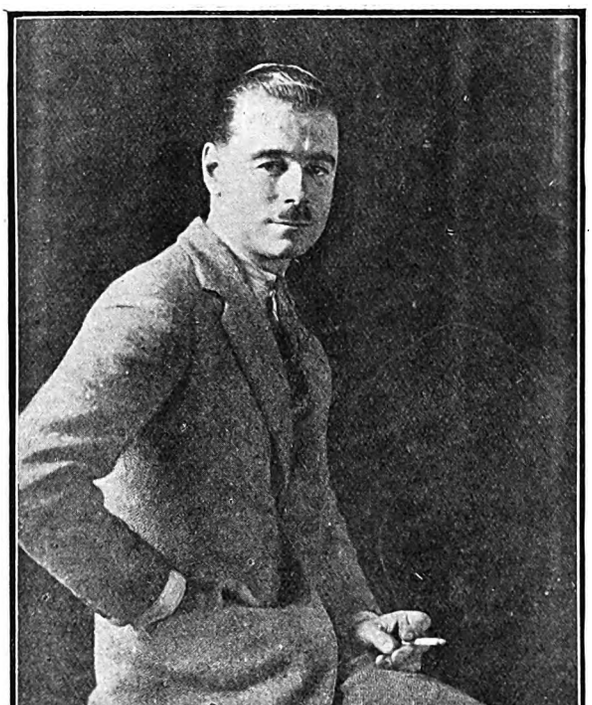
Following on the comments published on this page recently in connection with the new syllabus of the Joint Matriculation Board, which provides for the inclusion of music as one of the subjects for future matriculation examinations, the writer had a talk with Professor P. R. Kirby, of the Witwatersrand University, who was deputed to draw up the memorandum for publication. Professor Kirby points out that the syllabus, as published, was the result of deliberations of the joint committee concerned, and was not, as it finally appeared, in complete accordance with his own ideas. It was further pointed out that the new syllabus was, in fact, drawn up by a board of representative musicians, and it is thought that the music scheme for matriculation as it now stands will afford a fine cultural subject for those students who desire to take music as an optional subject. Professor Kirby agreed that, viewed strictly from the technical and semi-professional standpoint, the scheme is somewhat top-heavy, but maintained that the primary object of the Matriculation Board is completely attained by the new scheme. This object is primarily a cultural one, as distinct from the purely executive and interpretative, and it was learned that only a very small proportion of the selected compositions would ultimately be set for actual performance at the examination.

The Negation of Modern Methods.

That is approximately the scheme and intention; yet it seems strange that the published memorandum should tell us that "the Board does not regard the mere performance of half-a-dozen compositions as constituting a *répertoire*." If the Board is to regard the "cultural" side of music as something distinct and apart from actual performance, then I find myself entirely without sympathy for the new idea. Then, also, it seems to aim at "cultural" knowledge of the compositions, regardless of the manner of performance. This, in fact, is the very negation of modern music teaching, which aims, or should aim, first at finish in performance and interpretative adequacy.

Skill Must be Paramount.

I think also that the Board has not considered the psychology of the average matriculation student. Every experienced teacher of pianoforte playing—the syllabus says nothing about other practical subjects—will have a shrewd idea of what will be the ultimate musical result when any matriculation student is dabbling with some forty-eight compositions. Were it a syllabus covering the requirements for some distinctly professional standard, then a good deal could be said for the scheme, which is in no way dissimilar from those with which we are already well acquainted. It amounts to this: That the Board, in seeking to make music an entirely cultural subject, has overlooked the main fact that music in its every phase must be primarily a practical matter. The element of skill must be paramount, and must always, in the case of a student, receive first consideration and development. Without skill, all the knowledge in the world is but a hopelessly barren thing.



MR. CECIL ALEXANDER,

The violinist with Mr. William Heughan, the Scottish bass, who is giving a series of recitals at the Palladium Theatre, Johannesburg, this Thursday, Friday, Saturday and Sunday.

The Orchestras.

Some time ago Mr. Seals Wood, of Johannesburg, published his views on the national orchestra proposal. He maintained, among other things, that such a scheme if carried out should have one conductor, and that Mr. Wendt, the Cape Town conductor, would naturally and by virtue of his service to South African music be the proper leader for a national orchestra. On this point it is of interest to note the opinion of *The Cape Times*. It says: "We repudiate any agreement with the suggestion that the proposed orchestra should have only one conductor, and that that conductor should be Mr. Wendt. It is not merely from a desire to placate Durban, but chiefly because we have the cause of music at heart, that we say very deliberately that South Africa is fortunate in having two conductors of the calibre of Mr. Wendt and Mr. Lyell-Tayler, and that a national orchestra would be the loser if full advantage were not taken of the services of either of them. We would like to see all resources pooled in an effort to establish a full-sized National Orchestra, with Mr. Wendt and Mr. Lyell-Tayler as co-conductors with equal status." On this subject Mr. Wendt, in his recent interview with *The Cape Argus*, says of the two-conductors-with-equal-status idea: "Such a proposal is impossible. No two conductors could agree on the personnel of the orchestra. I might, for example, think the trombone player excellent, whereas Mr. Lyell-Tayler would think him awful. Then again, our conducting differs so much. I want a certain composer played in a certain way, whereas Mr. Lyell-Tayler has other ideas. The result would be that the orchestra would be torn between two different styles of conducting and chaos would ensue. Such a proposal is absurd, and I, for one, will refuse to have anything to do with it."

The National Scheme.

It seems also that the national scheme has been seriously discussed by the two conductors. In the same report of the interview with Mr. Wendt it is stated: "Mr. Lyell-Tayler was anxious that amalgamation proposals should be made. Mr. J. Dunn, who was in Durban at the time, hearing of this, approached Mr. Lyell-Tayler. Then he telegraphed to the Cape Orchestra saying that amalgamation proposals were possible. The story of the negotiations was then published by a Durban paper, and, being then public, Mr. Lyell-Tayler withdrew his proposal, and, in fact, denied that amalgamation was possible." Mr. Wendt explained that "up-country orchestral supporters were anxious that the battle of the bands should be ended and that South Africa should possess a National Orchestra. Johannesburg, Pretoria and East London had offered their support in the event of the Cape Orchestra becoming the National Orchestra. They were prepared to pay their share for its upkeep." "And I think the Cape Orchestra worthy of some consideration," added Mr. Wendt. "We have been playing for many years now, and have upheld the cause of music in South Africa through the most trying period. I think serious attention ought to be given to these proposals from towns up-country, and the idea of a National Orchestra launched."

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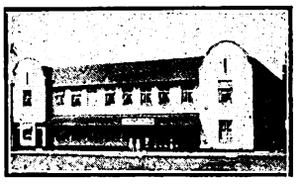

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INTERESTING ANNOUNCEMENT THIS WEEK CONCERNING THE JUDGING.

OPENED a fortnight ago, THE S.A. PICTORIAL Beauty Competition has now settled into its stride and photographs are coming in in a steady stream. Up to the present, however, the majority of those received have been from towns and districts in the Transvaal. Are there *no* Beauties in the Cape or the Free State or Natal? And what about Rhodesia—are you going to be left out of this after winning our Bathing-Photo Competition? DON'T WAIT; ENTER NOW. Soon we shall begin publishing some of the photographs we have received.

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(Please write plainly.)

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I enter this Competition upon and subject to the conditions published in "The South African Pictorial," and agree to abide by such conditions and to accept the decision of the Judges and the Editor upon all matters and questions which may arise in connection with this Competition as final and conclusive and absolutely and legally binding upon me.

Signature .....

This Coupon must be attached to each Photo submitted.

Lady Dalrymple, wife of Col. Sir William Dalrymple, has very kindly consented to judge the Competition, and will be assisted by two other prominent Johannesburg ladies.

The Conditions.

The competition is open to any girl, woman or child (girls only) residing in Africa south of the Equator.

The judging will be done from photographs only.

THE SOUTH AFRICAN PICTORIAL reserves the right to publish all or any of the photographs submitted for this competition.

The competition is not limited to studio or professional photographs; snapshots and photographs by amateurs will stand an equal chance.

When professionally-taken photographs are reproduced the name of the photographer will be published.

Competitors may submit as many photographs as they please, provided each photograph has a coupon, duly filled in, pasted on the back of it, or otherwise attached to it.

While every care will be taken of the photographs submitted for this competition, THE PICTORIAL cannot hold itself responsible for loss or damage. Competitors requiring photographs to be returned to them after the competition is over should enclose stamps for that purpose.

Photographs reaching this office insufficiently stamped will be liable to disqualification.

Photographs may be submitted for this competition by persons other than those who are the subjects of such photographs; in which case the subject of such a photograph shall be known as "the Competitor" and the person submitting it shall be known as "the Sender." In the event of a prize, or prizes, being awarded for any photographs so submitted, such prize, or prizes, shall be the property of the Competitor, and NOT of the Sender.

Wrappers or envelopes containing photographs for this competition should be clearly marked in the top left-hand corner: "Beauty Competition," and should be addressed to:

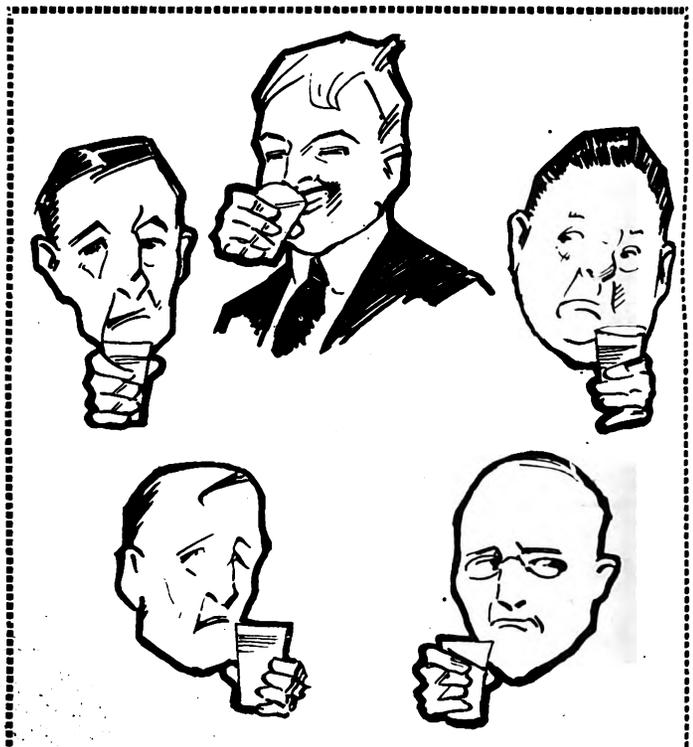
The Editor,
"The South African Pictorial,"
P.O. Box 1574,
Johannesburg.

"THE GREAT LOVER."

MR. MAURICE MOSCOVITCH CREATES A RECORD FIRST NIGHT AT DURBAN.

THE Durban correspondent of THE SOUTH AFRICAN PICTORIAL wires: "The Great Lover" had a record first night for Durban last night (Monday). Mr. Maurice Moscovitch was an instantaneous success equally with the Gentile and the Jewish parts of the audience. There were extraordinarily enthusiastic curtains after each act, and a tremendous ovation at the end of the performance, with calls for a speech. "The Great Lover" proved a really delightful and pleasing play, combining laughter and tears: it has a strong general appeal. Mr. Moscovitch has stirred up Durban and I predict a most successful season. There is a queue at the booking-office this morning stretching across the street.

(*Johannesburg theatre-news on page 21.*)



SOUTH AFRICA'S EASIEST RIDDLE—

WHICH IS

CASTLE BEER?

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CONSTANCE TALMADGE'S LEADING MAN.

Mr. Harrison Ford.

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LEICESTER SQUARE, May 31.

May Flies—And a Good Job Too!

To-day sees the end of May, a May only distinguished by such an unwearying round of out-and-out bad weather, cold and wet, that everybody feels glad to be rid of such a jade, whilst nourishing the fondest of hopes that June and the new moon will bring some of the sun and warmth which are our full due. The Royal Naval and Military Tournament has been attracting far denser crowds to Olympia than is its wont—to the detriment of the outdoor attractions such as the cricket matches, Wimbledon tennis and Chelsea's Royal Flower Show. The King and Queen visited the last-named on the opening day, picking their way through the puddles under cover of the unpopular but very necessary "brolly"; and they, of course, had their customary half-day at Olympia, where this year's *bonne bouche* consists of a Zeppelin raid and the bringing down of the Zepp. in flames. After their strenuous days at Aldershot last week, it must have been more of a duty than a pleasure to return to town and more marches past, reviews, mock attacks and other naval and military displays. The first Court was held last night—its brilliancy somewhat dimmed at the last moment by the sudden and serious illness of Princess Christian. There were various interesting *débutantes*, including several *belles americaines* all of whom I fancy are connected by marriage with prominent British families. Next week the Derby is to be run—an event with particular interest for me since I drew Ellangowan in a sweep and stand to win up to thirty-five shillings!—and the world's greatest living actress (now that Sarah has gone), Eleonora Dusé, re-appears here after seventeen years' retirement; the famous Guitry family trio also open their season on Monday—at the Oxford this time. Unless our weather gets a move on it will not be surprising to hear reports from Epsom in the same strain as those issued lately by several of the cricket clubs—"Match abandoned, wicket under water." *Après nous le déluge* has brought its tense forward! Sunday after Sunday we make our pilgrimage to a Richmond boat-house, heavy-laden with provender, Thermos flasks of tea and coffee, quarter of a hundred-weight of gramo. records and a heterogeneous assortment of reading matter, but alack, wisha and carramba! quite in vain; skies remain leaden, clouds threaten and spit, winds gain in gustiness, until we are forced grouchingly to gravitate stationwards *en route* to warm firesides (on the brink of June), hot whisky and lemon, and a fag, while the water boils for the bed-bottle! Is it to be wondered at that poor Bonar Law's resignation gets such scant attention and that nobody seems to care a penn'orth o' beans about the threats, hints, explanations, assertions and denials of the dethroned Austen, Winston and Co.

Lyons' Latest and Largest.

Appeal to the proletariat's stomach, however, and you find a spot immune from anything so trivial as weather and political storms. Messrs. Lyons opened their new Corner House yesterday morning in a dull drizzle. Long before the lunch-hour the place was packed and police barriers had to be used to prevent the queues storming the citadel in their keenness to be served therein on the first day the latest gigantic gastronomic caravanserai was opened. Coventry Street foot-traffic on that side was completely blocked from 11 a.m. until nearly twelve hours later. It is claimed that this is the world's largest restaurant (no riposte from New York is yet to hand!); whether or no, it is a very handsome structure indeed in spite of the somewhat awe-inspiring proportions of the various restaurants on the four floors, not forgetting the ice-parlours, chocolate and candy *salons*, *buffets*, etc. The total capacity is 4,500 customers, seated. Margaret Holloway, the popular English violinist, with her 30-piece ladies' orchestra, has been transferred here from another Lyons' establishment, Paul Specht and his New York Band (close rivals of Paul Whiteman, still at the Hippodrome and Grafton Galleries Club) play on another floor, and L'Oonie, the crazy conductor, whose contortionistic capers when he was "Mr. Meschugge" I remember seeing in a Friedrichstrasse *café* in Berlin before the War, obliges upstairs. Minor orchestras play in other rooms, but apparently the diner-out who prefers a plain unadorned meal, *sans* music, *sans* gilt, *sans* ostentation and *sans* swank, must go on patronising that little place he happened on in less pretentious and less noisy times.

Max Beerbohm and Bad Taste.

Max Beerbohm's latest exhibition of caricatures, opened this week at the Leicester Galleries, is a great *succès de scandale* instead of the axis of a gyrating wheel of actors, authors, statesmen, millionaires, financiers, royalty and miscellaneous notabilities anxious to see whether or not the dapper, daring and debonair Max had considered them worthy of his attention, pencil and brush. As in former seasons it is a wonderful epitome of the great wit's summing-up, from his Rapallo eyrie, of our faults, idiosyncrasies and virtues, though, purely on the score of draughtsmanship, inferior to most of his previous work. The causes of the hubbub are a few caricatures (withdrawn from exhibition from to-day onwards in deference to public opinion) in a series of "Proposed illustrations for Sir Sidney Lee's forthcoming biography of King Edward VII." One entitled "Long Choosing and Beginning Late" (just purchased by Sir Gerald du Maurier) depicts the present Prince of Wales as "Edward Windsor," marrying his Ealing (Lenin Avenue) landlady's daughter in 1972; another pictures King Edward VII. as a sort of adipose, beatific halo'd angel, holding a harp and draped druidically; and a third shows Lord Lascelles and his valet judging the points of a "Panama Hat designed and trimmed for him by Queen Mary." It is strange that the exquisite and delicate Max should be guilty of such lapses from good taste. When artists feel moved to the execution of such work as this, which they should realise must cause pain to living persons, they might at least have the good manners to leave them in their portfolios from whence posterity could judge of their value—or otherwise. The offending pictures so incensed *The Pall Mall Gazette* that they issued a contents-bill bearing the bloodthirsty slogan: "Axe Max." Otherwise most of the other exhibitions are as amusingly mordant and clever as we expect from Max—particularly one of Arnold Bennett telling H. G. Wells to "get 'em to raise the screw to forty thou'" when he will perhaps think over "the fraternal urge to stand for Parliament!" but above all I like "The British Drama, that Eternal Invalid," where the red-haired, rapidly-sinking patient is being prescribed for by "Doctors" Granville Barker ("Municipal pillules are the only hope"), St. John Ervine ("A strong tonic every Sunday morning"), Arnold Bennett ("Hammersmith air's all *she* needs"), Bernard Shaw ("Try Shavian cathartics"), Gordon Craig ("Give her a Mask"), and George Moore ("I was once her lover"). The perfect irony of the allusive prescriptions, especially the last, is inimitable. Max is not our premier satirist-essayist for nothing.

A Reply to "H. A. C."

Looking over the altogether splendid notices your critics have accorded the various Irene Vanbrugh-Dion Boucicault productions, I was rather surprised to note "H.A.C." in *The Rand Daily Mail* of May 1 complaining about an "inadequate orchestra and uninteresting music" when "Mis' Nell o' New Orleans" was presented, and wondered what would be the nature of his remarks were he to hear some of the excruciating scrapings and snortings sent up from orchestra-wells in some of our London theatres—provided, more often than not, by a trio or quartette, whereas I understand six musicians is the minimum number employed for incidental music in your dramatic houses. In the intervals of "R.U.R." at the St. Martin's we are "beguiled" with somebody's improvisations on a piano which may *once* have been in tune but whose heyday is shrouded in the murky long-ago. For "Anna Christie" at the Strand there is no

(Continued on page 25.)

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JOHANNESBURG, Tuesday afternoon.

THE dullness of the market which has prevailed for some time was accentuated by the uncertainties of Uitenhage and the fact that the South African Party managed to keep the seat by the narrowest of majorities was insufficient to infuse any life into 'Change affairs on Monday. But, according to the President of the Chamber of Mines, it is " a matter for very serious consideration whether under any possible Government the industry is likely to be dealt with more unfairly than at present." Naturally, the market is a reflex of the mining " posish." The speech was certainly an aggressive one, at times indiscreet, in Mr. Buckle's best fighting style.

Among gold shares, Langlaagtes are the only bright feature at 22s. 6d., though there has been a slight advance in the quotation of Witwatersrand to 16s. 9d. City Deeps are virtually unchanged on the week at 55s. 6d., though down at one time quite a shilling lower. Modder Easts were sold at 5s. 9d. " Robinson A's " gave way sixpence to 34s. 6d. National Banks are down to two-thirds their par value, a hundred shares changing hands at £6 15s. A nasty knock for those conservative investors who eschew gold shares as being a gamble.

The Barnato group notified its half-yearly dividends on Thursday, and was thus the last of the groups to do so, but the excellence of the results more than made up for any delay! Langlaagte Estates, with a declaration of 2s. a share, did better than was expected, the distribution amounting to £152,000 on the increased capital, following the amalgamation with the Consolidated Langlaagte. This is a good bit more than was paid out by the two companies separately last December, when the Estate's distribution was 7½ per cent. Anyway, in the phrase of these football days, it is quite a good " kick-off " for the amalgamated concern. I hear the opinion expressed in the market that the company could easily pay 4s. a year for ten years. Eventually the mining rights of the western portion of the farm Mooifontein, the freehold of which is held by the Rand Mines, Ltd., must fall to the lap of the Langlaagte Estate, so the life will really be longer.

Government Areas came along with the generally expected 6s. per share, as at Christmas. As the shares are 117s., the annual rate of 12s. is almost exactly 10 per cent. on the money, without allowing for amortisation of capital. Modder gives you, similarly, 10s. a year, but the share-price is only 80s., which works out at 12½ per cent. The life of the *pukka* mine of the " Corner House " is scarcely as long as that of the big Barnato profit-earner. Van Ryn Deep had to shave off a shilling from its former dividend, declaring 5s. In this case the quotation is still lower, about 70s. Assuming 10s. a year dividend, the gross yield is 14 per cent., but if 11s. be squeezed out, and the price recedes a shilling or so, it would mean as much as 16½ per cent. on the money. Witwatersrand (" Knights ") is giving 3s. each half-year, which is very handsome on a share standing at 16s. 6d. But the " snag " here is the short life, which may be remedied by a " deal " with the Knight Central. The strong point is that " Knights " is able to pay these dividends on a grade of five dwt., and in some months less, while the Knight Central ground should give almost as good a yield.

While Johannesburg holds the shares of the group very extensively, it is, curiously enough, a small holder of the Johannesburg Consolidated Investments—seems a bit unpatriotic, does it not? Be that as it may, " Johnnies " has just come along with a dividend of half-a-crown a share free of income tax, which is as good as in 1920, and 1s. per share better than the previous notification.

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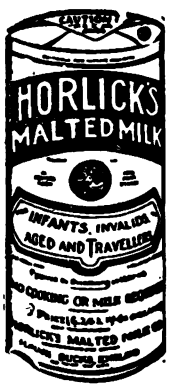

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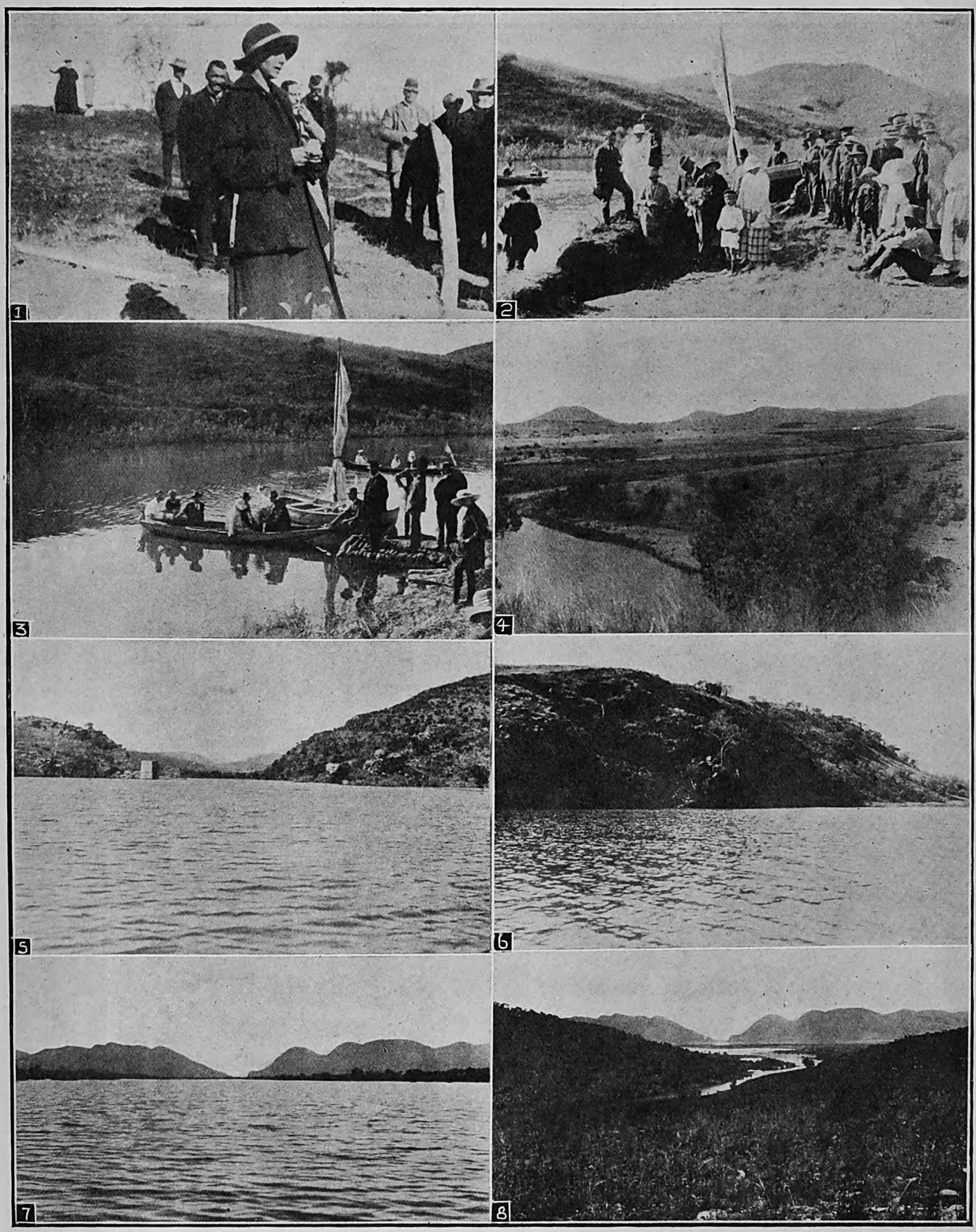
NORTHERN TRANSVAAL'S NEW PLEASURE RESORT.



LAUNCHING A NORWEGIAN YAWL AT PELINDABA, NEAR THE HARTEBEESTPOORT LAKE.

1. Mrs. H. Mentz, wife of Col. Mentz, Union Minister of Defence, launching the yawl *Esmé* for Dr. H. Reitz, M.E.C. (Transvaal). **2.** Mrs. Mentz with a bouquet of flowers; the *Esmé* in the background ready for launching. **3.** Col. and Mrs. Mentz, Dr. Reitz, and guests going for a row on the Crocodile River at Pelindaba. **4.** Pelindaba. **5.** A pile showing where the railway bridge is to be built at Hartebeestpoort. The new line will run from Krugersdorp station to the Lake-side, a distance of 22 miles. It is to be completed within a year. **6.** When the dam is completed the water is expected to rise to the foot of the tree on the hillside. **7.** Looking towards the Lake. The dam is built between the two mountains in the distance, and the depth of the water is 150 feet. **8.** The Crocodile River running through the Magaliesberg Mountains and feeding the Hartebeestpoort Lake.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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TO OPEN IN "BULL-DOG DRUMMOND": SOM

1. MISS ELSIE STRANACK. 2. MISS NINA OLDFIELD. 3. LORD LYVEDEN. 4. MISS K

"Bull-Dog Drummond," by "Sapper," is one of the most exciting and sensational plays ever written. An American multi-millionaire is spirited away from the Carlton by a gang of international crooks and put to the torture in a bogus nursing-home at Godalming. Captain Hugh Drummond (Mr. Percy Hutchison), recently demobilised, has inserted an agony advertisement asking for adventure and excitement. He gets it—thanks to the crooks. One of their number has a niece who gives the game away to Drummond and his two officer friends, Algy Longworth (Mr. Norman Cannon) and Peter Darrell (Mr. Robert Newton); and, like the Three Musketeers, the trio dash into the fray. Drummond's reputation for bull-dog tenacity is severely tested in tight corners galore. Time after time he smiles blandly in the pistol's mouth. He bandies jokes with his captors when they bind him

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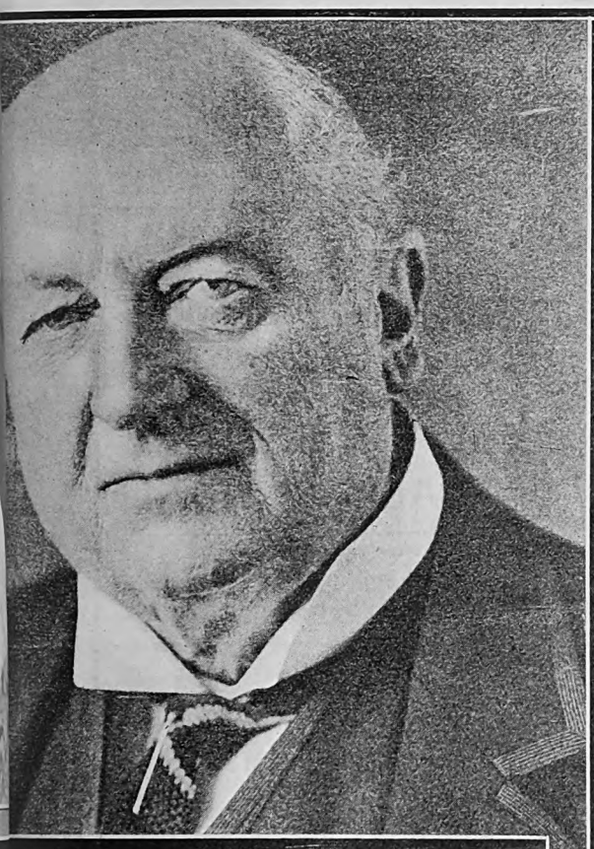
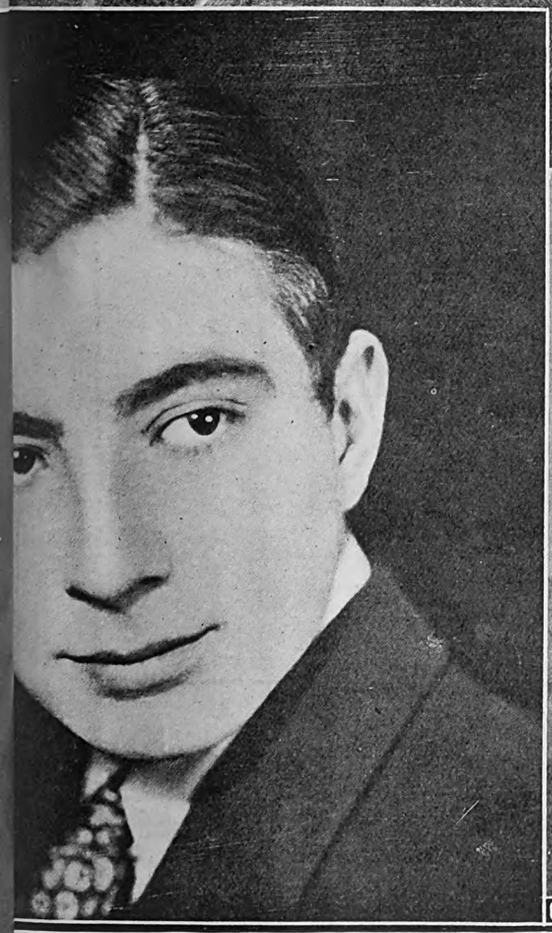
MEMBERS OF MR. PERCY HUTCHISON'S COMPANY.





AREW. 5. MR. ROBERT NEWTON. 6. MR. FRANK LACY. 7. MR. WALTER H. DIBB.

and threaten him with agonies worse than death. Even Raffles was no cooler, nor more intrepid or imperturbable, than "Bull-dog" Drummond. A red-headed adventuress, a forger suicide, a criminal doctor, a laboratory full of poisonous drugs, a self-closing electric door, an arsenal of pistols, a case of drugged cigarettes, a torture chair, a blood-stained knife, and a terrific fight to the death, are some of the ingredients that go to the making of the play. Miss Elsie Stranack, who is Mr. Hutchison's leading lady, will appear as Phyllis Benton, and Miss Kate Carew, who resigned an important part in "The Piccadilly Puritan" at the Ambassadors Theatre, London, to come to South Africa with Mr. Hutchison's company, will be seen as Irma Peterson, the adventuress. Miss Carew was out here with Mr. Hutchison in 1912. The play will open at His Majesty's on Monday night.

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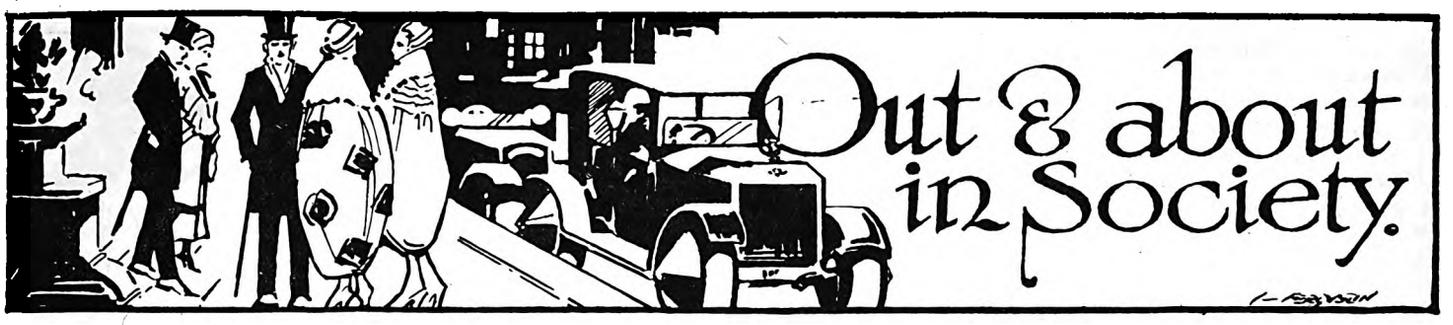
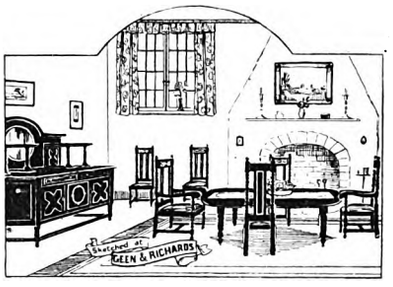


[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

The Social Round.

And it seemed to me that the social round really began on Friday last week, and as usual in Johannesburg everyone then decided to hold a dance. It is ever thus—either a few days of absolute calm without even a stray fox-trot, or a hectic evening trying (1) to be in three or four places at once; (2) to be affable to everyone, and (3) to squeeze all the names of the People-Who-Really-Matter into a space that will only hold a small quota of them. It is generally like a Chinese puzzle, and the reason press-women still remain popular is part of that self-same puzzle.



An "Old Girls'" Dance.

However, I journeyed first to the School Hall at Barnato Park, where the Johannesburg High School Old Girls' Club were holding an "Old Girls'" Dance. It proved to be a thoroughly enjoyable function. The white-domed hall, with its red bricks and high oak gallery (so useful for sitting out), the platform with its palms and its black curtains caught back with red and white rosettes, made a fitting background for the pretty frocks of the young girls, for it was essentially a young folks' affair. Miss Templeton, Headmistress of the School, was among the dancers in her capacity of President of the "Old Girls," and wore a lovely gown of gold crushed tissue cut on simple lines. Mrs. Saloman, the first girl to join the School and now vice-president, came in an elegant frock of brown mirror-velvet with silver-thread embroidery, and chaperoned her daughter in a girlish *toilette* of blue taffetas with twisted waist-belt of rose and blue fastened with a bouquet of flowers in the same shade. Miss Sussman, the hon. secretary, was very *chic* in a gown of dull metallic silver lace, under which was worn a deep belt of rose and blue. Mrs. Downs, whose husband represented the Old Edwardian Society, came in jade-green with laces at the hip to the hem of the skirt and lace sleeves, an attractive gown, and Miss Elaine Young was very charming in rose taffetas. Miss W. Monas wore sea-green georgette banded at the waist with mauve ending in a green and mauve rosette, and Miss Baronav wore black *charmeuse* made on graceful lines, the jet *plaque* at the hip having a *motif* of jade. Miss D. Heimann wore a black georgette in petal points, and Miss Dot Hill came in apricot with wing sleeves. Miss Pollock had on a smart frock of blue and grey shot taffeta, and Miss Peggy Strange was much admired in peacock blue. Miss Duffus had chosen black for her gown with a trail of lovely silver flowers, and Mrs. Pickburn wore black georgette.

A Military Ball.

Then I hied me to the Selborne Hall, where the No. 8 Military District officers and men were holding a dance under the patronage of Lieut.-Colonel Thackeray, C.M.G., D.S.O., who, however, was unfortunately at a conference and could not attend. It was a really festive occasion, and crossed swords hung on the walls with pennants at intervals made a bright note of colour. A machine-gun and other guns on the platform struck terror into the hearts of the uninitiated, and of course there were flags everywhere. Regt.-Sgt.-Major Newbury, D.C.M., must have had a hard task before he was satisfied with the result, and he had the co-operation of the T.H.A., the I.L.H., the T.S., and the Wits. in the matter of lending decorations. Everything went with a swing from start to finish, and as by a stroke of genius I arrived just at supper time I was enabled to see the brilliancy of the uniforms, headed by the D.C., Captain A. G. Lewis, M.C., who looked very attractive in dark blue with lots of silver braid. And shall I tell you of the merry supper party the Press and the Committee had? The officers of the Transvaal Scottish came in for a lot of notice in scarlet faced with gold, and kilts, of course; and Mr. R. Speller was the only representative of the Navy present. Major Rendall brought his wife in an elegant black gown, and Captain and Mrs. Ford were present, Mrs. Ford in a lovely rose-pink *toilette*. Mrs. McCalgar came in a smart black satin frock patterned in gold with a gold lace skirt, and was with her husband, Captain McCalgar. Lieut. Mason was with them, and also Lieut. Campbell. Mrs. H. Newbury was a tower of strength and looked to the comfort of everyone, and I for one was deeply grateful. She wore a really *chic* gown of primrose under black jet, at the waist a broad pattern of oyster-beads forming roses. Mrs. C. E. Botcher was another M.C. in black satin with bugle beads, and Mrs. Deecker, their colleague, wore black veiled in net, and looked very smart. Then R.Q.M.S. Nicholls, R.Q.M.S. Arnold, C.-Sgt.-Major Drinkwater and Sgts. Paddon, Kruger and Botcher assister the ladies, and I noticed Sister Maud Smith in uniform, Mrs. Burgess in white veiled in black net, Captain Slade, who brought his daughter, Miss Slade, in dark green georgette, Mrs. L. A. Smith in grey and rose shot silk and laces, and, well, hundreds of other attractive frocks and pretty girls; and one went one's way hoping that the effort would be repeated.

A Sunday Wedding.

On Sunday the wedding took place of Miss Doris Lavenstein, daughter of Mr. Albert Lavenstein, to Mr. Jack Frenkel, son of Mr. and Mrs. Joseph Frenkel. I stepped

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out on the smooth green lawn; way down at my feet were shady valleys and miles and miles of forest, with mansions half hidden, gardens and a sheet of dazzling water; with the white house in the background, its rustic boxes of scarlet geraniums making a brilliant splash of colour, I watched the fair young bride coming from her father's home to where the blue and gold canopy waited. Surely bride never had a happier memory than this wedding, a wedding right up on "the roof of the world." And Miss Lavenstein made a radiant bride, in a gown of white *crêpe romaine* beautifully draped, with a long narrow square train caught in at the waist forming a panel. And it was embroidered with the most delicate silk embroidery, sprays of dainty flowers and lovers' knots. A fairylike gown for a fairylike bride! The lace veil was worn over the face with a tiny quilted edge and caught by silver ribbons and a straight pearl and diamond ornament at each side of the head. Iris Lavenstein and Rita Frenkel were the maids-of-honour in pale pink frocks with broad silver tissue belts, one having on the skirt picot-edged frills in pretty design, and the other rose and crystal bead embroidery. They wore bronze velvet hats and received pendants of onyx and platinum as their gifts. Four bridesmaids, Phœbe Lavenstein, Rosa Brasch, Gertie Seehof and Peggy Marcosa, were dressed in pink georgette over silver tissue, the skirts being scalloped, and both the skirts and the sleeveless bodices were edged with little roses with silver centres set on a silver thread. They wore pearl brooches, the gift of the bridegroom. Little Leslie Frenkel and Neil Morris, in bronze velvet with white frills, were the page-boys, and received wristlet watches. The ceremony was performed by the Rev. W. Woolf, and Messrs. Eric Lavenstein, H. and A. Frenkel and Dick Marcosa held the canopy poles. Acting as *unterführers* were Mr. Albert

MARRIED IN JOHANNESBURG LAST SUNDAY.

Mr. Jack Frenkel, son of Mr. and Mrs. Joseph Frenkel, and Miss Doris Lavenstein, daughter of Mr. Albert Lavenstein, of Johannesburg.

Lavenstein, Miss Lavenstein, aunt of the bride, and Mr. and Mrs. Joseph Frenkel. Mr. H. Saville accompanied the bridegroom as best-man. I wish I had space to tell you of the many wonderful gowns worn, of the huge green and white marquee with its decoration of palms, where the guests sat at little jonquil-ladened tables or others danced on the dancing-floor on the lawn to the music of the Railways and Harbours Band. Miss Lavenstein was extremely elegant in draped grey *crêpe maracain* with a deep cape in lavender beautifully embroidered and trimmed with braid, the edge and cuffs being trimmed with beaver fur. With it she wore a smart grey hat wreathed in ostrich feathers and carried a bouquet of mauve carnations. Mrs. Joseph Frenkel was *chic* in bronze chiffon velvet edged with silver and a hat *en suite*. Mrs. Brasch, grandmother of the bridegroom, came in black with a black hat with a jet ornament. Mrs. Marcosa was very smart in grey gaberdine over satin, her grey hat being turned up with royal-blue velvet. Mrs. Schainberg came in maize and bronze satin, a very elegant

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gown, and her *chic* hat had paradise plumes in it. Mrs. Max Frenkel wore black *maracain* embroidered in rose and jade beads and a black hat. Mrs. E. Brasch had on grey gaberdine trimmed with beaver fur and a smart hat of silver tissue with a deep purple feather. Mrs. Monk was much admired in parchment lace over georgette and hat to tone. Her daughter wore cream over rose, the skirt having tiny tucks and her hat being of rose.

At the Carlton.

At the Carlton last Friday night there was not one spare table, and the excellent supper and the tuneful music seemed to be greatly appreciated. The Palm Court was full, and I saw there Sir Harry Graumann, K.B.E., M.L.A., Dr. Manfred Nathan, Mr. Paul Cohen, Mr. and Mrs. Islip (Mrs. Islip in a lovely turquoise-blue gown), Miss Hester Reeve, Mr. Joseph Kessler and party, Mr. S. M. Goldstein, Mr. and Mrs. Jaspan and Miss D. Sacks, Mr. and Mrs. Pardee, and oh! lots of others. In the ball-room were many merry parties. I saw Mrs. Vivian in a *chic* blue gown with drapery of black *charmeuse* from the shoulders to the skirt, and Mrs. John French in an attractive rose frock embroidered in bugle beads of crystal. Miss Vera Pearce was much admired in black taffetas made with a tight corsage, one shoulder featuring the new cape effect, and the hem of the gown banded in white with tiny roses at the waist. Miss Billie Bell was very sweet in black with embroidered *motifs* in rose and green on the gown, which had the new square scallops to the skirt. Mrs. Sivright wore a French gown of slate-blue taffeta with primrose flowers, and Mrs. Ismay was gowned in white *maracain* with scarlet leaves in her hair. Miss Ethel Cadman came in grey with silver and gold embroideries, and looked very charming, and Miss Fifi Otto had on a *bouffant* gown of blue taffetas with a silver lace bertha. Miss Una Purvis came in black, and had on

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an exquisite shawl in jade and rose, and among the men were Mr. Wills, Mr. L. Marks, Mr. Meiklejohn, Captain Sivright, Mr. W. French, and Mr. Pederson and party.

A Chat With Joseph Kessler.

I was privileged to have a talk with Mr. Joseph Kessler, who is doing such wonderful business at the Standard Theatre, in his suite at the Carlton Hotel, and from him I learnt many interesting things. Mr. Kessler's exceedingly arresting personality holds one just as forcibly off as on the stage, and one feels that he is only voicing fact when he says that he has given up his whole life to his work on the stage. The magnitude of that work can be believed when I was shown over a hundred different plays in all of which Mr. Kessler plays the leading part, and in all of which he is word-perfect. I, as well as many of you, my friends, may not have realised that even here in our city he is putting on as many as eight different plays a week—a wonderful record when each of them is a piece of supreme artistry. In view of the fact that he will play "The Merchant of Venice" on Friday with the much-discussed Shylock, it is interesting to note that Mr. Kessler played Bassanio to Mr. Maurice Moscovitch's Antonio when that famous actor, Jacob P. Adler, was their Shylock. "One cannot learn to become a star," Mr. Kessler told me, "because there is no school which can teach you how to form your life, and what is the stage but life?" Carrying the whole burden of the production on his shoulders, Mr. Kessler has the greatest presence of mind and the greatest patience with the embryo actor. The secret of his success may well be that in his acting he lives and the audience are forgotten in his intense feeling of his parts.

At GREENACRE'S, Durban.

A Pretty Parktown Wedding.

Last Saturday I went to the wedding of Miss Maie de Beer, daughter of Mrs. and the late Mr. C. E. de Beer, who was married to Mr. Lance Blaine, son of Mrs. and the late Mr. George Blaine, of Natal, at St. George's Church, Parktown, by the Dean (the Very Rev. Maurice Ponsonby, M.C.). Mr. C. R. Thompson acted as best-man, and the bride was given away by her brother, Mr. C. L. de Beer. It was a very pretty reception for a pretty bride at the house of her mother, where a large marquee was erected on the lawn and where one had a vista of forests behind the Westcliff hill. Miss de Beer wore an elegant gown of silver tissue, beautifully draped, the long side-panel being caught with a diamond shamrock and a belt of brocade completing the *toilette*, with jewelled tassels. Her veil was caught round the head and was of most wonderful lace, and she carried a shower bouquet. The Misses Ethel Meintjes, Ina Cullen and Enid Bowman made attractive bridesmaids, in straight frocks of silver tissue with twisted girdles of green and silver and pointed coronets of the same on their hair. Miss Massey was a pretty little flower-girl in sea-green taffeta and a lace cap in the Shakespearean style.

DEFYING SUPERSTITION.
Mrs. A. M. Jacobs, a recent arrival in Johannesburg, wearing a wonderful hat of peacock-feathers.

Mrs. de Beer was handsomely gowned in grey georgette, beautifully embroidered in braid, and a *chic* hat. Mrs. Blaine wore black with lace sleeves and a black toque. Mrs. T. A. Duff, sister of the bride, came in cinnamon-brown georgette, her small hat having a turned-up flower brim. Among the many guests I noticed Mr. and Mrs. Bateman, Mrs. Henry Adler and her daughters, Mrs. Cohen and Miss Enid Cohen, Mrs. Clogg, Mrs. and Miss Jooste and Mr. Richard Bowman.

A Sweet Singer's Hobby.

"It is my hobby, if you can call it a hobby, to give the very best that I am capable of by developing my soul that I may awake in my audiences the highest to which every one of them can attain." A wonderful hobby, and when the lady who speaks is fascinating, fair-haired with blue eyes that match the colour of her leather travelling cap, when she has a rose-tinted skin and a dimpling personality, is it any wonder one loses one's heart? And when in addition she is the possessor of a rich soprano voice ranging from the lowest note in the soprano class to the highest that the human voice can attain, will it not be a wonder if the Rand does not take her to its heart as London has already done? So I met Madame Vera Lavrova, Baroness Royce-Garrett, at the Germiston station *en route* to Pretoria, where she opened her season here. And I have much, so much, to tell you of this lady—but what would you? Space is short and I hope to have another opportunity.

The Return of "Round in 50."

Of course you have been to the second edition of "Round in 50" and welcomed back our old favourites, the two Billies and Harry Brunning, not to mention Hugh Ormond and Alexander Haviland, most versatile of actors? The first night there was a very representative gathering, and I noticed Sir Ernest Oppenheimer, Miss Pollak, Mr. Hirschorn (of Kimberley), Mr. and Mrs. Gustav Sonn, Mr. and Mrs. Samuelson, Mr. and Mrs. Harold Wallers, Mr. L. Marks (who has since left for England), Mr. T. Marks, Mr. L. Lavenstein, Mr. Norman B. Kark, Mr. and Mrs. I. Leatherman, Mr. Paul Cohen, Mr. Bobbie Guthrie, Mr. G. Bonas, Mr. Lance Dale Lace, Captain and Mrs. Sivright, Mrs. Pickburn, Mr. and Mrs. B. Metter, and many, many others, for there was not a vacant seat. And the show went with a swing. There were new numbers, where Miss Desmond was a harem favourite in silver with a rose wrap, very intriguing, and where Miss Bell, in orange with a silver scorpion, was the vestal priestess and sang divinely. And of course there were Victoria Carmen and Her Shadow, a wonderful act that was applauded to the roof. Imagine a

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setting of ultra-futuristic colouring with wierd hanging lamps. Enter a figure from the Arabian Nights in an orange gold-fringed sheik costume, purple star-spangled vest, a high turban surmounted with a black cockade, and when, added to that, the figure can sing its way into everyone's favour with new songs and new business, then you have Miss Carmen. And the Shadow! Well, why should I tell you? You must see for yourselves. Miss Carmen also wore a wonderful sun-ray gown of black and silver, with pink tights peeping at the sides through the falls of tulle, with a Gaby Deslys headdress of pink feathers confined with a silver band; and a cheeky pierrot costume all shades and colours. So, my friends, go and give "Round in 50" with your old and new acquaintances, a rousing welcome.

MISS JEAN BARRKMAN,
The capable hony. secretary to the Jewish Relief Reconstruction and Orphans' Fund Drive, which is holding many enjoyable functions in Johannesburg at the present time.
Photo by Leon Levson.

Till Next Week.

And may I be forgiven if the shades that be hovering with blue pencil poised make me hold over till next we meet my accounts of the pretty wedding of Miss Sadie Jacobs to Mr. Louis Redlich and of Miss Eileen Marchant Smith to Mr. Robson? So till next week, when I shall tell you all about them.

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THERE is said to be an increasing demand for quicksilver in manufactures of electric appliances. An interesting and increasing use in Scotland is the floating of the lights of lighthouses upon a body of quicksilver. The metal is not consumed, of course, and the loss in use is insignificant.

It appears that the commissioners of northern lighthouses in Edinburgh have in their charge ninety lighthouses on the coast of Scotland. Up to a few years ago the revolving lights were borne on rollers. The "float" system has been gradually introduced, however, and is now in operation at thirty coast stations and will be used at all others. The lighting machinery rests on a pontoon which runs on quicksilver in a groove. The quantity of mercury required for this purpose in a lighthouse is from seven to eight flasks of seventy-five pounds each.

God gives us our relations—thank God we can choose our friends!

No love can be bound by oath or covenant to secure it against a higher love.

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In The Bright Lights.

"BULL-DOG DRUMMOND."

PERCY HUTCHISON TO OPEN ON MONDAY IN THRILLING "CROOK" DRAMA.

THE musical-comedy season at His Majesty's will end this Saturday, when the last performances of "The Golden Moth" will be given; and the company will then tour as detailed on page 27.

Mr. Percy Hutchison, the famous London actor-manager, and his entire company from the Queen's Theatre, London, who arrived from England on Wednesday, will make their first appearance on Monday night at His Majesty's in "Sapper's" sensational "thick-ear" play, "Bull-Dog Drummond"—some interesting press opinions concerning which are quoted on page 22. An outline of the story of the play is given in the captions to the photographs of some of the members of the company reproduced on pages 14 and 15.

Mr. Percy Hutchison, as the redoubtable Captain Hugh Drummond, will exhibit his bull-dog tenacity in a series of desperate conflicts with a gang of crooks and forgers operating from a bogus nursing-home in the country. He is a demobilised officer who inserts an "agony" advertisement asking for adventure and excitement.

The advertisement is answered by Phyllis Benton (Miss Elsie Stranack), whose uncle is an unwilling confederate of the gang. Drummond and his officer friends, Algy (Mr. Norman Cannon) and Peter (Mr. Robert Newton), dive into the fray like a modern Three Musketeers—and they make the rafters of that bogus nursing-home ring with pistol-shots galore. Motor-cars speed to and fro with rescuers and rescued. Drummond is gagged and bound, but turns the tables on his captors. A door opens and shuts on heroes and villains at the turn of an electric switch. People are drugged and tortured by a medical fiend, Dr. Lakington (Mr. Saxon Snell), whom Drummond eventually throttles after a duel of unparalleled ferocity, fought with pistols, knives and bottles. Throughout the play the thrill of combat is relieved by a current of delightfully inconsequential humour.

EMPIRE PALACE.

WARM WELCOME FOR SECOND EDITION OF "ROUND IN 50": VICTORIA CARMEN'S SUCCESS.

A WARM welcome to the popular principals was given by a packed house on Monday evening, when "Round in 50" returned to the Empire brightened with new songs, two or three new scenes, and a special attraction in the persons of Victoria Carmen and Her Shadow. Beautifully dressed, and of taking personality, Miss Carmen made an immediate hit, and the charming child who danced after each of her songs added immensely to the novelty of the turn. Billie Desmond, Billie Bell, Hugh Ormond, Harry Brunning and Alex. Haviland have new songs to sing, and the Persian Garden scene, daring and clever, which has been written by Captain Maxwell-Stewart, was one of the best of the new features. Most of the most popular scenes of the first edition have been retained, and all the artists were in excellent form, so that the Empire should be catering for big houses now that revue reigns once more.

The dancing and *ballets*, of course, are as delightful as ever, the bioscope effects add enormously to the general interest, and altogether the new version is as lively and well worth seeing as the first edition, which, as everyone knows, was a record-breaker for length of run and popularity.

FALCONER.

STANDARD THEATRE.

JOSEPH KESSLER DRAWING BIG AUDIENCES TO SEE YIDDISH PLAYS.

MR. JOSEPH KESSLER'S season of Yiddish plays looks like breaking all records at the Standard Theatre. The theatre is filled at every performance, and on the half-holidays it is usual for people to be turned away both in the afternoons and evenings. Critics of the Yiddish drama agree that Mr. Kessler is the finest Yiddish actor South Africa has seen.

This week's "bill" comprises: "The Power of Gold" (Monday), "The Stranger" (Tuesday), "The Wedding Gown" (Wednesday matinée), "A Mother's Song" (by Harry H. Krone; Wednesday evening and Thursday), "The Merchant of Venice" (Friday; with Mr. Kessler as Shylock), "The Wheel of Life" (Saturday afternoon), and "The Power of Gold" (Saturday evening).

A GREAT SCOTTISH SINGER.

MR. WILLIAM HEUGHAN'S SONG-RECITALS AT THE PALLADIUM THEATRE.

THIS Thursday, Friday, Saturday and Sunday Johannesburg will have an opportunity of hearing, at the Palladium Theatre, Mr. William Heughan, a famous Scottish singer, who arrived at the Carlton Hotel, Johannesburg, on Monday, from England.

Born some thirty-four years ago at Dalbeattie, Kirkcudbrightshire, Mr. Heughan studied first with Albert Visetti, of London, and subsequently with the eminent Milanese *maestro*, Vincenzo Sabatina, who regarded him as one of his most successful pupils. A few years operatic experience in some of the principal cities of Italy provided him with the necessary experience and stage knowledge.

Mr. Heughan has had five seasons at Covent Garden, and some seasons with the O'Meara company. When the War broke out he joined the 4th Gordon Highlanders, serving with distinction. It may be mentioned that he was one of the crack revolver shots in the British Army.

A descendant of the Eoghain Clan, now extinct, Mr. Heughan has had the unique honour of being specially chosen from among all the Scottish singers to sing at the great Burns' Concert at the Albert Hall, London, for three years in succession.

With him are Miss Gladys Sayer, a well-known pianist and accompanist, and Mr. Cecil Alexander, a violinist, who was a pupil of the celebrated Professor Leopold Auer.

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HIS MAJESTY'S, MONDAY: PERCY HUTCHISON IN "BULL-DOG DRUMMOND."

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PERCY HUTCHISON

Some Press Opinions

PERCY HUTCHISON.

"Percy Hutchison is a first-rate actor, brisk, clean, re-assuring; naturally good-humoured, with his rich ringing voice and his air of 'happy yesterdays and prosperous to-morrows.'"—*Pall Mall Gazette.*

"Percy Hutchison set the pace, never for a moment allowing it to relax, and showing decided cleverness in his treatment of the various characters assumed by him."—*Daily Telegraph.*

"Laughter held both his sides when Percy Hutchison appeared. It was a joy to behold him in all his moods."—*News of the World.*

"Percy Hutchison achieved a triumph."—*Daily Mail.*

"Percy Hutchison plays with abounding and infectious breeziness. He is delightfully amusing."—*The Era.*

"Percy Hutchison's reception could have been heard a mile away."—*Daily Sketch.*

"Percy Hutchison is a player of very real comedy talents."—*New York Tribune.*

"Seldom has an actor from foreign parts slipped on to an American stage and won his way more surely into the good graces of his audience."—*New York Herald.*

"Percy Hutchison played with a deft touch, showing particular ease in scenes of a comedy nature. His reception was so enthusiastic that he responded after the second act with a curtain speech."—*New York World.*

"Percy Hutchison has a pleasant personality and an easy stage manner, and is worth seeing, watching and hearing."—*New York Dramatic Mirror.*

"No English actor before has attained the height of popularity which he has reached."—*Winnipeg Evening News.*

"Percy Hutchison is one of the finest actors South Africa has had the pleasure to see. He has the knack of living his parts and holding an audience spell-bound."—*Natal Mercury*, Durban (1912).

"One of the most brilliant light comedians of the day."—*Sunday Times*, Johannesburg (1912).

"BULL-DOG DRUMMOND."

"A full-blooded and vigorous return to the whirl of terrible excitement and 'nick of time' situations."—*Sunday Times* (London).

"Even 'Raffles' was no better than this."—*Sunday Express.*

"I saw crowds of people being turned away, and I imagine that 'Bull-Dog Drummond' will fill Wyndham's for many months."—Mr. St. John Ervine in *The Observer.*

"Rarely in the history of Wyndham's Theatre has so much applause been heard."—*Morning Advertiser.*

"Melodrama as a fine art, presented with polished artistry."—*Daily Express.*

"The first-night audience, which included the aristocracy of the London stage, was wildly enthusiastic."—*Evening Standard.*

"The thickest-eared play we've seen this century."—*Daily Herald.*

"You cannot help being thrilled, but there is always humour at the back of the thrill."—*Daily News.*

"Melodrama with a clean collar and without the traditional orange-peel. . . . A stimulating dish of thrills."—*Daily Mirror.*

"Never has a more exciting crime story been seen on the stage."—*National News.*

"'Bull-Dog Drummond' has the manners of a marquis and the soul of Deadwood Dick."—*Lloyd's Newspaper.*

"The most exhilarating entertainment we have seen for a long time."—*Evening Telegraph.*

"The audience roared approval."—*Reynolds' Newspaper.*

"Everybody will see this play, and its surprises should be preserved in all their freshness."—*Illustrated Sporting and Dramatic News.*

"What makes 'Bull-Dog Drummond' so much more entertaining than the average 'crook' play is that there is always a happy-go-lucky lightness about it which gives to even the most melodramatic scene a 'certain lightness.'"—*The Tatler.*

Demobilised officer, finding peace incredibly tedious, would welcome diversion. Legitimate if possible, but crime, if of a humorous description, no objection. Excitement essential.—Captain Hugh Drummond's advertisement in *The Times.*

IN

"BULL-DOG DRUMMOND"

BY "SAPPER"

His Majesty's Theatre

(African Theatres, Ltd.) JOHANNESBURG.

MONDAY, JULY 2nd.

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ALL EYES ON DURBAN.

Katabasis' Chances of Winning the July Handicap.

THE RAND RACING DEADLOCK.

By "ONLOOKER."

THE exodus from the high veld to the Natal coast has fairly set in, and on account of the temporary cessation of racing on the Rand—a cessation likely to last for some weeks—there will probably be more Johannesburg racing men than ever to swell the throng going to Durban. The chief winter meeting of the Durban Turf Club has always been a great draw, and the *pièce de résistance* of the fixture is evoking as

Great Interest

as in any previous year. Generally speaking, a good horse wins the Durban July. But the Durban course is not a good horse's course. The track is narrow, without long stretches, and in a big field the chances of getting "pocketed" are infinitely greater than they are, say, at Turffontein. This very fact leads on occasions to some nags of little account being started in the Durban race in the hope that they may have the luck in running and mayhap a say in the finish.

* * *

The only recent withdrawal from the race to take place on July 7 has been High Mark, and 25 are still eligible to compete. Several owners with a couple engaged are not likely to start more than one, while such as Suncairn and Love Bird might well be withdrawn; and so might Colesberg and one or two others.

* * *

Probably sixteen or seventeen will go to the post. The Cape Town pair, Clare Clan and Prince Boz, trained by Shaw, are in separate interests, and both are to run. Although the latter is at the shorter price, Clare Clan has the more taking credentials, and

May Prove the Better

of the pair. The fact that Ray has been engaged to ride Fordwych indicates that Mr. Murray is going to rely on the tried one of his two; it would be strange if it were not so, for Fabaris can have other opportunities, when not so highly rated, to take part in a big handicap.

* * *

The report of the trial of Russell's two Handicap candidates, Dignitary and Eunomea, with Appetiser taking part, must have been read with incredulity, for at the end of a gallop over several furlongs Eunomea was said to have finished four lengths ahead of Appetiser, with Dignitary last. It is

A Tall Order

to ask one to believe that the fastest horse in the land was, over seven furlongs, beaten by some five lengths! To bring about such an outcome of the gallop suggests either that Dignitary was unduly "loaded up," or else that the colt is no longer the Dignitary he was.

* * *

Russell is said to have good hopes of taking the race with his light-weight candidate. This can be said: Eunomea has seldom been sent out for other than specials. She was backed with some confidence, and started second favourite, for

The Benoni Mile

won by Polyscope. The mare certainly lacked stamina then, and it would be strange if one of the age—she is now a six-year-old—developed into a stayer. Notwithstanding the "market," many will look on the top-weight to beat his stable companion.

* * *

Collet was to be trucked for the coast on Thursday. Mr. Gard is of opinion that last year's winner will give a good account of herself in the forthcoming race. If Katabasis has gone on improving, the owner of Collet expects Mr. Forbes's mare to be harder to beat than the other his mare acted as runner-up to, *viz.*, Intrepid. Intrepid remains very firm in the betting and it is claimed for the son of Cyllius that he is

An Improved Horse

since he won the Summer Handicap. A five-year-old, he should now be at his best. Intrepid is, or was—for he may have sobered down—a tear-away sort; one that raced to most advantage in the lead. It is, however, a vastly different thing to make running with under 7st. than with 8st., and it would be courting defeat to attempt to make every post a winning one under the latter impost. Intrepid is to have the services of the crack Natal light-weight, Herschell, so should be well handled.

* * *

Freshfield has many friends for the race and under his feather impost, should he get well away, must take catching. To some horses, however, a very light weight is a disadvantage; and the general impression is that Freshfield takes strong handling.

* * *

Katabasis has trained on to the entire satisfaction of her mentor and should strip very fit. Accompanied by Red Ronald, Katabasis is to be trucked for Durban on Monday. Mr. Murray's horses leave on the same day, and Antonio and the rest of Randall's team also travel to the coast on one of the first days of the week. Antonio has gone through a very thorough preparation and is expected to make a bold show in the big race. The writer's present fancy is

KATABASIS.

* * *

One of the most interesting races at the Durban meeting will be the African Breeders' Plate, run for on Wednesday, July 11. Red Ronald has 10st. to shoulder, but meets Princess Alice on 2lbs. of an advantage, as compared with the weight carried when the filly

Readily Accounted For Him

in the Gosforth Park Plate. The small pull in the weights can have small influence, but the distance of the Durban race is six furlongs and the shorter course—the race at Germiston was seven furlongs—should favour the heavily weighted colt. The Durban-trained Python, receiving 17lbs. from the top-weight, must be reckoned with, and there are others.

* * *

The most pleasing feature of the racing at Royal Ascot this year has been the success of horses carrying His Majesty's colours. All the races at Ascot are important

HIS MAJESTY'S, MONDAY: PERCY HUTCHISON IN "BULL-DOG DRUMMOND."
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races, and the winners of other than the handicap events are almost invariably of high class. We can take it, then, that

The King's Knight of the Garter,

who took the Coventry Stakes, is a two-year-old a bit above the ordinary. Knight of the Garter is by Sir Abe Bailey's sire, Son-in-Law. His Majesty's second success was in taking the Royal Hunt Cup with Weathervane, a 20-to-1 chance. The Royal Hunt Cup is one of the big betting events of the season.

* * *

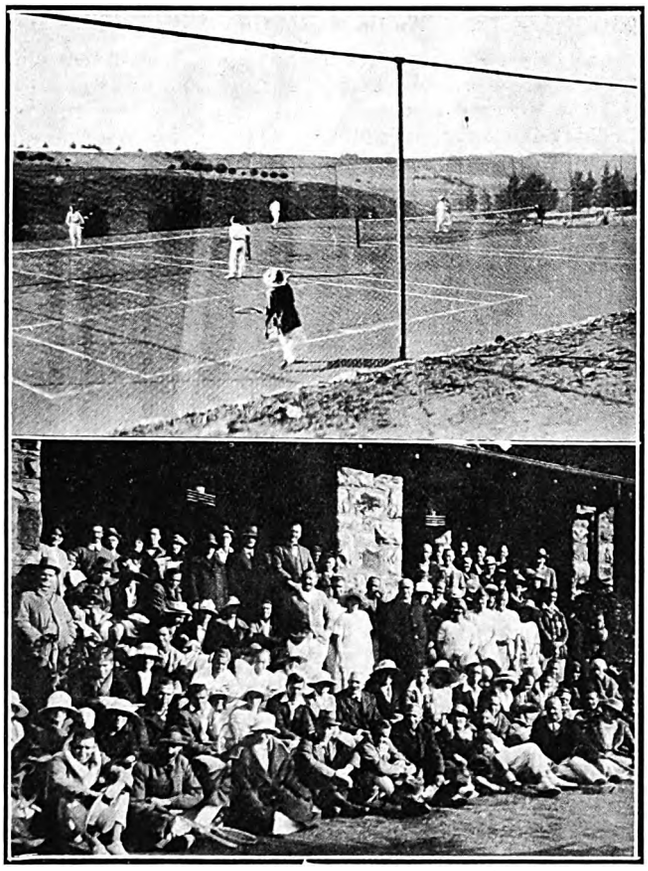
The victory of Happy Man in the Ascot Gold Cup would point to there being a scarcity of top-notch stayers in England at present, for Mr. Hardy's old horse cannot be regarded as of the same calibre as

Some Former Winners

of the much-desired prize. But there is no doubt that Happy Man is an out-and-out stayer. His success last week was fully anticipated, though he had nothing to spare from Lord Derby's Silurian, the French representative, Flechois, gaining third place. Happy Man is trained by the ex-Transvaaler, Captain Hogg.

* * *

Having finished with racing, Cutlet is now quartered at her owner's stud farm at Standerton, and is to be mated with Red Ronald's sire. Though wanting in height—this



NEW TENNIS COURTS AT OBSERVATORY, JOHANNESBURG.

Opened by Mr. C. Lamb, M.P.C., President of the S.A.L.T.A.

Photos by African Film Productions, Ltd.

enabled the mare for a time to race as a galloway—Cutlet is very stoutly framed, and there is no reason to suppose her stock will be undersized. The mare had a somewhat strenuous time on the Turf, but

Commences Paddock Life

perfectly sound in every respect. During her four seasons' racing Cutlet started on 83 occasions for 11 wins, 21 seconds and 7 thirds. Her best year was as a three-year-old, when among the races she captured was a Merchants' Handicap. This season, it will be remembered, she dead-heated for the same race, to be beaten in the run-off by Fordwych. With place money Cutlet annexed something like £3,500 in stakes.

* * *

The deadlock between racing clubs on the Rand and the Owners and Trainers' Association still continues. There will be no racing this week-end, and unless wise counsels prevail the Germiston Club's scheduled meeting for July 7 will be abandoned. The trial of strength might well have been avoided for, say, a month without any detriment to the position taken up by the Association.

The Association

could have registered its protest alleging the inadequacy of stake-offerings, but allowing the question to stand in abeyance while many of the owners were away at Durban. The absence of the cream of the Rand-owned horses at the coast would have enabled the small owners to divide what stakes were offered here among them. But the *impasse* now existing was bound to come; the selected time was badly chosen.

* * *

The affected clubs have always maintained willingness to submit to any proper tribunal for decision as to whether the stakes put up are adequate according to the means at the disposal of each separate club. The clubs, however, refuse to be guided by the Owners' Association on the matter.

* * *

The combination of clubs now proposes that a representative from each should constitute a body to which programmes would be submitted before being issued. The Johannesburg Pony and Galloway Club has so far not joined the combine. That club carried a resolution to the effect that two members of the Owners' Association be on the body to which

Proposed Stake-Offerings

should be submitted. It is not surprising that the other clubs rejected this suggestion. Why the Pony and Galloway Club took up the attitude it did is not very clear. Should it enter the combine its representative would have as much say as any other in apportioning what clubs could afford to give in stakes. And it is manifestly absurd to suppose that the clubs' representatives would put their heads together to keep down prize-offerings!

THE OCEAN RINK, DURBAN.

Visitors to the Natal coast for the winter will be delighted to know that the Ocean Rink will be open. There is no better pastime for the cold weather, and the evenings are certainly chilly along the sea-front. The big building on the Marine Parade is usually well filled, and with so many spectacular events and carnivals scheduled during the season the attendances at the evening sessions run to several hundreds. Monthly season tickets at extremely reasonable rates are obtainable. The floor has been relaid, and improvements include a new jazz orchestra and a refreshment pavilion, with ample seating space. Under the new arrangements ladies will find plenty of opportunity for practice and tuition in the afternoons, and as the season will be limited to three months, those who spend their holidays at Durban should not forget to take their skates along.

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MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

music whatever—simply *les trois coups*, as on the Continent—and of all the methods I think I prefer this. If a play is at all worthy of its salt, surely there is no need for distracting excerpts and selections during the intervals? They destroy atmosphere and are certainly not necessary to give a fillip to conversation. "H.A.C." would not so easily be able to enumerate the players in the majority of the theatres here—their efforts are (mercifully, in most cases) effectively veiled and partially muted by impenetrable screens of dried palms and/or a sort of camouflage-canvas.

Royal Gramophone Records.

Heard the Empire Day record of the King and Queen's own voices speaking their messages to the youth of the whole Empire last week (a few days before the official issue). One can easily realise what a thrill it will give to everybody in the Dominions and Colonies who rarely, if ever, have an opportunity of seeing or hearing Their Majesties in person. Every word comes out as clear as a bell (not always the case with speaking records); in fact, I think the King's anxiety to reproduce perfectly was the cause of his rather slow and deliberate delivery; the Queen's phrasing, on the other hand, is equally as clear, though spoken at ordinary conversational speed, and her voice is just what one would expect from what we know of her character, gifts and life.

"The Perfect Fool."

Gustav Holst's "The Perfect Fool" is programmed as "opera" at Covent Garden, but it is frankly "comic opera" in performance. I heard it on the second night it was given, when, for some unexplained reason, the "Fugal Overture," played at the *première*, was omitted, and we were plunged directly into an hour and a quarter's enchanting web of melody. A lot of it parodies Donizetti, Wagner and Verdi, but the rest is purely the Holst of "The Planets" and "Hymn of Jesus," including some dazzlingly beautiful *ballet*-music. The libretto is also by Mr. Holst; it deals with a fond mother with a seemingly semi-imbecile son—"The Perfect Fool"—for whom she obtains the hand of a Princess by abstracting a magic potion from a wayside wizard and administering it to the somnolent fool, declaiming (rather too often) "He wins a bride with a glance of his eye. with a look he kills a foe, he achieves where others fail—with one word," the one word being "No," which he utters when asked if he loves the Princess! Edith Clegg, Lilian Stanford, Wm. Michael and Walter Hyde are all good in the principal parts. The *corps-de-ballet* is much more accomplished than those we are used to at Covent Garden. Eugène Goossens conducted the large orchestra through a most intricate score, bristling with difficulties. There was a very smart audience—nearly approximating to those of the old Italian seasons. Plenty of tiaras, orders, plumes, pearls, flashing stones and the usual pageant of extremely *decolleté* gowns made an impressive spectacle. Bach's *cantata*, "Phœbus & Pan," played in an operatic version, completed the evening.

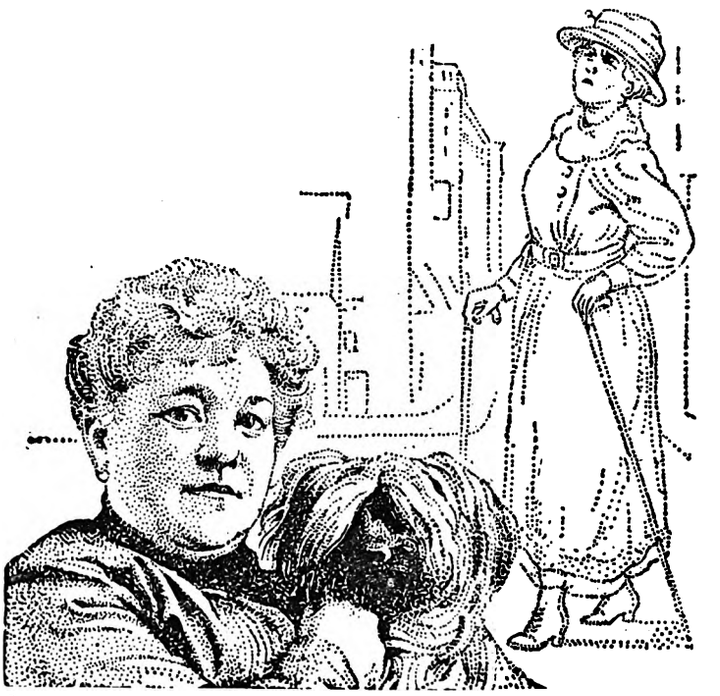
So This Is It!

Irving Berlin's "Music-Box Revue" which C. B. Cochran has brought over to the Palace is a disappointment. Mr. Berlin's music and lyrics are entirely unworthy of his earlier efforts in "Watch Your Step," *etc.* The vocalism rarely exceeds the mediocre line, and there is really nothing exceptional or new about the dancing numbers. This surely cannot be the same show and people about which New York raved for a year. Certainly the scenic effects—mostly curtains and draperies suffused with clever lighting combinations—are very beautiful and a delight to the eye; otherwise the revue leaves us unmoved. The Palace itself is now looking quite dingy and, presumably to earn funds for its refurbishing, the prices have again been raised, so that the cheapest bookable seat (the Upper Circle) now costs seven shillings!

PAUL PRY.

HAD TO GIVE UP ALL WORK.

PAINS IN THE BACK WERE TERRIBLE.



Mrs. S. BENNETT writes:—

"I have suffered terrible pains in the back, feet and legs, and had to walk with sticks. I gave up all work as pain was intense. I was under a doctor and had various remedies, but obtained very little relief. I purchased some De Witt's Pills and soon noticed an improvement. I am now able to walk without fatigue and I am very thankful to be cured."

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RHEUMATISM BACHACHE CYSTITIS GOUT
LUMBAGO STONE JOINT PAINS TIRED FEELING
SCIATICA GRAVEL WEAK BACK IRRITABILITY

And Other Disorders of the Kidneys and Bladder.

Sold by Chemists and Storekeepers throughout South Africa. When you get the Pills, be sure they are De Witt's in the white boxes, printed in blue and gold, with the blue wax seal on the cork. There are two sizes, 6/6 and 3/6. The 6/6 size contains 2½ times the quantity in the small size. If your chemist or storekeeper does not stock them, send the price of the package to E. C. De Witt & Co., Ltd., 31, Loop Street, Cape Town, and they will be sent post free in a plain wrapper.

A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send three penny stamps for packing and postage.

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Including New Scenes, New Numbers and New Features,
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The Greatest Living Exponent of Scotland's National Songs,
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PERCY HUTCHISON,

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Special Fox Drama, featuring
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"THE MASQUERADER,"
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THUR., FRI. & SAT., JULY 5, 6 & 7,

"THE ROSARY,"
7-Part First National Drama, featuring
Lewis Stone and Jane Novak.

Standard Theatre.

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JOSEPH KESSLER,

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MONDAY & TUESDAY, JULY 2 & 3,
"COLORADO,"
5-Part Universal Drama, featuring
Frank Mayo.

WEDNESDAY & THURSDAY, JULY 4 & 5,
"PADDY THE NEXT BEST THING,"
7-Part Graham Wilcox Drama, featuring
Mae Marsh.

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Naomi Childers in
"COURAGE,"
First National Drama in 6 Acts.

FRIDAY & SATURDAY, JULY 6 & 7,
Mae Marsh in
"PADDY THE NEXT BEST THING,"
Graham Wilcox Drama in 7 Parts.

Next Week's Calls.

WEEK COMMENCING MONDAY, JULY 2.

Tivoli, Cape Town.—Till July 3: George Bolton, Edythe Hyland, Carvet and Verena. Continuing: Reeve Girls and Leslie, Russell and Durbin, Archie Graham and Co., Mazuz and Mazette. Opening July 4: Hanlon Brothers, Les Eldons, Jensens.

Opera House, Cape Town.—The Vanbrugh-Boucicault Company.

Empire, Johannesburg.—"Round in 50" (second edition), Doherty and Scala.

His Majesty's, Johannesburg.—Percy Hutchison and Company in "Bull-Dog Drummond."

Standard, Johannesburg.—Joseph Kessler and Company in Yiddish Plays.

Orpheum, Johannesburg.—Hope Wallace and Maureen, Jack Stocks.

Grand, Pretoria.—Tom Fox, Megan Brothers.

Opera House, Pretoria.—July 2, 3 and 4: The 1923 Musical-Comedy Company in "Whirled Into Happiness." July 6 and 7: William Heughan and Party.

Criterion, Benoni.—July 2: William Heughan and Party. Opening July 3: Vera Lavrova, Cycling Brunettes.

Empire, Brakpan.—July 3: William Heughan and Party.

Palace, Vogelfontein.—July 4: William Heughan and Party.

Apollo, Germiston.—July 2, 3 and 4: Les Nosselas. July 5: William Heughan and Party.

Vaudette, Krugersdorp.—July 5, 6 and 7: Les Nosselas.

Rinko, Maritzburg.—Harold Walden, Freddie Foss.

Scott's, Maritzburg.—July 6 and 7: Maurice Moscovitch and Company in "The Great Lover."

Criterion, Durban.—Victoria Carmen and Her Shadow, Eddie Gray, Loch and Lomond, Jack Shields.

Theatre Royal, Durban.—Till July 5: Maurice Moscovitch and Company in "The Great Lover." Opening July 6: The 1923 Musical-Comedy Company in "The Golden Moth."

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HIS MAJESTY'S, MONDAY: PERCY HUTCHISON IN "BULL-DOG DRUMMOND."

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COMPANIES ON TOUR.

The Vanbrugh-Boucicanlt Company.

The Vanbrugh-Boucicault Company's South African season will finish at the Opera House, Cape Town, on Saturday, July 7, and the company will sail for Australia by the s.s. *Themistocles* on July 10.

The Maurice Moscovitch Company.

Mr. Maurice Moscovitch will play "The Great Lover" at the Theatre Royal, Durban, till Thursday, July 5; at Scott's Theatre, Maritzburg, on Friday and Saturday, July 6 and 7; at the Opera House, Pretoria, on Monday, Tuesday and Wednesday, July 9, 10 and 11; and at the Grand Theatre, Bloemfontein, on Friday and Saturday, July 13 and 14. The Johannesburg season will begin at the Standard Theatre on Monday, July 16.

The Musical-Comedy Company.

Opera House, Pretoria, July 2, 3 and 4, "Whirled into Happiness." Theatre Royal, Durban, July 6 to July 28, "The Golden Moth, "Whirled into Happiness" and "Adèle." Scott's Theatre, Maritzburg, July 30 and 31, "Adèle." Grand Theatre, Bloemfontein, August 2, 3 and 4, "The Golden Moth" and "Whirled into Happiness." Theatre Royal, Kimberley, August 6 to August 11, three pieces. City Hall, East London, August 14 to August 17, "The Golden Moth" and "Adèle." Grand Theatre, Port Elizabeth, August 20 to August 25, three pieces. Opera House, Cape Town, season begins on Tuesday, August 28, with "The Golden Moth."

Flora: I don't like Mr. Van Smyth. I would not trust him too far.

Dora: I wouldn't trust him too near.

"Your wife needs a change of air."

"Well, well! I'll get an electric fan at once."

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Date of Issue, June 30, 1923.

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THE SHOP ON WHEELS.

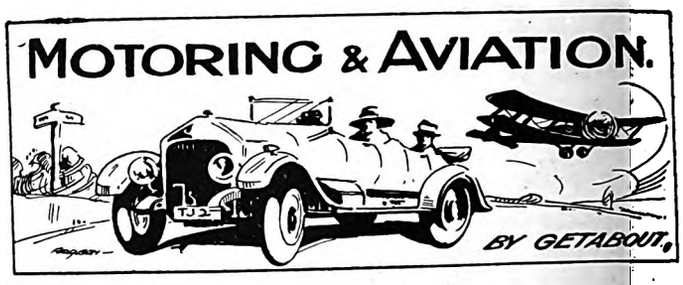
Country districts are well catered for in the States. Travelling motor-shops visit not only suburban districts but the most out-of-the-way farming villages. These stores on wheels consist not merely of a pedlar's outfit of miscellaneous cheap truck; neither are they on a par with the "smousing" waggons that we are familiar with in this country. They are up-to-date stores in every respect, carrying an assortment of the finest goods arranged upon shelves the same as in the ordinary shop. When the vehicle arrives at a village one of the sides is lowered, forming a projecting counter which can be tastefully set out

THE "FARMER'S CHALLENGE" CHEVROLET RETURNS TO JOHANNESBURG,

After travelling over 2,500 miles with an average petrol consumption of 34 miles to the gallon.

Photo by M. Edward.

in a few minutes. Any lines enquired for, not in stock, are delivered promptly either by post or when the "shop" calls again. The city stores are naturally up in arms against this system of public catering that eliminates rent, but naturally they haven't any sound reason upon which to base their protest. Chicago housewives are soon to be taught the art of cooking by means of a travelling kitchen—a picture of which appears in *The Motor World*. Mrs. Christine Frederick, the National Food Expert, is in charge of the project. Each miniature kitchen will have a dainty and efficient cook, whose duty it will be to go from place to place to teach housewives how to cook better food.



End of Notable Tour.

The "Farmer's Challenge" Chevrolet, with Messrs. P. H. Ferreira, J. Driver and P. Hunt aboard, arrived in Johannesburg last week, after having accomplished a tour of 2,924 miles at an average m.p.g. of 33.32, and an average speed of over 21 m.p.h. Seldom has any motor event created so much interest, for in every town and village *en route* crowds gathered to welcome the travellers. Their send off and welcome in Johanesburg were extraordinary. Mr. Ferreira, the Rustenburg farmer who doubted whether any car under touring conditions would travel over the route he mapped out at an average m.p.g. of 30, and m.p.h. of 20, is now thoroughly convinced. The route was from Johannesburg to Cape Town through the Karroo, to Durban *viâ* Port Elizabeth and East London, and back to Johannesburg *viâ* Ladysmith and Standerton. This would have represented about 2,500 miles had not the travellers, getting the holiday spirit, decided to make various side trips—notably the one to where the *Grosvenor* is said to lie. A picture of the arrival in Johannesburg appears on this page.

Getting Ready.

The record run season has not yet ended. In a very few days Mr. H. P. Rose will make another attempt on the record from Durban to Johannesburg. A 1923 Hupp will be used for this, and it is being tuned-up now. The engine is simply "from stock," and the two-passenger body belonging to the "Scarlet Runner" is being fitted to a 1923 *chassis*.

The Lightweight Trials.

The Rand Motor-Cycling Club will hold its lightweight Reliability Trial this Sunday, July 1, at Jackson's Drift. The event is now open to 3½-h.p machines, and it is anticipated that there will be a fair number of entries.

S. A. Railways' Progressive Policy.

The S.A.R. has done well to inaugurate a motor service from the Zoo tram terminus to Rivonia, a district some ten miles out. Passenger and freight vehicles are run, the buses being built on F.W.D. *chassis*. A goods *depôt* with raised platform for loading freight, and a shelter for passengers, has been built.

Railways and Motor Transport.

Railway companies the world over are changing their policy of antagonism to motor transport encroachment. The fierce opposition of the past few years is rapidly undergoing a *volte face* as the result of the inexorable facts of the position, which make it plain that motor transport has come to stay and will survive all attacks. But it doesn't follow that railway authorities regard with more complacence than formerly the private ventures that eat into their profits—far from this being the case they are more than ever determined that if motor transport is inevitable, they themselves will reap the profits from it. This means that instead of franctically endeavouring to stem the tide they will swim with it, which is the sensible course they should have taken from the first. Most of the railway companies abroad are now arranging supplementary motor-transport systems, the most important of these being that of the Pennsylvania Railroad, which plans honeycombing with motor routes the eastern shore of Maryland. The installation of the first of these truck-lines has been made at Cambridge (U.S.A.) and henceforth motor-trucks will meet the boats of the Baltimore, Chesapeak and Atlantic Line. The magnitude of this reorganisation can be appreciated when it is considered that the motor-truck transport freight will move under one Bill of Lading without consignment charges.

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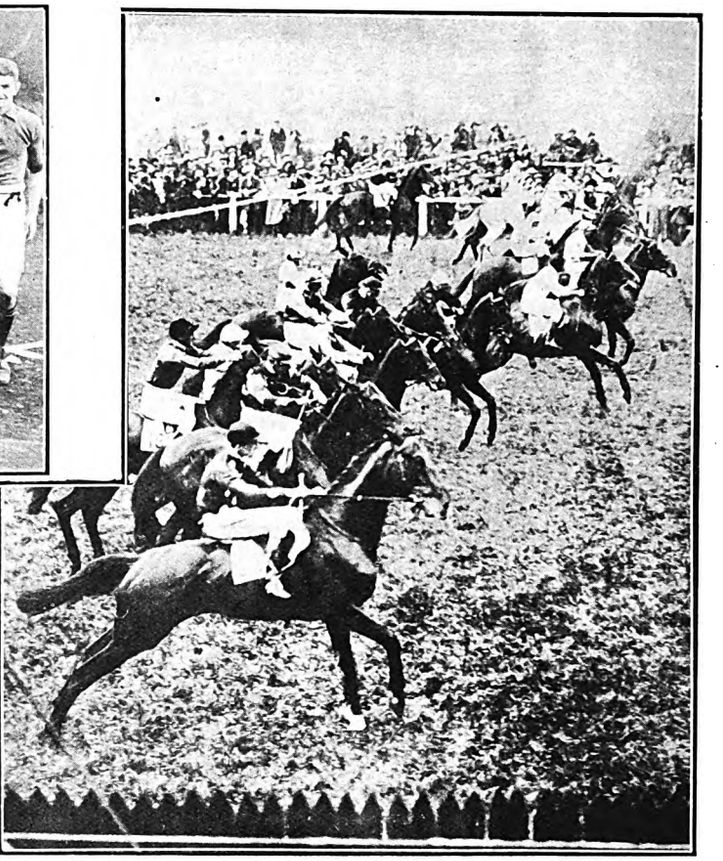
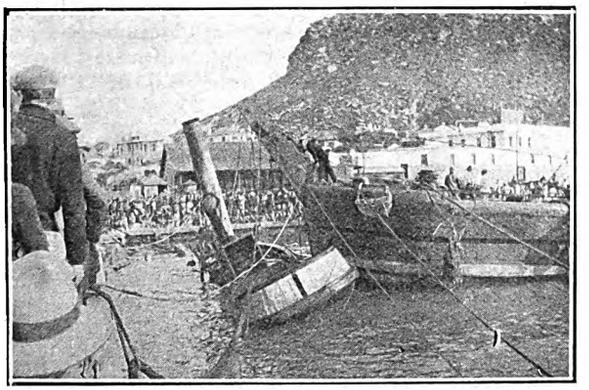
EXIDE BATTERY SERVICE STATION, CORNER OF MARSHALL AND HARRISON STREETS.

Rugby visitors from Stellenbosch (Western Province), who were defeated at the Johannesburg Wanderers' last Saturday by the Transvaal University College (Pretoria) by 19 points to 12.



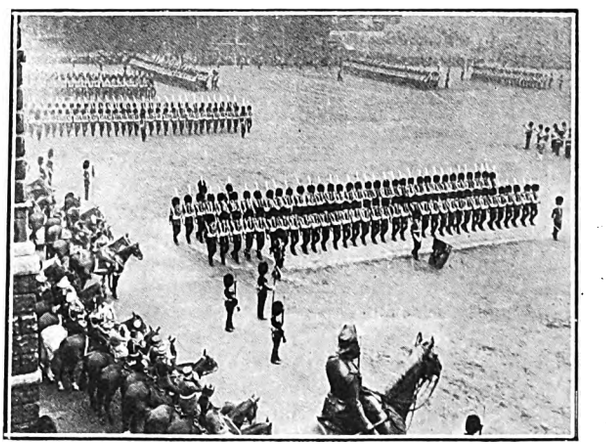
The start for the 1923 Derby, won by Mr. B. Irish's Papyrus, ridden by Steve Donoghue. (*Topical Press photo*).



Raising the steam fishing-tug *Fanella* which was sunk at her moorings at the pier-head, Kalk Bay, on Monday, June 18, by seas unequalled in violence for many years. (*Photo by H. Goldstone*).

T.U.C. obtain the ball from a scrum in last Saturday's match against Stellenbosch. The Transvaal University College's score was made up of 2 goals and 3 tries, and that of Stellenbosch of 2 tries and 2 penalty goals.

The original Phineas (left), the mascot of University College, London, and Phineas II., the mascot of the Witwatersrand University, on his arrival at Park Station, Johannesburg, after being returned from Cape Town, where he was taken by the Cape Town University athletic team, who captured him on their recent visit to Johannesburg for the Inter-University Sports. Phineas II. has thus somewhat imitated the turbulent career of his London namesake, who has been at different times captured by marauders from other colleges.



Trooping the Colour on the Horse Guards Parade, London, on the King's birthday. (*Central News photo*).

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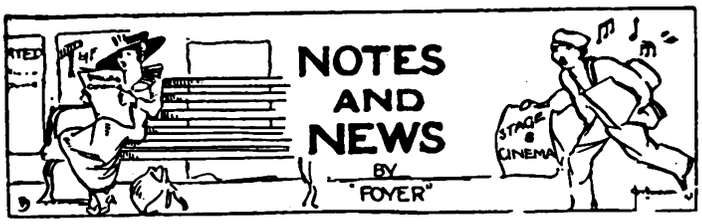

Out With William Haviland.

Mr. Frank Lacy, who is playing Carl Peterson in " Bull-Dog Drummond," made his first appearance on the stage at St. James's Theatre, London, in 1888 in " A Patron Saint." He subsequently played Sir Charles Grandison in " A Pantomime Rehearsal " and Cavendish Howley in " A Highland Legacy " at the Shaftesbury, Toole's and Court Theatres in 1891-2. He was the original Beaujour in " A Broken Melody " at the Prince of Wales's in 1892; John Tuppit in " Dorothy " at the Trafalgar Square in the same year; Captain John Rattlebrain in " The Little Widow," with Miss Minnie Palmer, at the Royalty in 1894; and De Pons in " Robespierre," with Sir Henry Irving, at the Lyceum. In 1896 he came to South Africa with the late William Haviland. Later he was for three years with Mr. Arthur Bourchier at the Garrick. He played Recklaw Poole in " The Little Damozel " in England, and Captain Neil Partington in the same play in America. He supported Sir Johnston Forbes-Robertson on his farewell tour of the English provinces and during his farewell season at Drury Lane, and accompanied him on his American tours in 1913-15. From 1916 to 1919 he toured as Cornelius Van Tuyl in " Romance," and from 1919 to 1921 as Lucius Welwyn in " Tilly of Bloomsbury." This is Mr. Lacy's fifth engagement with Mr. Percy Hutchison; the first was with " The Liars " in 1900, and the last was in " Stop, Thief! " at the New Theatre, London, in 1915.

MR. R. CALUDE PASCOE,
Of Mr. Percy Hutchison's Company, who is playing Hiram C. Travers in " Bull-Dog Drummond " at His Majesty's Theatre, Johannesburg.

The Strength of Samson.

Mr. Lacy relates: " Once while playing in San Francisco with Sir Johnston Forbes-Robertson, an accident happened during the first act of Bernard Shaw's ' Cæsar and Cleopatra ' that must have had a curious effect on the audience, and again some of them probably thought it part of the play. The situation is where Cleopatra (Miss Laura Cowie) is reclining on a couch on one side of the stage, while Cæsar (Sir Johnston) stands at the other side listening unwillingly to the diatribe being uttered by Rufio (the part I played), who has the centre of the stage. Suddenly I saw come into Sir Johnston's eyes a look of alarm and horror, and, turning to see what had occasioned it, I found that one of the massive-looking pillars supposed to be the supports of the roof, had become detached, and was slowly but surely descending upon the reclining and unaware figure of Cleopatra. I strode quickly forward, and, catching the surface of the pillar, which was nothing more than thin profile wood in reality, and using apparently superhuman strength, I managed to manœuvre it back into position, readjust the stage screw that had given way and caused the disaster, and the play proceeded. But it must have looked a Samson-like proceeding to the audience."

Her Second Visit.

Miss Kate Carew, who is playing Irma Peterson, the adventuress, in " Bull-Dog Drummond," left the cast of " The Piccadilly Puritan " at the Ambassadors Theatre, London, in which she had made a great personal success, in order to fulfil her contract to play in South Africa with Mr. Percy Hutchison. Miss Carew has been associated with Mr. Hutchison's management for some time, and was a member of his company on his previous visit to South Africa in 1912. Since then she has done much good work in London, playing many leading parts, and creating several of the parts which she will play in South Africa.

The Doctor-Villain.

Mr. H. Saxon-Snell, who plays the medical fiend, Dr. Lakington, in " Bull-Dog Drummond," has been associated with this play for some time. He has played many similar parts, such as Mr. Miller, *alias* Stewart, in " Uncle Sam "; Joseph Flint in " Where the Rainbow Ends " (at the Garrick Theatre in 1914 and 1915); Wang in the dramatised version of Joseph Conrad's " Victory "; and Lord Anthony Dewhurst with Mr. Fred Terry in " The Scarlet Pimpernel " at the Strand Theatre. He specialises in foreign characters, particularly Chinese and Japanese. He has also been responsible for many stage-productions — among others that beautiful Hawaiian play " The Bird of Paradise." Many other parts he has played under the personal management of the late Sir Herbert Tree, Sir Charles Hawtrey, Miss Marie Löhr, and the late Lewis Waller.

Received by Queen Anne.

Miss Nina Oldfield, who plays a range of parts with Mr. Percy Hutchison, has been fortunate enough to appear with this popular actor-manager in several previous productions. She started with Sir George Alexander when she was still at school, and has since played with other well-known stars, including Mr. Cyril Maude, Mr. George Grossmith, Mr. Seymour Hicks and Miss Margaret Halstan. Miss Oldfield is a direct descendant of the famous actress Nance Oldfield, who rose to the height of her fame in 1704 in " The Careless Husband " at Drury Lane. It is interesting to note that Nance Oldfield was the first actress to be received at Court — she was received by Queen Anne—and that she was buried in state in Westminster Abbey. Miss Nina Oldfield is playing the Maid in " Bull-Dog Drummond."

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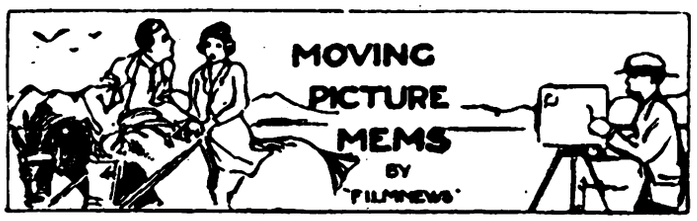


This Week's Colour-Plate: Anna Q. Nilsson.

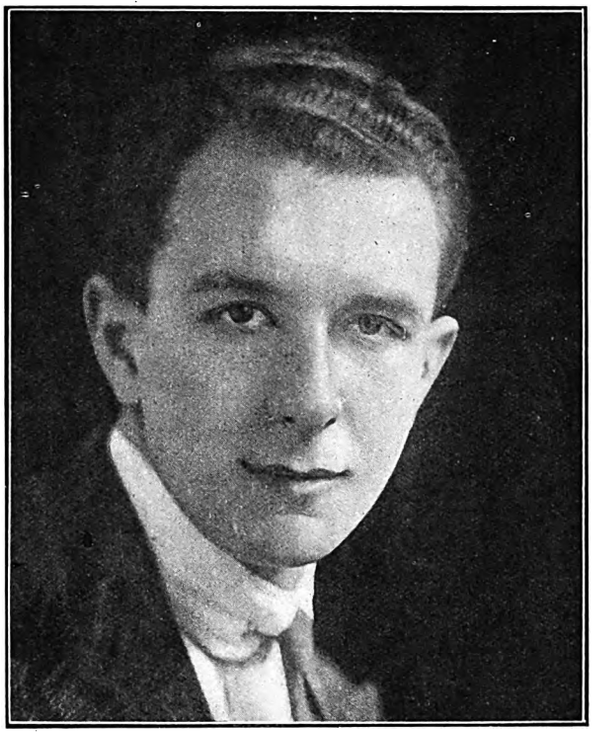
Anna Q. Nilsson was born at Ystad, Sweden, and went to America twelve years ago. She had no stage experience, but for four years was one of the most famous artist's models in America, posing for many of the most celebrated painters. She also posed for numerous fashion photographers. Her first motion-picture was with Kalem in "Molly Pitcher." She has played important *rôles* in many notable film productions for various companies, including "The Toll Gate" and "The Fighting Chance" for Paramount. She was recently made a member of the English production company of the Famous Players-Lasky Corporation in London, and appeared in the leading *rôle* of "The Man from Home." Upon the completion of that picture she was transferred to the Lasky Studio in Hollywood, California, and will next be seen in a Penrhyn Stanlaws production for Paramount, "Pink Gods."

"Fool's Paradise."

"Fool's Paradise," Cecil B. De Mille's latest Paramount picture, is said to be one of the most beautiful which that producer has thus far presented to the screen public. It will be the feature at the Bijou Theatre, Johannesburg, next week. Dorothy Dalton, Mildred Harris, Conrad Nagel, Theodore Kosloff, John Davidson and Julia Faye are in the principal *rôles*. The picture is based on Leonard Merrick's story, "The Laurels and the Lady."

An Indian Producer.

Mr. Dhirendranath Gangopadhyaya produces films—*and* acts in them—at Hyderabad, in India. He is supported by an artist whom he advertises as "Miss Sita Devey, the first Indian Respectable Lady Actress on the Screen. Her gestures will create a new epoch in cinema world." As to the film, it "can run for years together at a stretch. Most original at every step." His next picture is to be a "social, religious, and educational love-teaching drama," also directed by Mr. Dhirendranath Gangopadhyaya, who writes all the scenarios and directs the pictures and stars in them also. His latest "liberates the fetters of melancholia. It creates the loftiest spiritual thought. It typifies intense dramatic power. It produces a panic at the box office!" It is the "greatest film craze depicting the highest philosophy, with titles in English, Hindustani, Urdu, and Bengalee."



MR. PHILIP STAINER,
Of Mr. Percy Hutchison's Company, who is playing Marcovitch in "Bull-Dog Drummond" at His Majesty's Theatre, Johannesburg.

Pola Negri's Hard-Luck Story.

Pola Negri, great tragedienne, experienced a very real and grim tragedy that has affected her life. "The fall of Warsaw!" cries Negri, with the great-eyed horror which you have seen her express on the screen. "Warsaw, the capital of my country, fell into the hands of the Germans!" There had been long days of hunger and cold as Warsaw stood against the staggering blows of the Germans. "The things I saw I can never forget. They were burned into the heart and the memory for ever." Later when she became a great picture star, working in Berlin, Pola still remembered. She sent money to the Poles. For charity, she insists. The Germans considered her act a piece of effrontery. They say she gave money for a statue to be erected in memory of a certain Polish war hero, who fell before Warsaw. Perhaps Pola had more than a patriotic interest in that hero. She only says she never gave a *pfennig* to the *militaire*—only for those who suffered. Nevertheless, she incurred the hatred of the Germans. She was reckless. She said what she felt and did as she pleased with her money. Because of the antipathy her words aroused in Berlin, she went into seclusion, nervous and wan. America was her rescuer. The instant acclaim given her as "Du Barry" revived her courage. She went back to work on the promise that she might go to America. But it is not easy to forget. Pola Negri's life has been a strange drama set within the tragic drama of war.

Made By a Whistle.

"The Rustle of Silk," a new Paramount Picture, in which Betty Compson and Conway Tearle share the leading honours, was made by signals given on a whistle. Herbert Brenon, who directed this production, long ago adopted a whistle as a substitute for the conventional megaphone usually employed by directors. He worked out his own set of signals, and the cast of "The Rustle of Silk" speedily learned them at the beginning of the picture. One whistle means "Get ready," two mean "Start your action." Several short, quick blasts mean "Stop everything" or "No good." And further variations of the same simple code convey most of Director Brenon's orders to his players. Of course, the whistle doesn't figure in rehearsals. These are worked out with the greatest care. But when it comes to the actual filming of a scene the inevitable whistle starts and stops the work.

Poets' Corner: Roads.

Oh, you may take the smooth paved road,
The highway, if you will;
But I will take the country road
That straggles up the hill.

What fun is there in wandering
If you must always know
Where every road will take you to
And where you want to go?

Give me the road where every turn
Will bring a fresh surprise
Of cosy farms and apple trees
And shade to rest the eyes;

The dusty road, the country road
Where friendly birds fly low,
Where lazy carters ramble past,
And scented breezes blow;

Where ruts are grown with tufts of grass
And daisies spring between;
On either side long fields of grain
That billow gold and green.

So take the highway, if you will,
Frow town to smoky town,
And rest you in a stuffy inn
When velvet night comes down;

But think of me beneath the stars,
All pillowed in the hay,
With song of birds to waken me
And send me on my way. *By Abigail Cresson.*

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BY "C.A.O.D."

Mr. Fred Coyn and Tradition.

The recent production of Shakespeare's "The Tempest" by professors and students of the Witwatersrand University has been widely applauded by those who have sufficient imagination to gauge the extent of the difficulties and obstacles in the way of all such efforts. Some letters in the daily press would lead to the belief, however, that some have no idea of what any such successful production entails. One writer, who signed himself "Student," had much to say regarding the University's effort, and in reply to this letter Mr. Fred Coyne had something to say, which is worthy of reproduction on a musical page. He writes: "When, however, I find in 'Student's' letter such a phrase as 'the traditional business upon which the artistic success of the play depends,' I must needs break a lance with him. If 'Student' is 'one who has for many years taken part in the production of Shakespeare's plays' he should know that, unless he can prove that such business is a direct inheritance from Shakespeare, it can have no authority. In this connection I *claim the right of interpreting the work to the best of my ability*, and entirely reject the assumption that Shakespeare is 'dependent for artistic success' on either my own or any one else's 'business'—traditional or otherwise. *It is an old fetish, this tradition worship, and its temples are the refuge of the intellectually constipated and the hiding-place of such as dare not think for themselves.* Tradition (with much in it that is good) has for years clogged and cloyed the interpretation of Shakespeare with much that is stilted and bad, as anyone who has yawned and groaned through the banalities of the 'traditional business' of many of Shakespeare's comedy scenes will admit."

BELA BARTOK,
A new composer who has introduced several new works to a London audience. He is regarded as an important disciple of the modern idiom.

A Musical Application.

The applicability of Mr. Coyne's opinion to music will be readily seen by substituting for Shakespeare's name that of Beethoven, or Bach, or any of the classical composers. It is not only a right, but a definite responsibility resting upon every artist, whether on the dramatic stage or on the concert platform, to interpret according to individual ability and disposition, regardless of what may be the dictates of tradition. In music tradition is a dangerous and, as Mr. Coyne says, a cloying fetish, and probably no more so in music than in drama. Some years ago the writer annoyed some of his musical colleagues by writing on the subject of Beethoven tradition. Whence came the Beethoven tradition that makes up the artistic equipment of men like Paderewski? Certainly not from Beethoven, nor from any contemporary musician. It came, in fact was actually created, by none other than Franz Liszt, the greatest disciple of the modern Romantic School. It was his extraordinary personality that first sent Beethoven's message from one end of Europe to the other. How does Bach stand in this matter of tradition? He is the special study of modern organists, who have succeeded, by generations of traditional nonsense, in killing the mighty influence of his music in the minds of modern music-lovers. Happily there are men like Harold Samuels who have other views and the ability to give practical exposition of such views. I must, therefore, applaud Mr. Coyne's views in which he says "the temples of tradition are the hiding-place of such as dare not think for themselves." Tradition is indeed, so far as music is concerned, a safe resort for those who, having neither individuality nor independence of thought, are compelled to cover their shortcomings under the mantle of a practice alleged, usually quite erroneously, to have been handed down from one generation to another.

Wanted, A Piano.

At a recent concert given in the Palladium Theatre the grand piano used by the accompanist was the Bechstein Grand that we have come to know through many years of concert-going. I have had to listen to repeated attempts at serious musical work on this particular instrument, and last week its defects were more pronounced than ever. It is by no means a thing of beauty, tonally, but the irritating thing about it is its faulty pedal mechanism. When properly used the right pedal sets up a syncopated thud, and the syncopations continue throughout until all interest in the musical performance disappears. I would suggest that the suppliers either remedy the disturbing defect or arrange to supply concert-givers with a better instrument. The old Bechstein has served a purpose for many years, but it is now becoming a real handicap to any artist. While on this subject, I noticed with keen admiration how nearly successful were the efforts of Miss Gladys Sayer to minimise the thud of the pedal action. The only resource was a carefully controlled pedal action, and a still more delicately adjusted pedal release, and this course was adopted by this really clever accompanist with good results. But the fact remains that the Bechstein is not good enough for any concert of a serious nature, and I hope that the suppliers will note that it is about time that something better became available.

Pianoforte Recital.

A Pianoforte Recital will be given in the Selborne Hall, Johannesburg, on Tuesday evening, July 31, by Mr. Lindley Evans, assisted by Mrs. James Whitehouse. Mr. Lindley Evans is a South African, born in Cape Town, but has lived in Australia for the past few years. He was specially selected by Madame Melba for her recent English tour. Mr. Evans is paying a short visit to South Africa, and will give Recitals in Cape Town, Johannesburg, Pretoria and Durban. He will give only one Recital in Johannesburg, on the date mentioned, and his programme will include: Prelude in C Major and Chromatic Fantasie and Fugue (Bach); "Scenes from Childhood" (Schumann); Scherzo in C Sharp Minor (Chopin); "*Clair de Lune*" (Debussy); "*Jeux d'Eau*" (Ravel); "The Island Spell" (Ireland); "Procession" (Howells); "Laughing Water" (Baynton Power); "A Watteau Paysage" (Godowsky); Study in A Major (Poldini); *Andante* (Glazounow); *Theme Varie* (Paderewski).

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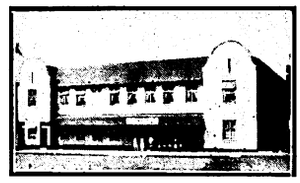

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MANY DISQUALIFIED.

BEAUTY COMPETITION PHOTOS WILL NOW BE TAKEN BY MR. LEON LEVSON.

DURING the past week we have been amazed at the number of photos that have reached us for our Beauty Competition insufficiently stamped. We have refused to accept delivery of any of these—on one the surcharge was as much as half-a-crown—and they have been returned to the senders through the Post Office. It is a simple matter to find out from any Post Office what the exact postage on a photo-packet will be, and we would earnestly ask intending competitors to see that their photographs are correctly stamped. We shall continue to refuse to accept delivery of insufficiently stamped packages.

As announced last week, Lady Dalrymple, of "Glenshiel," Parktown, Johannesburg, has kindly consented to judge the Competition. We are now able to announce that Mrs. H. A. Neame, of "Rushetts," Parktown, Johannesburg, has kindly consented to act with Lady Dalrymple in this capacity.

Lady Dalrymple and Mrs. H. A. Neame will probably be assisted by one other prominent Johannesburg lady.

We are offering the following prizes:

First Prize	**£20**
Second Prize	**£10**
Third Prize	**£5**

And

Thirty Consolation Prizes.

All you have to do is to read the conditions and CUT OUT THIS COUPON.

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(Please write plainly.)

Name of Competitor.....

Address .....

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I enter this Competition upon and subject to the conditions published in "The South African Pictorial," and agree to abide by such conditions and to accept the decision of the Judges and the Editor upon all matters and questions which may arise in connection with this Competition as final and conclusive and absolutely and legally binding upon me.

Signature .....

This Coupon must be attached to each Photo submitted.

We have another important announcement to make this week:

We have succeeded in coming to an arrangement with Mr. Leon Levson, the well-known Johannesburg photographer, by which he will take photos for our Beauty Competition and supply us with one print of each photograph so taken.

If you live in Johannesburg, want to enter for our Competition, and have no photograph available, all you have to do is to take your coupon, duly filled in, to Mr. Levson, and he will do the rest. Mr. Levson's studio is in Hepworth's Buildings, Pritchard Street.

The Conditions.

The competition is open to any girl, woman or child (girls only) residing in Africa south of the Equator.

The judging will be done from photographs only.

THE SOUTH AFRICAN PICTORIAL reserves the right to publish all or any of the photographs submitted for this competition.

The competition is not limited to studio or professional photographs; snapshots and photographs by amateurs will stand an equal chance.

When professionally-taken photographs are reproduced the name of the photographer will be published.

Competitors may submit as many photographs as they please, provided each photograph has a coupon, duly filled in, pasted on the back of it, or otherwise attached to it.

While every care will be taken of the photographs submitted for this competition, THE PICTORIAL cannot hold itself responsible for loss or damage. Competitors requiring photographs to be returned to them after the competition is over should enclose stamps for that purpose.

Delivery will not be accepted of photographs reaching this office insufficiently stamped.

Photographs may be submitted for this competition by persons other than those who are the subjects of such photographs; in which case the subject of such a photograph shall be known as "the Competitor" and the person submitting it shall be known as "the Sender." In the event of a prize, or prizes, being awarded for any photographs so submitted, such prize, or prizes, shall be the property of the Competitor, and NOT of the Sender.

Wrappers or envelopes containing photographs for this competition should be clearly marked in the top left-hand corner: "Beauty Competition," and should be addressed to:

The Editor,
"The South African Pictorial,"
P.O. Box 1574,
Johannesburg.

A CABLE FROM YORK.

Sir Forster Todd, who has been four times Lord Mayor of York, where Mr. Percy Hutchison has been lessee of the Theatre Royal for many years, sent the following cablegram to Mr. Hutchison last week prior to the opening of "Bull-Dog Drummond" at His Majesty's Theatre, Johannesburg: "Citizens and friends send heartiest greetings and best wishes for a successful tour."

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This delightful Mahogany Dining Room Suite (as shown in Sketch) is one together with 6 feet Mahogany Bedroom Suites that are being offered at the absurdly low Sale Price for Cash at—

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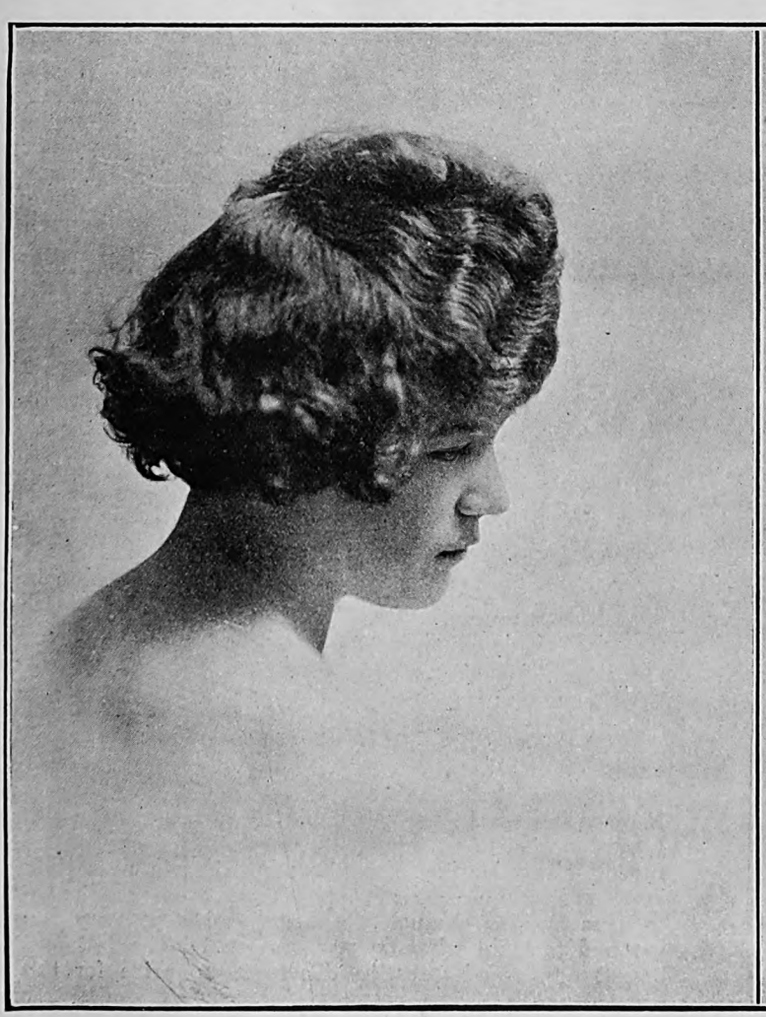
HIS MAJESTY'S: PERCY HUTCHISON IN "BULL-DOG DRUMMOND."

FOUR COMPETITORS IN OUR BEAUTY CONTEST.

KATHLEEN GIBBS,
Bloemfontein.

CONNIE CONRADIE,
Kimberley.
Photo by Ida Clarke.



BERYL ECKARD,
Wynberg, Cape Town.
Photo by Zadik's.

JOYCE MARY ELLERY,
Johannesburg.
Photo by Marian Maxwell.

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MAIL WEEK IN London

BY PAUL PRY

LEICESTER SQUARE, June 7.

Derby Day.

Quite an exciting Derby Day yesterday proved, in spite of the lack of brilliance and a certain air of glumness caused by the raw air and irritating showers. The unprecedented feature was, of course, the " open " field for the big race, which did away with the customary wrangling between the supporters and antagonists of a prime favourite—surely a feature which should make an instant appeal to every sportsman. Friends who did the road trip there and back tell me that the scenes between London and Epsom were very tame and spiritless—the weather seemed to have spread a virulent epidemic of hump along the whole route—and add that even had the King and Queen been present there probably would not have been any noticeable difference, since the sun's absence took all the edge off the social side of the event. " Stevie " Donoghue's hat trick, an unparalleled occurrence in the history of the race, has caused great jubilation amongst his myriads of admirers and consolidated his position as the peer of jockeys—as distinct from a mere jockey of peers. I looked in at several of the West-End haunts in the evening, but things were very much quieter than usual; not even a suspicion of larking, let alone horse-play. Hardly anybody had tall tales of dream-inspired, last-minute 1,000-to-1 successes to tell; results mainly seemed to be of the " happy medium " type—no great losses and no great gains. A clinging November-like mist was not conducive to outdoor celebration; the majority seemed quite content to get on the right side of a couple of whiskies or so, and puff at their ease at a Corona.

Percy Hutchison's Departure.

Preparations are complete for a hearty send-off to Percy Hutchison at Waterloo to-morrow, when he leaves to embark on the *Windsor Castle* for Cape Town. He has only just come off the road from a long and strenuous provincial tour and is looking forward to the boat trip before starting his South African season—though I don't expect he will give himself much of a rest even on board, being one of those mercurial, vital and tireless beings whose arch-type is Seymour Hicks. A meeting with him is a wonderful tonic—off or on the stage.

Exit Diaghilew ?

I hear from Paris that Serge de Diaghilew intends to disband his famous *Ballet Russe* after their present season there. If true, this will mean something in the way of a tragedy to all who have revelled in the riot of barbaric splendour, marvellous colour, scintillating, rhythmic or clashing music and the unforgettable poetry of the choreography in such masterpieces as the tremulous " Sylphides," the insouciance of " Carneval," the brooding tragedy of " Thamar," " Schéhérézade " or " Cleopatra," " Petrouchka's " elfin whimsicalities, or the frankly artificial gaieties and intrigues of " Good-Humoured Ladies " and " *La Boutique Fantasque* "—besides a full score of other lilting productions which have delighted us in the many seasons this most unique and irreplaceable company have held here since their first tentative opening at Covent Garden somewhere about 1911, when Sir (then plain Mr.) Thomas Beecham earned our undying gratitude for affording us an adequate opportunity of judging of the work of the mighty Russian composers, colour-artists and dancers. The repercussions of the effect this Muscovite art-incursion had on European peoples has been incalculable, though perhaps more noticeable in the domain of colour-harmonics than anything else. There ought to be an international law to restrain such a genius as M. Diaghilew from retirement. His has been the guiding spirit behind the Russian *Ballet* ever since the day when Pavlova, Mordkin, Bolm, Schollar, Nijinski and the rest of that incomparable bunch of artists ceded from the Imperial *Ballet* in Moscow and Petrograd. If he carries out his threat, all we shall have of those glorious nights of perfect ecstasy will be a few portfolios and souvenir programmes with descriptive notes of the *ballets* and coloured *maquettes* of the scenic and costume designs by Bakst, Picasso, Derain, Roerich, Benois, Larionoff, *et al.* It has been suggested that the numerous wealthy British admirers of the *Ballet* should form a syndicate to purchase *en bloc* the effects of the entire Russian *répertoire*, put up a season with the various and numerous English and foreign dancers of first-rate attainments now available here, then little by little add novelties of entirely British conception and execution, utilising the services of such contemporaneous notabilities as Arnold Bax, Gustav Holst, Arthur Bliss, Granville Bantock, Rutland Boughton, Cyril Scott, Eugène Goossens, Ethel Smyth, Elgar, Paul Nash, Augustus John, Nevinson, Wyndham Lewis, Ethelbert White and a few of the members of the " London Group."

A Delightful Essayist.

I have been reading Aldous Huxley's new volume of essays, " On the Margin," and find one of them ("Bacon") particularly apposite in view of the " *affaire* Max " which I referred to last week. This is what Mr. Huxley thinks of the Art of Caricature: " It should be the great social function—as Marinetti pointed out—of the Music Halls to provide this cruel and unsparing laughter, to make a buffoonery of all the solemnly accepted grandeurs and notabilities. A good dose of this mockery, administered twice a year at the equinoxes, should purge our minds of much waste matter, make nimble our spirits and brighten our eye to look more clearly and truthfully on the world about us. . . There are times when we wonder whether a caricature is not, after all, truer than a photograph; there are others when it seems a stupid lie. But at all times a caricature is disquieting; and it is very good for most of us to be made uncomfortable." One might almost swear that the author had a premonition of the present Beerbohm Exhibition when he wrote that passage. The entire volume is very refreshing and entertaining, upholding the reputation Mr. Huxley has made for himself with " Leda," " Limbo " (the most delicious collection of humorous-sarcastic stories imaginable), " Mortal Coils " and " Chrome Yellow." This young poet-novelist-essayist with his acutely acquisitive and apprehensive mind and suavely caustic pen is in the van of our advanced *littérateurs*. He travels quite a lot, but when in town can often be seen at the concerts where they have something ultra-modern or Stravinsky-ish in the programme, at special performances of unusual plays or operas, and of course at most first-nights. His exceptional height, shock of coarse fair hair, thin—almost attenuated—frame and (when not in evening clothes) loose red tie, make it an easy matter to pick him out in the crowd. He is a grandson of *the* Huxley of Victorian times and seems destined to leave as indelible a mark on the roll of fame as his forbear. His shoulders can worthily bear, when time decrees, the mantles of Augustine Birrell and E. V. Lucas.

Another New Tree Story.

What I think is a new Tree story is told by Alexander Woollcott, the prominent American dramatic critic, in a volume of brilliant essays, " Shouts and Murmurs " (Leonard Parsons), which is being read by everybody who matters and all interested in sidelights and gossip of the English-speaking stage of the past quarter of a century. The late Charles Frohman met Sir Herbert. " Barrie has gone out of his mind, Frohman," Tree said. " I am sorry to say it, but you ought to know it. He's just read me a play. He is going to read it to you, so I am warning you. I know I have not gone woozy in my mind, because I have tested myself since hearing the play; but Barrie must be mad. He has written four acts all about fairies, children, and Indians running through the most incoherent story you ever listened to; and what do you suppose? The last act is to be set on top of trees." There is no prize for the first correct guess of the name of the play in question. Its initials are the same as those of

PAUL PRY.

HIS MAJESTY'S: PERCY HUTCHISON IN " BULL-DOG DRUMMOND."

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FAVOURITES OF THE SILVER SCREEN.

Miss Anna Q. Nilsson.

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JOHANNESBURG, Tuesday afternoon.

ON London prices generally one-sixteenth " off," the market this morning was surprisingly firm, but with very little business in evidence. Dividends were deducted yesterday, and it is thought that a good proportion of these amounts will be made up shortly, unless, of course, the native labour scarcity becomes more acute. As the worst of the winter should be over this month, the recruiting figures may soon show up better.

The National Bank slump of last week could not but affect gold shares. During the past few days there has been a tendency to buy the highest class gold shares with proceeds of sales of National Bank shares.

The schedules appended to the report of the Custodian of Enemy Property give interesting particulars of cheap lines. Some 630,000 shares in all in Rand Collieries, its neighbour Van Dyk, Tudor and Roodepoort United, were sold at a " tickey " apiece. No less than 835,000 General Minings were sold at a florin, and 680,700 West Rand Consolidated were disposed of at a humble " bob." The former are now about 13s. 6d., the latter 4s. 6d., showing a profit, " on paper " it is true, of £460,000 and £115,000 respectively. Of Kleinfonteins 106,000 were knocked down at 2s. 3d.; they have since been nearly three times as high. Though there were only 6,000 of them, Robinson Deeps (presumably "A" shares) were quite a nice " buy " at 10s. Some 180,000 " Johnnies " were bought at a sovereign apiece, or 12s. 6d. below current quotations; 101,500 Randfontein Estates were picked up at 13s., a by no means " unlucky " figure in view of quotations a month or so back. Modest parcels of Government Areas, Van Ryn Deeps and Langlaagte Estates were obtained at 76s. 6d., 56s. 6d. and 10s. respectively. But the National Bank did not do too well, as events have turned out, in buying shares at ten guineas. Fortunately the deal was only in 445 shares.

What do you think of a few hundred Consolidated Main Reef at 8s. 3d. for appreciation on the dividend (even if a modest one) six months hence?

FILM DISPLACE BRIDGE AT HOUSE PARTIES.

Film " fans " can be found in the Royal Family as well as in the humblest homes of King George's realm, for while in residence at Windsor Castle the King and Queen saw some real American thrillers in a hall of the historic edifice fitted up for the purpose.

Mr. Lloyd George and a number of other prominent politicians have become film " fans," too. For some time one of the interesting diversions at week-end parties in the country has been the film programme. Application is made to some purveying concerns to submit in advance a film " menu," and from this are selected Wild West thrillers and comics.

Mr. Lloyd George's new house at Churt has a spacious room where a screen can be put up. The Duke of Sutherland also is a film devotee. At his country home, Sutton Place, the cinema is a recognised part of the week-end's entertainment.

The popularity of the movies at house parties, in fact, has caused a heavy slump in the vogue for bridge and other games.

A QUERY FROM TEMBULAND.

E. L. (Coffee Bay, Tembuland): " Oh, Listen to the Band " is in " The Runaway Girl," produced at the Gaiety Theatre on May 21, 1898. The original singer was Ellaline Terriss in the part of Winifred Gray. The number was interpolated by Ada Reeve in her South African revival of " Florodora " in 1920-21.

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T WEKK: SCENES FROM "FOOL'S PARADISE."

LDRED HARRIS, CONRAD NAGEL, THEODORE KOSLOFF, JOHN DAVIDSON AND JULIA FAYE.

The list includes peacocks, monkeys, bears, elephants, snakes, donkeys, crocodiles, canary birds, horses and a lamb. Several large blue cobras, the most poisonous of their species, are used in a temple sacrifice scene in Siam, and the action in which they are engaged is of the most thrilling description. In one scene the hero (Conrad Nagel), to save his rival and enemy (John Davidson), has to leap into a loathsome crocodile pit, swarming with horrible, man-eating reptiles. This scene was filmed at the tors' lives.

Double-page lay-out by "S.A. Pictorial."

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As far as definite trace can be made, the valuable properties of the natural Springs, situated in a crater in the Carpathians, with their deposits rich in Radium emanations, were known four hundred years ago. Of that time (1551) an authentic report is still in existence. From then onwards reports have appeared on various occasions in the recognised Medical Works of the day, telling of the wonderful effect of this—Radium-impregnated ooze now known as "KemOlite."

"She stood up transformed. Whereas, a few minutes previously, she had been very pale and tired-looking—she looked at the moment as if she had just returned from a trip to some famous health resort."—The foregoing is an extract from "The Daily Mail" (Paris edition), October 24th, 1922.

"KemOlite" in 20 to 30 minutes does more for a woman's skin and complexion than months of any treatment, however expensive.

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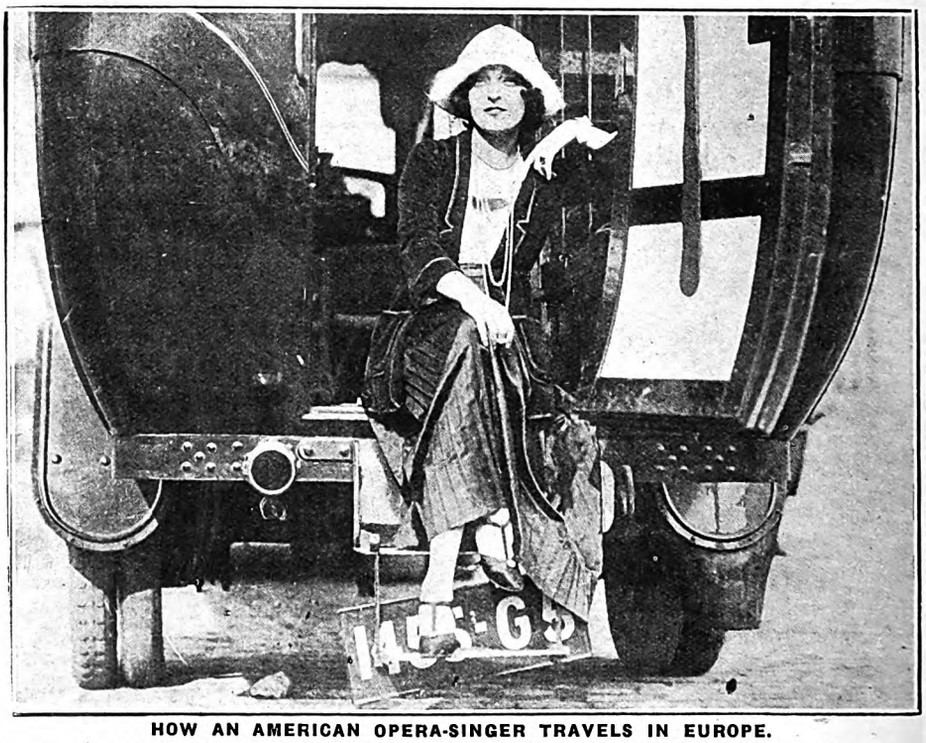

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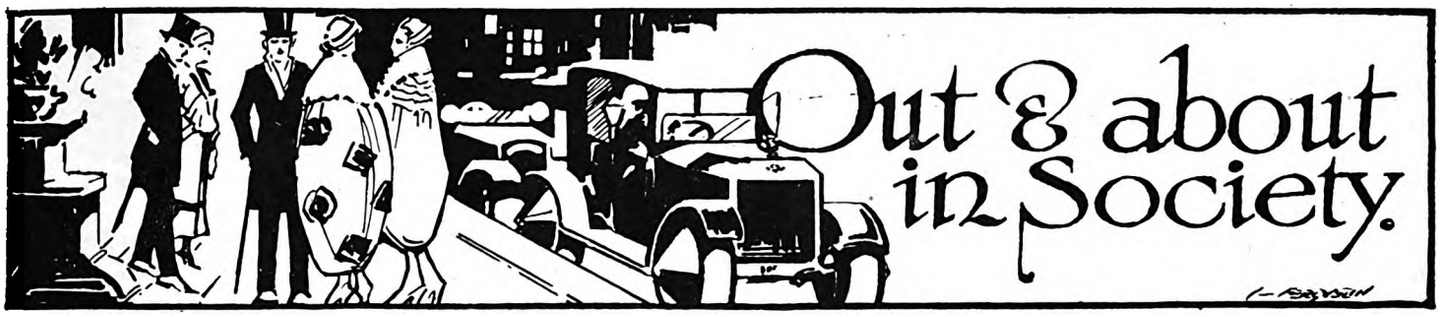

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Three Coming Fetes.

And so we meet again, dear friends. There has been so much to do and to see and to hear that, coupled with the nice warm weather, life has been distinctly worth living—and in these hard times that is something. There have been dances, concerts, the first night of "Bull-Dog Drummond," and there has been the hint of at least three big *fêtes* in the air. The one in aid of the Alexandra Convalescent Home has the guiding influence of Lady Dalrymple, and there was a very representative meeting at the Carlton Hotel to make arrangements, when finally it was decided that the time should be October 3, and the place the lovely grounds of Sir William and Lady Dalrymple's residence, "Glenshiel." Mr. Jack Andrew Cohen is the hon. treasurer, and there will be all kinds of novel attractions, including the swimming-pool, dancing displays by Miss Peggy Strange's pupils, tennis under the ægis of Mrs. Peacock and Miss Visser, and numerous wonderful stalls. And when I tell you that among the ladies interested are Lady Van Hulsteyn, Lady Andersson, Mrs. Elsdon Dew, Mrs. J. Andrew Cohen, Mrs. Gustav Sonn, Mrs. Burt Andrews, Mrs. Wolhuter, Mrs. Nelson, Mrs. Colby, Mrs. Farrar, Mrs. Joe Cohen, Mrs. Nowlan, and Mrs. Bowles, you will see that the success is assured. Then at the close of the meeting it was decided that as many as possible of the stall-holders should help with the Armistice Day *fête* in aid of the funds of the British Empire Service League. In September we are promised something very wonderful in *fêtes* when our prosaic Town Hall will be turned into an Arabian Nights Entertainment, and already Mrs. Joe Cohen and Mr. M. Harris, Deputy-Mayor, and hon. architect, are evolving secret and mysterious things, with hints of *harem* ladies and the thousand and one attractions of the East. So we must save up our pennies for the good causes and help all we can.

"The Mikado."

And, by the way, the Johannesburg Amateur Operatic and Dramatic Society are going to stage "The Mikado" at the end of September, and those of us who remember their "Iolanthe" will make sure of being present. Although the Society have their full complement of voices they would be glad of the assistance of a few tenors, and Mrs. Macdonald—Miss Eva Nodes, of the wonderful voice—will be pleased to hear from any gentlemen caring to assist. Her box number is 7010, Johannesburg.

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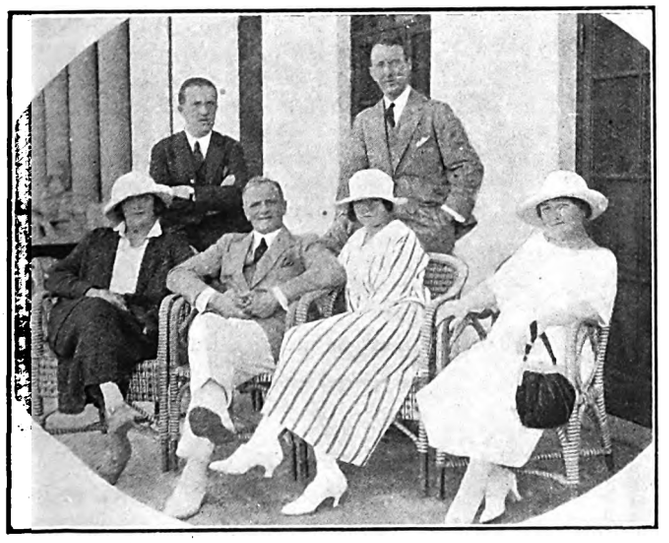
Last week I told you that with so much doing I had unfortunately to leave out much, so that now I want to tell you of the wedding of Miss Eileen Mary Marchant Smith, daughter of Mr. and Mrs. Marchant Smith, of Florida, who was married on June 20, at the English Church, Florida, to Mr. Francis Edward Robson, son of Mr. Robson, of Florida. The Rev. A. Spencer Watson performed the ceremony, Mr. John Wright acting as best-man. The bride made a charming picture in a gown of cream satin and silver brocade, her long train, which depended from the shoulder, being lined with blush-rose *ninon*. Her veil was caught round the *coiffure* with a wreath of orange-blossom and was kindly lent by the Deputy-Mayoress of Roodepoort-Maraisburg, Mrs. A. J. V. Lockie. The Misses Norah Marchant Smith and Madeleine Irvine were the bridesmaids, the former in a lovely apricot *charmeuse* gown with touches of mauve and the latter in mauve with touches of apricot. They both wore *chic* brown hats. The Town Hall was the venue of the reception, Mrs. Marchant Smith receiving her guests in an elegant gown of black *maracain* with black and steel bead embroidery. There was a very large gathering of friends, who listened to the songs sung delightfully by Miss Norah Marchant and Miss Caine or danced to the music played by Mr. Gowrie. The honeymoon is being spent at Pretoria, the bride travelling in an elegant three-piece suit of cream, beautifully braided, and a brown hat.

Sons-of-England Dance.

The Sons of England Patriotic and Benevolent Society gave a very enjoyable fancy dress dance at the Selborne



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FAULDING'S EUCALYPTUS OIL (THE GOLD MEDAL OIL).

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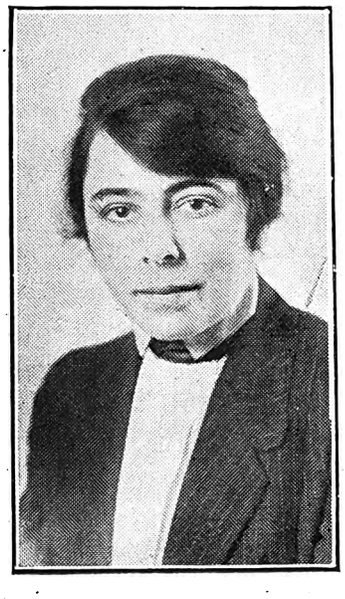
Hall, the Royal Oak Lodge 305 being the promoters. Some very beautiful costumes were worn and the prizes were presented by Mrs. Hobkirk, wife of the Grand President, who had on a pretty grey gown. Judging was by public vote and was very successfully carried out, the prize-winners being: Ladies, "Scarecrow," Miss Otley; "Spanish Lady," Mrs. Paton; "Sons of England Orphan," Miss Strathern (this was a most popular and well got-up costume, reminiscent of Judy in "Daddy Long-Legs"); "On the Road to Anywhere," Miss K. Trauseld; "Eastern Princess," Miss Datty. Then the gentlemen: "Michelin Tyre," Mr. F. C. Newberry; "Fairy," Mr. P. Parker; "Carnival," Mr. Sewell; and "Italian Brigand," Mr. S. Darier. Among those present were: Major Halstead, Councillor and Mrs. G. W. Nelson (Mr. Nelson being the District Grand President), Wor. Bros. W. H. Spears and J. M. Webb, who were the M.C.'s, with Bro. E. H. Whittle as hon. secretary, and a large committee.

A Popular Wedding.

Last week there was also no room for my account of the wedding of Miss Sadie Jacobs, daughter of Mr. and Mrs. Lionel Jacobs, to Mr. Louis Redlich, son of Mr. and Mrs. Redlich, which took place at the Wolmarans Street Synagogue on June 24. The Chief Rabbi, Dr. Landau, and the Rev. Mr. Woolf performed the ceremony, Mr. Morris Rosen acting as best-man. The pole-holders were Messrs. S. Redlich, Jack Sack, T. Jacobs and M. Krause. The bride made a very dainty and attractive figure in a gown of silver brocade, made in Early Victorian style, over the palest pink georgette. Roses were set in the *bouffant* side-panels, which hung from the pointed corsage, while on the front panel of georgette was a lovely ornament of pearls with long strands of crystal beads. Tiny puff-sleeves and a coronet of silver tissue and pearls worn over her veil completed the *toilette*, and she carried a shower bouquet. The Misses Ethel Cohen and Bella Walker were the bridesmaids. Miss Cohen wore a draped gown of mauve chiffon velvet and a large brown hat, and Miss Bella Walker had on sage brocade embroidered in silk and a smart black hat. Miss Rhoda Redlich made a pretty maid-of-honour in pink mirror-velvet and a silver tissue hat, and there was a charming baby as flower-girl. The reception was held at the Carlton Hotel, Mrs. Jacobs receiving her guests in an elegant frock of brown mirror-velvet with ornaments of padded grapes. Her *chic* brown hat had a lovely paradise mount in it. Mrs. Redlich, mother of the bridegroom, was much admired in a very smart frock of maize *maracain*, with sleeves of fine laces in the same shade and an elegant hat, turned up with flowers in a deeper shade and worn with a lace veil. Dancing was



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kept up till a late hour, and the numerous presents and wires received testified to the popularity of the young couple.

At the Carlton.

Did you go to the *souper dansant* at the Carlton Hotel last Friday? It was one of the jolliest we have had for some time, and everyone seemed loth to go home. There were some lovely gowns worn, and the Scottish dress of Messrs. Heughan and Kennedy struck a picturesque note. With them was Mr. Cecil Alexander, the violinist, and they were the centre of much interest. Then Madame Batezat and her husband, the French Vice-Consul, were with Mr. and Mrs. Arthur E. Harris. Madame Batezat wore an exquisite gown of gold tissue veiled in blue and gold embroidered net, jet plastrons being at the hips. Mrs. Harris had on an elegant black *charmeuse* and lace frock, and Miss B. Wentzel, who was with them, wore a lovely gown of jet. Captain Gomes, of Delagoa Bay, was also of the party. Then there was a table with the Stars and Stripes predominant, with Mr. Stevenson, the American Trades Commissioner, and Mr. Vaughn, the Secretary. Mr. Mitchell was with Mr. and Mrs. Percy Sherwell, Mrs. Sherwell in a lovely black gown with long lace sleeves and touches of fur at the neck. Mrs. Gemmill wore an elegant frock of silver tissue over lace, and Mrs. Holloway came in black brocade with gold roses. Miss Ida Patlansky wore a *bouffant* gown of pink taffetas, and one of the white silk wigs which are having such a vogue in England. Mrs. Nellmapius was very smart in blue and rose stripes of tissue with side-panels of the same shade, and Mrs. Chas. Marx, jun., wore an elegant black gown. Mrs. (Dr.) Radford wore a handsome Spanish shawl with deep fringes over her *toilette*, and Miss Vera Pearce was much admired in a fish-scale gown of grey swathed in grey georgette. Miss Billie Desmond came in a sleeveless gown of turquoise-blue taffetas made on quaint lines, at the waist being an Early Victorian *bouquet* in a frilly holder. Captain and Mrs. Sivright were among the dancers, Mrs Sivright in peach taffetas with gold laces. Miss N. Michel had on blue and silver tissue, and Miss Ethel Cadman was very sweet in lilac taffetas, hand-painted and puffed round the waist. Miss Edelstein wore black with inset of peacock-blue to the *bouffant* skirt, and Miss Fifi Otto had on a dainty white gown. Miss De Leeuw was much admired in green georgette with a deep lace bertha. Mr. Martin Iredale was present, also Mr. Harry Brunning, Mr. Victor Crawford, Mrs. Crawford in a blue mirror-velvet gown.

Of South African Descent.

Miss Kate Carew was also dancing in a lovely frock of black velvet, with side-panel of gold rose brocade. I had the pleasure of meeting her with Miss Elsie Stranack, who is the leading lady with Mr. Percy Hutchison. Such a dainty little lady is Miss Stranack—a young unspoilt girl who takes such an interest in life. And apart from her undoubted talent, Miss Stranack deserves well of South Africa, for her forbears were 1820 Settlers, and her family is well-known in the Cape and at Durban. This is her first visit to South Africa, and she is delighted with it and with the people she has met. "I have worked my way up from the chorus," Miss Stranack told me, "and I am very proud of the fact. And of course I have played in 'Charley's Aunt'—we all have! I love pantomime," continued the little lady, "and my favourite *rôle* is Cinderella." Miss Stranack is a great dog-lover and has a fox terrier which is called Billy Moffat, after the hero of "The Luck of the Navy." And as a mascot she has a rubber Billy Moffat, which one can blow up in a most exciting manner. Miss Stranack is a very feminine little lady, fond of frocks, adoring dancing and golf.

At GREENACRE'S, Durban.

First Night of "Bull-Dog Drummond."

And, of course, you saw her in "Bull-Dog Drummond," which a crowded house applauded to the echo on Monday night. Among prominent people there, I noticed Sir Llewellyn and Lady Andersson, Mr. and Mrs. Waldie Peirson, Mr. and Mrs. Percy Sherwell, Mr. E. G. Izod, Mrs. Elli Marks and Mrs. Gomes, Major and Mrs. Lloyd, Mr. Wills, Mr. John Bailey, Mr. and Mrs. Minter and Mr. and Mrs. Donald, of the American Consulate, Councillor and Mrs. Fernhead, Mr. J. C. Ward, Mr. David Walker, Mr. Ernest Lezard, Mrs. Feinberg, Mr. Selig Morris, of Durban, the Misses S. and L. Ginsberg, Mr. C. Friedman, Mr. Susskind, and Mr. Mitchell. And everyone sat and thrilled at the revolver shots and the stage plunged into inky darkness, and after the wonderful fistic bout (as I believe it is called in the best circles) the band played in the interval "Knocked 'em in the Old Kent Road" and other "classics" reminiscent of many years ago. And one loved every minute of it. Jaded folk sat up and took notice, and the very young have adopted "Bull-Dog" Drummond as a hero right away. The gowns were, of course, wonderful. Probably pride of place can be given to the frock of metallic silver tissue, made on oh! such simple

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"She stood up transformed. Whereas, a few minutes previously, she had been very pale and tired-looking—she looked at the moment as if she had just returned from a trip to some famous health resort."—The foregoing is an extract from "The Daily Mail" (Paris edition), October 24th, 1922.

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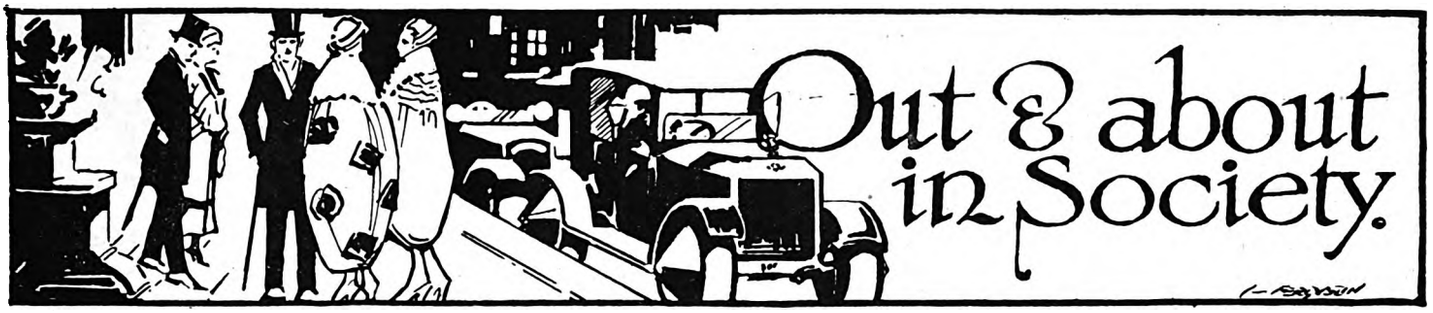

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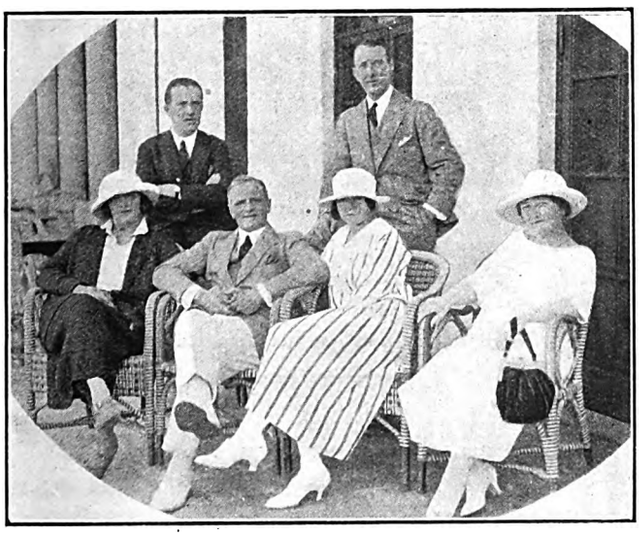

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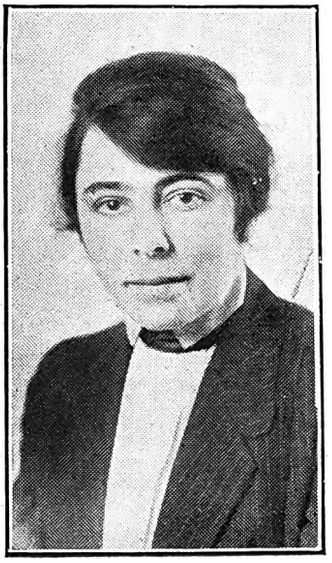
Hall, the Royal Oak Lodge 305 being the promoters. Some very beautiful costumes were worn and the prizes were presented by Mrs. Hobkirk, wife of the Grand President, who had on a pretty grey gown. Judging was by public vote and was very successfully carried out, the prize-winners being: Ladies, "Scarecrow," Miss Otley; "Spanish Lady," Mrs. Paton; "Sons of England Orphan," Miss Strathern (this was a most popular and well got-up costume, reminiscent of Judy in "Daddy Long-Legs"); "On the Road to Anywhere," Miss K. Trauseld; "Eastern Princess," Miss Datty. Then the gentlemen: "Michelin Tyre," Mr. F. C. Newberry; "Fairy," Mr. P. Parker; "Carnival," Mr. Sewell; and "Italian Brigand," Mr. S. Darier. Among those present were: Major Halstead, Councillor and Mrs. G. W. Nelson (Mr. Nelson being the District Grand President), Wor. Bros. W. H. Spears and J. M. Webb, who were the M.C.'s, with Bro. E. H. Whittle as hon. secretary, and a large committee.

A Popular Wedding.

Last week there was also no room for my account of the wedding of Miss Sadie Jacobs, daughter of Mr. and Mrs. Lionel Jacobs, to Mr. Louis Redlich, son of Mr. and Mrs. Redlich, which took place at the Wolmarans Street Synagogue on June 24. The Chief Rabbi, Dr. Landau, and the Rev. Mr. Woolf performed the ceremony, Mr. Morris Rosen acting as best-man. The pole-holders were Messrs. S. Redlich, Jack Sack, T. Jacobs and M. Krause. The bride made a very dainty and attractive figure in a gown of silver brocade, made in Early Victorian style, over the palest pink georgette. Roses were set in the *bouffant* side-panels, which hung from the pointed corsage, while on the front panel of georgette was a lovely ornament of pearls with long strands of crystal beads. Tiny puff-sleeves and a coronet of silver tissue and pearls worn over her veil completed the *toilette*, and she carried a shower bouquet. The Misses Ethel Cohen and Bella Walker were the bridesmaids. Miss Cohen wore a draped gown of mauve chiffon velvet and a large brown hat, and Miss Bella Walker had on sage brocade embroidered in silk and a smart black hat. Miss Rhoda Redlich made a pretty maid-of-honour in pink mirror-velvet and a silver tissue hat, and there was a charming baby as flower-girl. The reception was held at the Carlton Hotel, Mrs. Jacobs receiving her guests in an elegant frock of brown mirror-velvet with ornaments of padded grapes. Her *chic* brown hat had a lovely paradise mount in it. Mrs. Redlich, mother of the bridegroom, was much admired in a very smart frock of maize *maracain*, with sleeves of fine laces in the same shade and an elegant hat, turned up with flowers in a deeper shade and worn with a lace veil. Dancing was



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kept up till a late hour, and the numerous presents and wires received testified to the popularity of the young couple.

At the Carlton.

Did you go to the *souper dansant* at the Carlton Hotel last Friday? It was one of the jolliest we have had for some time, and everyone seemed loth to go home. There were some lovely gowns worn, and the Scottish dress of Messrs. Heughan and Kennedy struck a picturesque note. With them was Mr. Cecil Alexander, the violinist, and they were the centre of much interest. Then Madame Batezat and her husband, the French Vice-Consul, were with Mr. and Mrs. Arthur E. Harris. Madame Batezat wore an exquisite gown of gold tissue veiled in blue and gold embroidered net, jet plastrons being at the hips. Mrs. Harris had on an elegant black *charmeuse* and lace frock, and Miss B. Wentzel, who was with them, wore a lovely gown of jet. Captain Gomes, of Delagoa Bay, was also of the party. Then there was a table with the Stars and Stripes predominant. with Mr. Stevenson, the American Trades Commissioner, and Mr. Vaughn, the Secretary. Mr. Mitchell was with Mr. and Mrs. Percy Sherwell, Mrs. Sherwell in a lovely black gown with long lace sleeves and touches of fur at the neck. Mrs. Gemmill wore an elegant frock of silver tissue over lace, and Mrs. Holloway came in black brocade with gold roses. Miss Ida Patlansky wore a *bouffant* gown of pink taffetas, and one of the white silk wigs which are having such a vogue in England. Mrs. Nellmapius was very smart in blue and rose stripes of tissue with side-panels of the same shade, and Mrs. Chas. Marx, jun., wore an elegant black gown. Mrs. (Dr.) Radford wore a handsome Spanish shawl with deep fringes over her *toilette*, and Miss Vera Pearce was much admired in a fish-scale gown of grey swathed in grey georgette. Miss Billie Desmond came in a sleeveless gown of turquoise-blue taffetas made on quaint lines, at the waist being an Early Victorian *bouquet* in a frilly holder. Captain and Mrs. Sivright were among the dancers, Mrs Sivright in peach taffetas with gold laces. Miss N. Michel had on blue and silver tissue, and Miss Ethel Cadman was very sweet in lilac taffetas, hand-painted and puffed round the waist. Miss Edelstein wore black with inset of peacock-blue to the *bouffant* skirt, and Miss Fifi Otto had on a dainty white gown. Miss De Leeuw was much admired in green georgette with a deep lace bertha, Mr. Martin Iredale was present, also Mr. Harry Brunning, Mr. Victor Crawford, Mrs. Crawford in a blue mirror-velvet gown.

Of South African Descent.

Miss Kate Carew was also dancing in a lovely frock of black velvet, with side-panel of gold rose brocade. I had the pleasure of meeting her with Miss Elsie Stranack, who is the leading lady with Mr. Percy Hutchison. Such a dainty little lady is Miss Stranack—a young unspoilt girl who takes such an interest in life. And apart from her undoubted talent, Miss Stranack deserves well of South Africa, for her forbears were 1820 Settlers, and her family is well-known in the Cape and at Durban. This is her first visit to South Africa, and she is delighted with it and with the people she has met. "I have worked my way up from the chorus," Miss Stranack told me, "and I am very proud of the fact. And of course I have played in 'Charley's Aunt'—we all have! I love pantomime," continued the little lady, "and my favourite *rôle* is Cinderella." Miss Stranack is a great dog-lover and has a fox terrier which is called Billy Moffat, after the hero of "The Luck of the Navy." And as a mascot she has a rubber Billy Moffat, which one can blow up in a most exciting manner. Miss Stranack is a very feminine little lady, fond of frocks, adoring dancing and golf.

At GREENACRE'S, Durban.

First Night of "Bull-Dog Drummond."

And, of course, you saw her in "Bull-Dog Drummond," which a crowded house applauded to the echo on Monday night. Among prominent people there, I noticed Sir Llewellyn and Lady Andersson, Mr. and Mrs. Waldie Peirson, Mr. and Mrs. Percy Sherwell, Mr. E. G. Izod, Mrs. Elli Marks and Mrs. Gomes, Major and Mrs. Lloyd, Mr. Wills, Mr. John Bailey, Mr. and Mrs. Minter and Mr. and Mrs. Donald, of the American Consulate, Councillor and Mrs. Fernhead, Mr. J. C. Ward, Mr. David Walker, Mr. Ernest Lezard, Mrs. Feinberg, Mr. Selig Morris, of Durban, the Misses S. and L. Ginsberg, Mr. C. Friedman, Mr. Susskind, and Mr. Mitchell. And everyone sat and thrilled at the revolver shots and the stage plunged into inky darkness, and after the wonderful fistic bout (as I believe it is called in the best circles) the band played in the interval "Knocked 'em in the Old Kent Road" and other "classics" reminiscent of many years ago. And one loved every minute of it. Jaded folk sat up and took notice, and the very young have adopted "Bull-Dog" Drummond as a hero right away. The gowns were, of course, wonderful. Probably pride of place can be given to the frock of metallic silver tissue, made on oh! such simple

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lines but with such consummate craft, that is worn by the " villainess," Miss Kate Carew. It is cut with a round décolletage and is sleeveless, the low waist-line having a magnificent girdle of jet and *diamante* with crystal beads hanging in loops. The skirt is folded over, hanging in pleats at the left side, and with it is worn a pair of smart long ear-rings. Miss Carew carries a bag of Chinese silver and black embroidery and is the " real bad woman " to the life in the " Nursing Home " (save the mark!), where she reclines on a purple chesterfield with a black silk cushion at her back and a cigarette between her teeth. She is the only member of Mr. Hutchison's company who returns with him after twelve years' absence, and in the meantime she has played all over America and Canada, not to mention little old London. Wherever Miss Carew goes she wears a small gold owl with diamond eyes that she tells me has always brought her luck, and its half-section is of opal set in platinum and diamonds that she wears on a long chain. But to return to " Bull-Dog Drummond." We make the acquaintance of Miss Stranack in a lovely white gown that has a broad primrose band threaded from the neck to just below the waist at one side. A pointed pleated panel is laid flat on the skirt at the same side, and round the hem is a hint of primrose stitching. For out-of-doors a small cape of the material is worn lined with primrose, and a lissue hat with a bunch of yellow cowslips and ribbons tied under the chin. Then later, in the big hall with the oak staircase, the shining brasses, the inviting fire with its padded fender and the oak table with its bowl of roses—prosaic surroundings for such a drama as ensues—Miss Stranack wears a demure frock of grey *crêpe-de-chine* with round collar and cuffs of white georgette. From one shoulder hangs a knot of grey ribbon to the waist at the back and the short sleeves are laced with tiny ribbons. Tucks form the trimming round the full skirt and on the bodice, and the whole effect is very girlish and refreshing. Enter the " Vamp ' in a rust-coloured wrap-coat with cuffs and collar of fur, the waist being caught in with a belt of material ending in a sash-bow. Her smart hat is distinctly Egyptian and is piped with yellow and on the turned-up front sparkle tinsels of various shades. And, lest we forget, her bag is *en suite* of red leather and fawn suede. Then there were *bouquets* at the last, and the audience sat silent till Mr. Hutchison came forward and, obviously touched, thanked them for the magnificent reception. It was, my friends, a great night.

Thomas in "The Times."

The following is from *The Times* (London): " Thomas Pauncefort, who plays the comedy part [in " Ned Kean of Old Drury " at Drury Lane Theatre], is an actor of the old-fashioned kind, for, while his mother played the part of Mrs. David Garrick in the original productions of ' Ned Kean of Old Drury,' his grandmother, then known as Miss Edwards, was with Irving for twenty-five years, while his great-great-grandmother played with Kean at Drury Lane. He has played George Grossmith's part in ' Sally ' at the Winter Garden, and Leslie Henson's part in the same musical comedy on tour. He has acted in South Africa for four years—the longest time, they say, Africa has ever endured one comedian—while, although he is only thirty-eight, he has played comedy parts in India, China, and the Philippines." I think South Africa would be quite prepared to " endure " Tommie Pauncefort again—don't you?—whenever he decides to favour us with another visit.

Russian Singer's Adventurous Career.

Then one must not forget that on Monday next Madame Vera Lavrova will be at the Empire. Blue-eyed, fair-haired, with the rose-bud skin and dimpling cheeks that are supposed only to exist in the novelist's imagination, Madame Lavrova is a youthful lady with a *coloratura* soprano voice that has taken London by storm. She is a daughter of Romance and has suffered great tribulations in her native Russia, where she was about to make her *début* in the title-*rôle* of " Lakme " when the War started. Her husband, Baron Royce-Garrett, was also born in Russia, but is of English parents. He was wounded in the War and lost a leg, but afterwards pluckily continued with the Red Cross, even after General Keyes evacuated Southern Russia. And we have seldom, if ever, had a noted singer here who is a keen student of law as is Madame Lavrova. The world interests her greatly. She studies its problems, and is withal such a slip of a thing that one is tempted to wonder what fairy godmother brought her into the world and loaded her with her gifts. And I know you will all fall in love with her at once.

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HIS MAJESTY'S: PERCY HUTCHISON IN " BULL-DOG DRUMMOND."

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

MR. PERCY HUTCHISON'S FIRST NIGHT: THRILLING SUCCESS OF "BULL-DOG DRUMMOND."

HARDLY, I think, since the first night of "The Seven Keys to Baldpate"—and that was in December, 1914—have I enjoyed myself so much at His Majesty's in that particular way as I did at Monday's *première* of "Bull-Dog Drummond." If I may say so without blasting the susceptibilities of the super-intellectual—whose views on the subject of "stage tradition" have so extensively been set forth of late—Major M'Neile's play fulfils what I take to be some of the first functions of the theatre. It is fundamentally clean and wholesome; it is well-written; it is funny—in many places very funny indeed; it thrills without ever quite overstepping the Grand Guignol borderline of morbidity; above all, it *entertains;* and by Mr. Percy Hutchison and his company it is extremely well acted.

Any audience seeing "Bull-Dog Drummond" may be roughly divided into two classes: Those who regard it as a huge skit on melodrama, and those who look upon it as a serious attempt to prove that the art of writing melodrama did not die out with the production of "The Silver King"; in other words, those who go to be amused and those who go to be thrilled. Each section must admit the play's special appeal to the other section, and the net result is a first-class box-office attraction. It seems scarcely necessary, therefore, to add that the reception of the play by a large audience on Monday night was of the heartiest possible description. Mr. Percy Hutchison, in the speech he made at the end of the performance, seemed to be very much relieved about this, and earnestly advised his hearers not to miss either of his two following productions, "Nightie Night" and "The Luck of the Navy."

For my part, the issue of "Sapper's" "thick-ear" drama was never in doubt. Captain Hugh Drummond stood in no need of Lord Mountararat's advice to the Lord Chancellor, and from the moment, early in the first scene, that I perceived that he intended to "go in," I knew: (1) He would win not only the fight, but the "charming maidie" as well; and (2) We should spend a memorably pleasant evening watching him do it. Said damsel lived at "The Larches," Godalming, and Drummond was captivated by her at once ("What eyes!"); but, like Mr. Frost, the neighbour of the Port Elizabeth Museum, he "couldn't stand the reptiles next door," and proceeded to demonstrate his dislike of their proximity in several surprising and energetic ways. First, he dropped in on them unexpectedly, shot out the electric lights with his automatic, knocked one of the reptiles—a Dr. Henry Lakington—on the head, and carried off to his Thames bungalow at Goring Hiram C. Travers, an American multi-millionaire whom Lakington and his confederates, Carl and Irma Peterson, were drugging and torturing into a state of helpless acquiescence regarding the disposal of his surplus wealth. Then a lot of other violent things happened with hurricane-like rapidity, and Dr. Lakington, after performing a wonderful feat of legerdemain with a murderous-looking white-handled chopping-knife — he threw it at Drummond, missed him, and the knife stuck in the wall of the room after acquiring quite a different handle in its flight through the air—was magnificently strangled to death with the "Bull-Dog's" own hands. Followed the disposal of Mister Peterson, with an artistically-contrived surprise for the audience, and Phyllis Benton's declaration as Drummond was trying to ring up Scotland Yard—"Hugh, I adore you!" (which, you will notice, requires careful saying). Whether the police of Godalming had gone away for a holiday while all this shooting, drugging, bashing and kidnapping was going on at "The Elms," deponent sayeth not; but at any rate it was all very pleasant and refreshing.

Mr. Percy Hutchison thoroughly enjoyed himself as Drummond, a part which, given the right physique, personality and experience (all three of which Mr. Hutchison possesses in abundance), practically plays itself. My one real complaint is that we did not see more of those airy triflers, his friends Algy and Peter, delightfully played by Messrs. Norman B. Cannon and Robert Newton; but perhaps the author was wise to suppress them before they overshadowed their leader. Mr. Frank Lacy contrived an excellent study of the unusual villain, Peterson; and Mr. H. Saxon-Snell (who, I understand, is Mr. Hutchison's producer) imparted to Dr. Lakington a sinister characterisation that gave the audience "the creeps." Miss Kate Carew was an impressive Irma Peterson ("adventuress") and Miss Elsie Stranack a demure Phyllis Benton ("heroine"); and good work of outstanding quality in a long cast of nineteen characters was done by Mr. R. Claude Pascoe as Travers, Mr. Walter H. Dibb as Silas Hocking (not the venerable novelist of that name, but an American detective with a surprising accent), Lord Lyveden as Denny (Drummond's faithful butler, whose job was no sinecure when Hugh, Algy and Peter were around), Mr. George Miller as James Handley (a forger-suicide, uncle to the fair Phyllis), and Mr. Philip Stainer as Marcovitch (terrified but discreet attendant at Lakington's bogus nursing-home).

The production, finely staged, must be something of a record, for the company only arrived from England on the previous Wednesday.

CARLYON.

MR. JOSEPH KESSLER'S TOUR.

OWING to touring arrangements, Mr. Joseph Kessler's season of Yiddish plays at the Standard Theatre, Johannesburg, ends this week. During the week the following plays are being staged: Monday, "A Mother's Song"; Tuesday, "Solomon the Wise"; Wednesday matinée, "The Tiger," and evening, "Ruling Slaves"; Thursday, "The Merchant of Venice"; Friday, "The Wedding Gown"; Saturday matinée, "A Mother's Song," and evening, "A Father's Heart."

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HIS MAJESTY'S: PERCY HUTCHISON IN "BULL-DOG DRUMMOND."

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The company will begin its tour with a fortnight at the Opera House, Cape Town, where the following plays will be staged on the dates given: Tuesday, July 10, "Hamlet"; Wednesday, July 11, "The Wedding Gown"; Thursday, July 12, "The Tiger" (matinée), "The Unwanted Man" (evening); Friday, July 13, "Back to His People"; Saturday, July 14, "The Unwanted Man" (matinée), "Solomon the Wise" (evening); Monday, July 16, "The Stranger"; Tuesday, July 17, "The Wheel of Life"; Wednesday, July 18, "Back to His Peiple"; Thursday, July 19, "The Wedding Gown" (matinée), "The Merchant of Venice" (evening); Friday, July 20, "A Mother's Song"; Saturday, July 21, "The Wheel of Life" (matinée), "A Father's Heart" (evening).

The company will then play "Hamlet," "The Wedding Gown" and "Back to His People" at the following towns: Gaiety Theatre, Oudtshoorn, July 23 and 24; Grand Theatre, Port Elizabeth, July 26, 27 and 28; Grand Theatre, Bloemfontein, July 31 and August 1; Theatre Royal, Kimberley, August 2, 3 and 4; Opera House, Pretoria, August 6, 7 and 8.

"THE MERCHANT OF VENICE."

Perhaps among the numerous plays Mr. Joseph Kessler has performed in Johannesburg none appealed to his Jewish audiences as much as "The Merchant of Venice." Mr. Kessler gave a Shylock they could be proud of. In their rich velvets the merchants gathered on the Rialto and drew their skirts away when the Jew passed; yet they came to him for money and taunted him with the interest he would charge. It was then in a moment of, shall we say, weakness? to show that even a Jew could be magnanimous, that Shylock made a laughing bargain with the merchant Antonio for a "pound of flesh" against "three thousand ducats." The bond was sealed in good faith and then, coming home after he had, against his will, accepted an invitation to sup with the Christians, he finds they have stolen his daughter

(*Continued on page 24.*)

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TWO TALL TRIALS

Can Eunomea Beat Katabasis? A Final Selection.

RAND RACING RESUMED.

By "ONLOOKER."

THE Durban July Handicap takes place this Saturday. There is more speculation over the big Durban race than is the case in regard to any other event on the South African racing calendar; and from all accounts there has been as heavy betting on this year's race as ever before. For a long time Intrepid ruled as favourite, but last week the Durban-owned horse was ousted from the position, Katabasis being placed at

The Head of the Boards.

The Winter Handicap winner was only at the shortest price for a few days. On the strength of a trial—a loudly-heralded trial—in which Russell's two candidates took part and which came off on Thursday afternoon of last week, Eunomea, who came out of the trial with flying colours, supplanted Katabasis in favouritism. In a previous trial Eunomea had beaten Dignitary, and this brought the mare to a short price. The confirmatory gallop had—shall it be said?—the desired effect of shortening the odds about Russell's light-weight.

* * *

The remarkable thing about the latest Dignitary-Eunomea trial, which the public were invited to witness—the trial was set for a mile, but was reduced for timing purposes to seven furlongs—was that the weights carried by the four horses were given out. The

Report Says Eunomea

was putting up within 23 lbs. of Dignitary, the latter thus having a pull of 16 lbs. as compared with the terms they are required to meet at in the race. The other two to take part in the gallop were Appetiser and Donai, each with light imposts.

* * *

There is small doubt it was foreordained that Eunomea should win the trial. And if the time for the seven furlongs of the mile covered by the quartette was fast, this was to be expected seeing the horses would be on the stretch—even if no pace was on in the first furlong—when the "clocks" were set going. The trial was won by the one wanted "going away," and Donai was second. Poor Dignitary! To be

Given a Go-by

at seven furlongs (we will not say a mile) by a couple neither of whom has won a race at a greater distance than six furlongs, argues that our best horse has lost all form. Making allowance for Dignitary not being a good track-horse, his showings in the trials have been so poor that the right thing would be to withdraw him from the race. The top-weight would be a redundant runner if the slightest regard be given to the gallops.

* * *

The statement that Eunomea has been a rod in pickle for such a race—an important middle-distance handicap—as the Durban July may be borne out by her winning on Saturday. Such an astute trainer as Russell is evidently satisfied that his lightly-weighted charge can get to the end of the ten furlongs at Durban; and Russell's opinion must be respected. Yet, how can

Students of Form

fancy Eunomea! The "Book" shows the mare has never yet won a race beyond six furlongs. Eunomea was a starter for the Durban July last year; she has also run in three races at a mile. In not one of these four races did Eunomea gain a place. Many must question the mare possessing sufficient stamina to win over a mile and a quarter in a race in which the pace is sure to be a cracker. The glorious uncertainty of the game would surely be exemplified should Russell's charge come out on top.

* * *

Katabasis would be the last of the Handicap candidates to reach the scene of action. The filly left her home quarters fit and well, and from the nature of the work she has gone through since winning the Winter Handicap it has been established that the four-year-old daughter of Coreyra has improved very considerably in the last month. Bar accidents,

Whatever Beats Katabasis

should win. Mr. Murray is somewhat hopeful in regard to Fordwych. There is no doubt Fordwych is a very genuine horse; one with a meritorious record. I doubt, however, if he can concede 5 lbs., or any weight, to Mr. Forbes's filly. Intrepid, who had been going out of favour, was injured on Monday and struck out of the race. Freshfield should turn out to be the best on the day of the Durban-owned lot.

* * *

Clare Clan is surely the best of the Cape Town contingent, yet, while respecting his chance, the writer believes that more than one will finish in front of him. Last year's winner, Collet, can be trusted to put up a good fight; and Antonio, too, may be well up at the right end. This paper's forecast of the result, written on Tuesday, is:—

KATABASIS 1
Fordwych 2
Collet 3

* * *

The African Breeders' Plate is run for on the second day of the Durban meeting—Wednesday, July 11. Red Ronald has earned the maximum penalty, 21 lbs., and will have the formidable impost of 10st. to put up. As, however, there are no allowances, the lowest weight is 8/4, so there is not a wide range between top and bottom. Benedictine, and not Cerebus, will be the Booysens stable representative in the race; and Python, the best performer of the Natal youngsters, will no doubt compete. And Princess Alice will be on hand. Over the six furlongs

RED RONALD

should reverse the Gosforth Park placing with Mr. Rowe's filly, and is taken to win.

* * *

It is out of the usual order of things to have racing at Turffontein at mid-week. Still the attendance at head-quarters for the War Memorial meeting on Wednesday of last week was smaller than might well have been looked for. Owners, however, gave unstinted patronage, and 151 runners—that was the number that sported silk—for six races must be something of a record. There is little doubt that

A Number of the Competitors

were merely out for an airing: were not in condition to do themselves justice; so that notwithstanding the big fields punters sized up the situation with a good deal of accuracy. Lucania, a strong favourite, took the first race, an event

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for galloways; and in the other race for the undersized ones the two most heavily supported, Kei Maid and Game Cock, finished first and second.

* * *

For the top-class horse race, which was run at a mile, Salute and Back Answer were backed to the exclusion of the others, and in a close finish the former gained the verdict. Strachan on the runner-up made his effort too late, and the general impression was created that Mr. Makein's gelding ought to have won. Salute, who wore the rogue's badge in Ray's hands, appeared to

Run More Generously

than usual. Sproule is having no luck with Buckram. The gelding was expected at the Park in the race won by Victorious, and here at Turffontein was made favourite for the second-class race over five furlongs. Buckram was beaten into second place by Simpson's filly, Noble Image. The top-division race over the short course was won by the favourite, Black Pearl. The fund would very materially benefit as a result of the meeting.

* * *

Peace has been restored between the Saturday clubs and the Transvaal Owners and Trainers' Association. The Association has gained this much from the compact that has been entered into: the stakes for any meeting are not to fall below £1,000, and if the programme makes provision for more than seven events

Any Extra Races

are to be of the average value of the seven, or approximately £1,200 for an eight-race programme. This arrangement is subject to the Jockey Club being satisfied that the clubs are in a position to allow such stakes. In regard to the Eastern District Sporting Club, a concession of £100 per meeting is to be allowed that institution so long as it has to provide a horse train.

* * *

It was understood that the Jockey Club was loth to interfere in the matter of what clubs thought fit to distribute in prize-money. It would be good news to know the Jockey Club has agreed to act as arbiter as to what the Rand clubs could give, and would have to give, in stakes. The Owners' Association would then surely be satisfied that it was getting a fair deal.

* * *

Writing to friends here, George Weale talks of giving up the idea of setting up as a trainer in England. This on account of medical advice to the effect that in the severe Homeland climate his health would suffer; and colour is given to the

Change of Plans

in that Mr. Huston, who was understudy to Mr. Weale at Turffontein, and who was to follow him to England, is remaining here, and is on the look-out for a range of suitable stabling. It is probable then that Weale and the jockey Holme will be back here ere long.

* * *

After two blank Saturdays racing will be resumed on the Rand this week-end. The venue is Germiston. With the majority of the top-notch horses away there is an absence of class in the lists; still there should be lots of movers and the sport may prove interesting. Selections:

12.30.—Stewards' Maiden Handicap, 5 furlongs.
Aphrodite 1, Maitland 2, Desert Gold 3.

1.10.—Junior Galloway and Pony Stakes, 6 furlongs.
Gay Nun 1, Indian 2, Wilful 3.

1.50.—Rose Deep Handicap, "B," 7 furlongs.
Agapanthus 1, Poldemere 2, Errigal 3.

2.30.—Galloway and Pony Plate, 5 furlongs.
Good Ally 1, Gamecock 2, River Girl 3.

3.10.—Rose Deep Handicap "A," 1 mile.
Idle Story 1, Back Answer 2, Steelbright 3.

3.45.—Rose Deep Handicap, 6 furlongs.
The Find 1, Triple Crown 2, Captivity 3.

4.20.—Rose Deep Handicap, "C," 1 mile.
St. Mark 1, The Vigneron 2, The Knut 3.

4.55.—Galloway and Pony Stakes, 7 furlongs.
Lucania 1, Speckles 2, Promising Girl 3.

IN THE BRIGHT LIGHTS.

(Continued from page 22.)

and his ducats. "What would a Gentile have done in these circumstances?" is what Mr. Kessler makes his audience ask, and they watch enthralled the court scene, hear Portia's prayer for mercy, and see the final judgment of the Duke of Venice. It was a wonderful performance.

Mr. Kessler was at his best right through the play, and was ably backed by his company. He is never cringing. He is the aristocratic Jew, the rich Jew, and he curbs his hate as well as he can even when baited by the rich nobles.

ELAINE.

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VAUDEVILLE will return to the Empire next week in a bill headed by Madame Vera Lavrova (Baroness Royce-Garrett), the Russian soprano. Lilian Doherty and Scala, the famous American comedienne and her banjoist, who are being featured this week during the second week of the return visit of "Round in 50" (second edition), and who have become exceedingly popular, will carry on, but all the other turns will be new, and will include: The Cycling Brunettes, in their latest novelty, "Defying Gravity"; Harold Walden, the "sportsman" entertainer (he has played centre-forward for Bradford City and England); Loch and Lomond, a comedy singing and dancing duo, specialising in Irish and Scottish sketches; Eddie Gray, club juggler and hoop manipulator; Freddie Foss, a singing, dancing and patter comedian; and Tom Fox, "The Joker of the Pack."

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After hair growth.

Photo when bald.

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Opera House, Cape Town.—Opening July 10: Joseph Kessler and Yiddish Company in "Hamlet" and other plays in Yiddish.

Empire, Johannesburg.—Vera Lavrova, Cycling Brunettes, Doherty and Scala, Harold Walden, Loch and Lomond, Eddie Gray, Freddie Foss, Tom Fox.

His Majesty's, Johannesburg.—Percy Hutchison and Company in "Bull-Dog Drummond."

Standard, Johannesburg.—Closed for a week. Opening on July 16: Maurice Moscovitch and Company in "The Great Lover."

Orpheum, Johannesburg.—Les Nosselas, Megan Brothers.

Grand, Pretoria.—Hope Wallace and Maureen, Jack Stocks.

Opera House, Pretoria.—July 9, 10 and 11: Maurice Moscovitch and Company in "The Great Lover."

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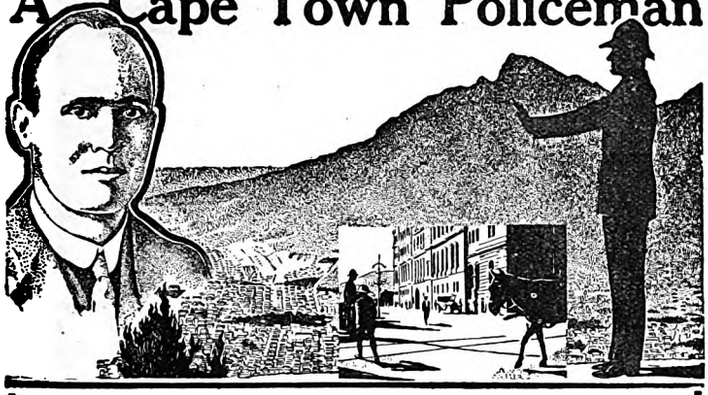
A Cape Town Policeman



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THE PARKING POSITION.

Motorists are much peturbed over the fact that they have nowhere to park. As the law stands at present one cannot leave a car in the street for longer than a "reasonable period." The reasonable period is taken to mean 15

GROUP OF JUDGES AT THE R.M.C.C. LIGHTWEIGHT TRIALS LAST SUNDAY.
Photo by M. Edward.

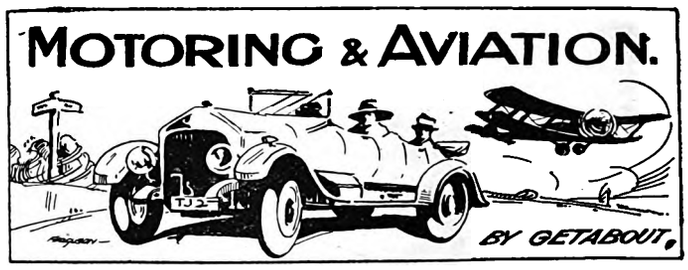
minutes in the central area, and an hour outside. We must have parking spaces, and the problem is one that will have to be tackled right away.

NO PEDESTRIANS SOON.

"Every city," says a trade journal, "is face to face with the problem of widening its streets."

"Given time," says *Motor Age*, "the problem will settle itself. In a few more years the sidewalks can be taken up and given over to vehicular traffic. There won't be any pedestrians left."

Sounds a bit sinister, what?



Last Sunday's Events.

The Rand Motor-Cycling Club held its Reliability Trials for light-weights at Jackson's Drift last Sunday. There were thirteen competitors, and all started. A feature of the event was the interest displayed by the general public, for bus-load after bus-load of people arrived at Jackson's Drift during the morning and afternoon. This was no doubt due to the parade of decorated cars and motor-cycles, which was held in the afternoon. A number of cars and motor-cycles were elaborately prepared for this, and the judges had a difficult time deciding the winners of the various classes. The results of the motor-cycle trial were: 1, A. Hildebrandt (Diamond); 2, D. A. Scott (O.H.V. model A.J.S.); 3, Ressel (Enfield); 4, Green (A.J.S.); 5, (Sun). The prize for the most appropriate motor-cycle in the decorated parade went to Mr. Bulman (Douglas), who represented the Douglas crest. A Harley-Davidson, representing Britannia received the prize for the best decorated motor-cycle; and a 1902 Indian motor-cycle, with a rider representing an old crock, got the consolation prize. The Essex car with a wireless outfit on top, from which messages were broadcasted, got the prize for being the most original. The best fancy-dress car award went to the Salisbury Hotel. A Buick was entered by the hotel, decorated to represent beer and whisky—a mighty popular theme. The Club Garage won the prize for the best trade exhibit, a Belsize car being very well decorated to represent the goods sold by the garage. A Republic and trailer, with a Firestone tyre on the trailer and a little girl painting a cycle frame in the truck, was judged the most appropriate.

The Time to Tour.

Beautiful weather (at the time of writing) calls to the motorist and motor-cyclist to get out into the country. The call is being attended to by many, for the exodus to the coast has begun in earnest. Perhaps the July Handicap at Durban has also something to do with it; perhaps not! At all events, there appears to be a greater desire to tour than ever before. Garages say that motorists are enquiring about equipment and roads, and many intend to camp *en route*. The modern car will travel over anything at all like a road, and will make very good time over rough tracks. Given any sort of a chance at all it will take the tourist where he wants to go, and back.

Helping the Cause.

The Farmer's Challenge is over. But the trip of just on 3,000 miles, proved to be more than a nine-days' wonder, for it has undoubtedly put the idea of touring into the heads of many. The fact that a car with three passengers and their luggage could start from Johannesburg and go round the four Provinces, over deserts and mountains, and maintain an average speed of over 20 m.p.h., and a m.p.g. of about 33, will add to the growing faith in the modern car.

That Searching Beam.

Spotlights are to be declared illegal. The regulation has been passed by the Johannesburg Municipal Council and only has to go before the Provincial Council to be ratified. This is an excellent law, and one that will undoubtedly help the cause of "Safety First." Quite a number of accidents can be directly traced to the use of the spotlight. One may still have a spotlight on the car, but it must not be used in the municipal area. The question of glaring headlights will now have to be considered; but it is doubtful whether it will be advisable to make the unwritten law of dimming compulsory, except in the central city area.

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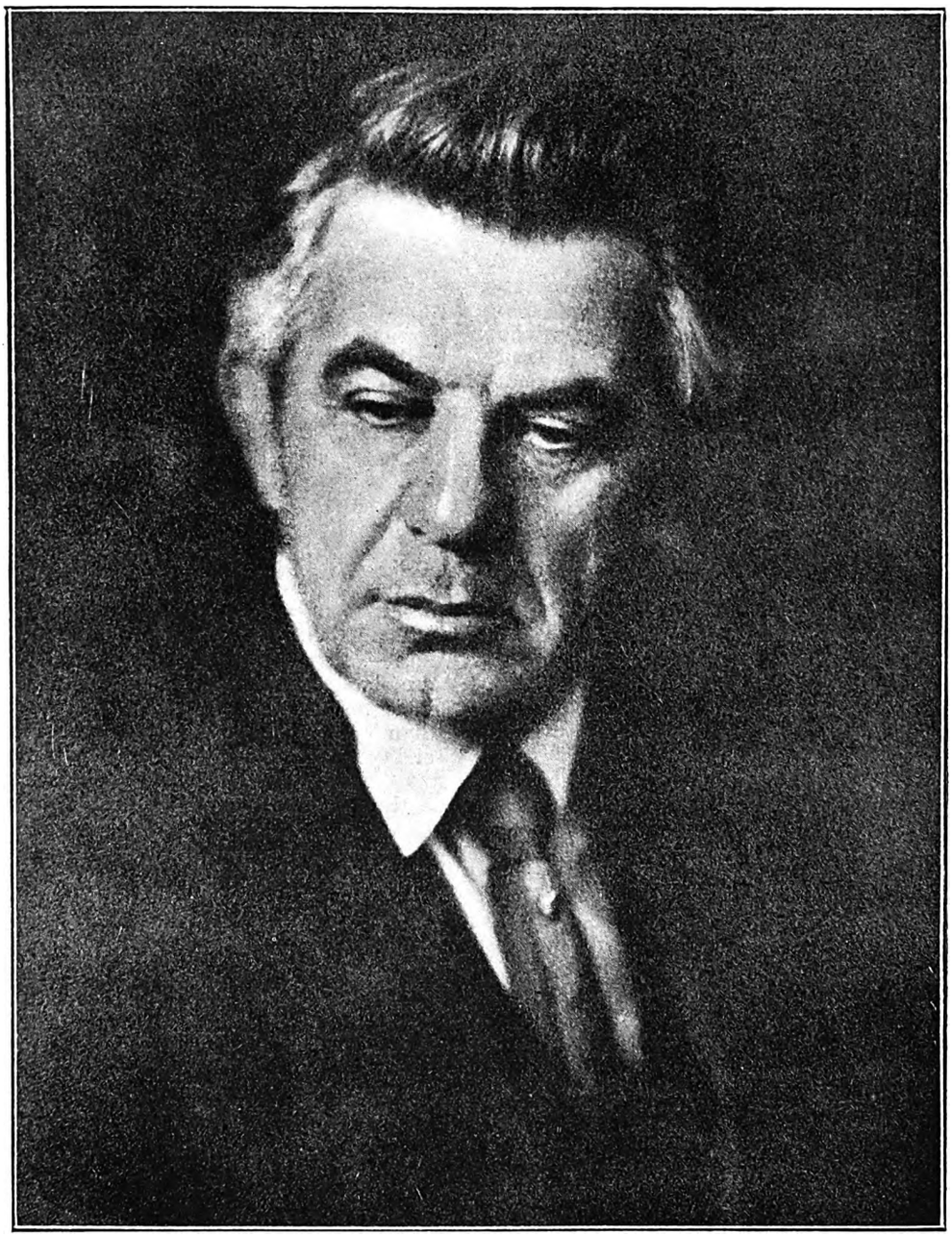
S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVI. No. 415.] SATURDAY, JULY 14TH, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.



MR. MAURICE MOSCOVITCH.

This portrait of the famous Anglo-Russian actor Mr. Maurice Moscovitch was taken in Johannesburg soon after his arrival from England at the beginning of last month. Mr. Moscovitch will make his first appearance in Johannesburg at the Standard Theatre on Monday night in his original West-End part of Jean Paurel in "The Great Lover."

Photo by Leon Levson.

ENTER NOW FOR "THE PICTORIAL" BEAUTY COMPETITION (SEE PAGE 8).

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IN MOVIE LAND.

By WILLIAM J. MAKIN.

LOS ANGELES.

THIS is the one part of the world where climate is a commodity. With reason is Los Angeles called "the roof garden of the world," for it combines an exotic luxuriance of vegetation with an artificial and health-concerned community. There are, of course, ranchers who raise fruits and vegetables, and there are servants and *chauffeurs* and house-builders and plumbers, but the main industry of the whole of Southern California is climate. Everybody is consuming climate or else trying to sell climate to the worn, liverish-looking people from Chicago and New York. Its artificial existence takes the form of a vast number of churches of innumerable sects, all of which take their dogma with deadly seriousness. It captures the intelligentsia of Europe to lecture at intervals; it has its rival coteries battling with deadly hatred; and in the intervals of leisure it gambles in real estate.

But there is one other industry which has settled in Los Angeles, and which already rivals the business of climate. The cinema companies, with their directors, producers, camera-men, actors and hosts of supers, have descended upon the promised land and firmly established themselves in mammoth studies and "million-dollar" structures. It is not easy to penetrate into these studios. Nowadays cinema companies have to guard their secrets jealously. Particularly suspicious are they of the Englishman, for companies in England are emulating the best productions of America, and new methods and mechanical devices are eagerly sought after. But once through the gates the visitor wanders in a mechanical wonderland. Childish memories of the panoramas of Belle Vue come to the mind as you are faced with a huge structure representing a desert scene in Egypt. A man in shirt sleeves and with a loud voice—probably the result of continual shouting through a megaphone—begins to talk in a language delightfully incomprehensible:

"This is a set of Luxor. It was shot yesterday by our camera-men. See that motor there! It drives an aeroplane propeller which gives the effect of a sandstorm. The set took a fortnight to erect and less than three minutes to shoot. Believe me, we do things thoroughly here."

I was shown an automobile which raced on rollers while scenery at the back was rapidly revolved, collapsible staircases, model trains set for a collision, and all the mechanism of fake photography. Meanwhile the shirt-sleeved enthusiast rolled a huge cigar about his mouth and bewildered me with technical descriptions of "close-ups" and "subs." The studios of Los Angeles possess a jargon which even the Slade School might envy.

Then we rounded the corner of some scaffolding, and found ourselves in the quiet rural atmosphere of a Cheshire village. The road was cobbled, and on each side were cottages complete with thatched roofs and poky windows. One of the windows displayed a notice: "Teas served here," while a few yards away stood a solid, pretentious brick-built inn. I wandered up and down the cobbled street, murmuring congratulations to the producer. He took his cigar from his mouth and began to whisper, confidentially, his great ambition. He was longing, "jest longing," to produce Dickens, to stage the London of yesterday and show David Copperfield taking his pint of porter from the whiskered waiter of Cruikshank's pictures.

"I spend every evening reading Dickens," he confessed. "He's great stuff, believe me."

At this moment the door of the inn was flung open, and Bill Sykes staggered into the street. At least I imagined it was Bill Sykes, because the burly figure, short-cropped hair, and provocative swagger could only have been possessed by him. However, he was introduced as Fred—the Tumbler.

"I beg your pardon," I said. "The—what?"

"The Tumbler," answered that individual, seizing my hand in his paw. "I'm the man that takes the fall."

It was explained that the Tumbler was a man who dresses exactly like the chief comedian, and takes the responsibility of being thrown over a bridge into the water or kicked down a flight of steps into the street. I had been shown such a flight of steps, and I shuddered for the Tumbler. He undoubtedly earns his meagre five dollars a day.

I rescued my hand from his fierce grip. "I'm proud to make your acquaintance," I murmured. "Yours is a hidden but nevertheless noble occupation."

"It sure is," he replied, and lurched out of the Cheshire village towards the Egyptian desert.

I was next introduced to the Scenario Writer. He was discovered in a small room the walls of which were covered with innumerable photographs of cinema celebrities. Charlie Chaplin gazed sorrowfully at Mary Pickford, while Douglas Fairbanks grinned amicably at Mary Miles Minter. Amidst this chaos of photographs sat the Scenario Writer, complete with typewriter, eye-shade, shirt sleeves, and the ubiquitous cigar. Formerly he had been sporting editor on one of the Hearst papers, and in that capacity had acquired a bewildering vocabulary of slang. Try to read a baseball report in an American newspaper and you will realise his descriptive powers. In his ability to write sub-titles of amazing slang—"Subs with pep" is the remark I translate—he was invaluable to the movie world. His scenarios are slender things, merely the threading of numerous comic incidents or "stunts" that are invented by the chief comedian. Occasionally he writes a comedy, but his chief speciality is the use of vivid and picturesque slang.

"This beats newspaper work to a frazzle," he said, enthusiastically, as we all sat down and began puffing at cigars. "Did you ever hear the story of how we held up the California Limited for fifteen minutes and shot the best film that . . . ?"

But I had better not tell that story, for it involves railroad officials and might precipitate a scandal. The gossip of studios is not to be given widespread in black and white.

Nevertheless, there is nothing I like better than talk of "shop," whether it be that of a harassed engineer in the China Sea or a boastful movie director in Los Angeles. One studio is concentrating on the production of Rudyard Kipling's stories, so that soon we shall probably see Mrs. Hauksbee posing against the Californian hills, with an overdressed American Simla at her feet.

"They sent a man to England to get the contract from Kipling," said the director, "and he stayed and haggled a whole month. He had orders not to return except with a contract in his pocket."

"And did he?"

"You bet he did. We don't mind spending the dollars here provided we get the real stuff."

Then there is the story of the super and Sir Hall Caine. The super met Sir Hall Caine wandering about the studio, and the lean features, Shakespearean beard, and slight figure roused his curiosity. He stopped and exclaimed:

"Holy smoke, stranger! What part are you guyed for in this film?"

(*Continued on page 27.*)

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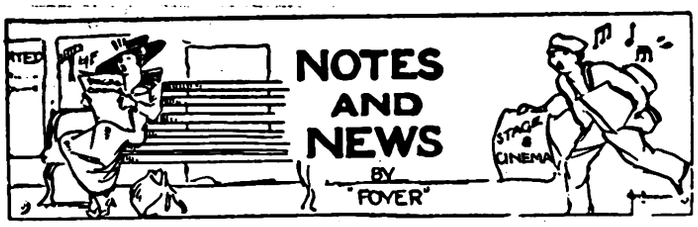

Some Moscovitch Stories.

Starting his stage career at the age of fourteen, Mr. Maurice Moscovitch, the famous Anglo-Russian Jewish actor, whose Shylock in "The Merchant of Venice" at the Court Theatre, London, was hailed as a triumph equal to Irving's, and whose equally celebrated Jean Paurel in "The Great Lover" will be seen at the Standard Theatre, Johannesburg, next week, has acted in many parts of the world, although this is his first visit to South Africa. A favourite story of his concerns a prominent but pretentious resident of a New Jersey town. "How would a lecture by me on Mount Vesuvius suit the inhabitants of your town?" he asked. "Very well, sir; very well indeed. A lecture by you on Mount Vesuvius would suit them a great deal better than a lecture by you in this town."

Hadn't Occurred to Him.

At Buenos Aires Mr. Moscovitch was interviewed by a lady reporter. Her first question was: "How would you like to die?" "I was quite young just then," says Mr. Moscovitch, "and as a matter of fact the question of dying had not occurred to me!"

Deserved to Get On.

"My name," said Mr. Moscovitch, "is really quite easy to say when you listen to it and repeat it. I remember years ago, though, I was in New York and I went to the theatre one night. I handed my card to the manager and he took it up and looked at it, then he held it up to the light and took another good look at it, and finally he said, 'Well, a man with a name like that deserves to get on anywhere.'"

MISS GWENDA WREN,
Of Mr. Maurice Moscovitch's Company, who will begin their Johannesburg season in "The Great Lover" at the Standard Theatre on Monday evening.

Views on Acting.

"I do not believe that being a Jew makes me a better Shylock," says Mr. Moscovitch. "No doubt it is easier for me—I have the accent and the movements—but I believe that on the stage the finest acting is that which is real acting. Thus, you find your stage tragedian to be by nature a comedian. He is a jovial fellow in real life. In the same way the stage comedian is often a dull fellow away from the footlights. To portray a character one does not need to possess any of that character's attributes. Suppose you have on the stage a farm labourer, an unlearned simple son of the soil, with no pretence at education. For that character I would choose an actor of the finest scholarship, sure that he would play the part to perfection. Youth can portray age admirably, but age cannot attempt to portray youth. It is true that in life many seek to do this, but it is always a failure, and on the stage it is an even greater failure. You cannot efface Nature, although you can always add to it. A youth may adopt the stoop of age, but an old man cannot imitate the elasticity and vigour of youth.

Like a King Arriving.

In South America Mr. Moscovitch was the first actor to tour the Argentine country districts, and his arrival in a given "colony" was signalised by the firing of three gun shots. The performances were given without scenery and in the open air, and £1 a head was charged for admission. In Russia, Roumania, and other countries of Eastern Europe, the actor's arrival at the station was greeted by hundreds of villagers, so that one would imagine that a king had arrived.

Mr. Robert Newton.

Mr. Robert Newton, of Mr. Percy Hutchison's company, who is playing Peter Darrell, one of Drummond's two pals in adventure, in "Bull-Dog Drummond" at His Majesty's Theatre, Johannesburg, is a young actor who joined the Birmingham Repertory Theatre Company at the beginning of 1921 and remained with that excellent organisation for two-and-a-half years, playing a great number of parts, both in costume and modern plays. Among the *rôles* in which he has appeared are: Jesse Redvers in "The Secret Woman," Bob Acres in "The Rivals," Fabian in "Twelfth Night," and the Youth in "The Interlude of Youth." He also had two years of assistant stage-managing; "and when I had any time to spare," he adds, "I used to help the scenic artist with the painting of the scenery."

Mr. Claude Pascoe.

Mr. R. Claude Pascoe, who plays Hiram C. Travers, the unfortunate American multi-millionaire, in "Bull-Dog Drummond," started his professional career under the management of Mr. Percy Hutchison in "Brewster's Millions." He has since appeared in revue and musical-comedy and in plays of the farce, drama and melodrama orders—with a preference for farce. He has travelled extensively, but this is his first visit to South Africa. His favourite sport is cricket. Mr. Pascoe tells the following story concerning a certain repertory company with a large *répertoire* of plays, a different play being staged each night. On one occasion the leading man had the misfortune to "dry up" and, being unable to get any assistance from the players on the stage, moved towards the prompt-corner and frantically whispered to the stage-manager, "What's the line?" Promptly came back a counter-query from the agitated stage-manager—

"*What's the play?*"

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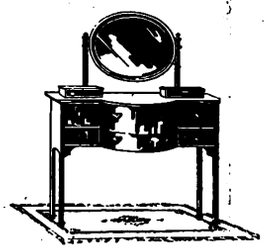

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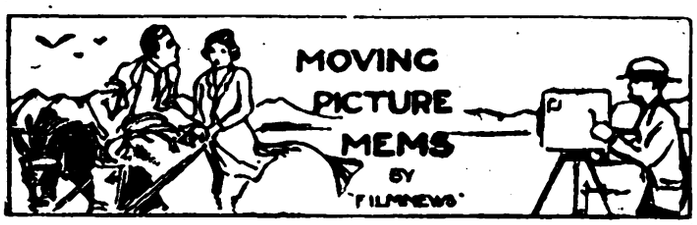

This Week's Colour-Plate: Julia Faye.

Julia Faye is playing one of the leading parts in "Fool's Paradise" at the Johannesburg Bijou this week. She was born in Richmond, Virginia, about twenty years ago. She was educated at the Illinois State Normal School. Her parents planned that she should become a teacher, but upon her graduation Miss Faye turned her attentions towards the screen and had little trouble in convincing the directors that she had promising ability. It was not long before she was associated with the Lasky Players, and her first notable *rôle* was in "Old Wives for New," a Cecil B. De Mille production for Paramount. She continued appearing in Paramount pictures and is to-day a member of their stock company. Among some of the best-known pictures in which she has played notable *rôles* are: "Don't Change Your Husband," "Something to Think About," "Forbidden Fruit," "Male and Female," "The Great Moment," "The Affairs of Anatol," "Fool's Paradise," "Saturday Night," "Nice People," and "Manslaughter."

MISS CAROL DEMPSTER,
Who is featured with Richard Barthelmess in "The Love Flower," the new D. W. Griffith film to be shown at the Johannesburg Bijou next week.

Another Griffith Film.

The "Love Flower," another D. W. Griffith film (following "Way Down East" and "Orphans of the Storm"), will be screened at the Johannesburg Bijou all next week. It is based on "Black Beach," a story by Ralph Stock in *Collier's Weekly*. The featured players are Richard Barthelmess as Bruce Sanders, a wealthy plantation owner, and Carol Dempster as Stella Bevan, and the other principals are: George MacQuarrie as Bevan, Stella's father, Anders Randolph as Matthew Crane (of the Secret Service), Florence Short as Mrs. Bevan, Crauford Kent as a visitor, Adolphe Lestina as Bevan's old servant, and William James and Jack Manning as Crane's assistants.

"The Love Flower."

The story of "The Love Flower" is as follows: Bevan returns from serving an undeserved sentence in prison to find himself a social alien in his home town, and the breach between him and his unsympathetic wife is widened by Bevan's affection and his wife's hatred for his daughter by his first wife. Bevan meets the man, Crane, who "sent him up," and Bevan and his daughter decide to go away and start over again. On their way, Bevan is waylaid by a servant, who tells him of his wife's infidelity, and he goes back to prove the charge, incidentally killing the man. Crane hears of the murder and intercepts the daughter on her way to the boat, but Bevan, coming up from the rear, makes a captive of Crane until he and his daughter have embarked. They land on a South Sea uncharted island and live there alone with one servant. Visiting a nearby island, Stella meets a young chap on his way to the port from which she and her father fled. In the knowledge of the mutual attraction which springs up between them, this boy does not understand her terror of him, but yields to her unexplained entreaties to go away. The boy, Sanders, arrives at the port he was making for, and Crane, who has heard rumours of a man and a girl living on a desert island, arranges passage back with the unsuspicious Sanders on his cargo vessel. On their arrival at the island, Stella, seeing Crane, refuses to talk to Sanders, believing that he has brought Crane there deliberately. Stella sinks Sanders' boat and attempts by various means to murder either Crane or both Crane and Sanders, in spite of which Sanders persists in his suit and, when his sunken boat is brought to shore by the tide, he repairs it and proves his good faith by sinking it again. This brings about an understanding between him and Stella. In the meantime, Crane has attracted the attention of his assistants by a signal fire, and they arrive to rescue him. Stella, fearing that rescue means the gallows for her father, again plans to murder Crane, though her plan means going to her death with him. Sanders' timely arrival prevents the execution of her plan. Sanders himself tries to detain Crane on the island, but is foiled by an inadvertent act of a servant, and Crane, making a dash for the boat, comes to grips with Bevan on a cliff, from which they are both cast into the sea. Bevan, a good swimmer, gets under cover, and Crane, believing him dead, sails away with Stella and Sanders, who, knowing that Bevan has saved himself, come back later as man and wife to join him on the island.

Jack Holt's Hard-Luck Story.

Jack Holt went to Alaska to make a fortune. He had a small sum of money, earned by stage work, and he wanted a chance at the great outdoors. He made it last a year, prospecting, mining, and travelling about. Then he found himself broke and a very long way from the theatre. So he got a job driving a dog team. A long hundred-and-fifty mile trip across the snow, but he made it and drove the team all through the winter—until the ice broke and the boats came up, and then he had saved enough to make his way back to civilisation once more.

Film Flashes.

H. B. Warner is engaged to appear with Gloria Swanson in the new Paramount version of "Zaza."

Lilian and Dorothy Gish are now starting on George Eliot's "Romola."

Richard Walton Tully is to film his play "The Bird of Paradise," in the Hawaiian Islands. Who acts the star-part has not yet been chosen.

Poets' Corner: Haunted.

I wonder if the dead who died in spring
Come back once more to walk the earth in May?
So faintly wistful seems each blossomed way,
As if old joys and grips were hovering
Just out of reach of one's companioning;
I seemed to sense a lover and his lass
More lightly than the frail winged linnets pass
And yet I saw their steps no shadows fling.

Perchance the secrets that the Springtime knows
Make all her fragrant largesses more sweet;
That vows of long ago hide in the rose,
Old ardours though the bleeding heart still beat,
And that each bud that in the warm wind opes
Is reminiscent of a myriad hopes.

By Charlotte Becker.

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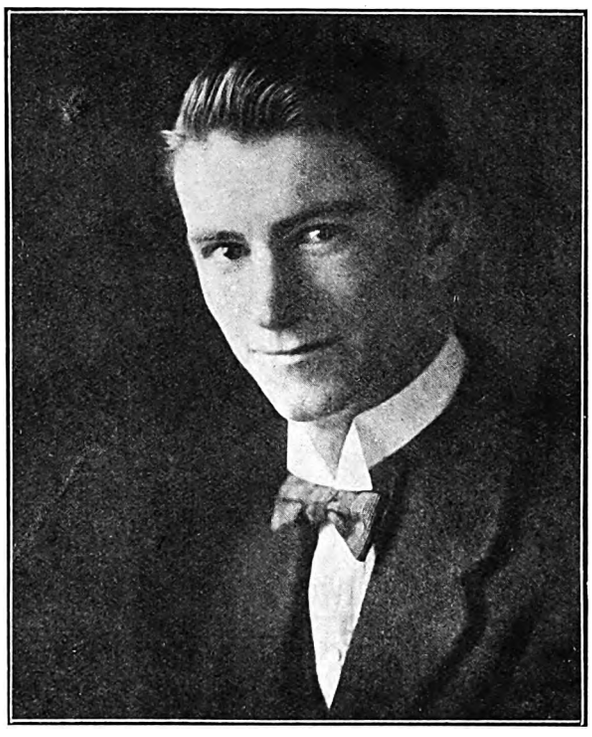
MUSIC AND MUSICIANS

BY "C.A.O.D."

Musical Society's Majority.

On Friday, August 3, the Johannesburg Musical Society will attain its majority. It will on that day hold its twenty-first annual general meeting for the usual purpose of receiving the Council's report, balance sheet and profit and loss account for the year ending June, 1923. The present Council, consisting of Mrs. W. A. Harper, Mrs. S. H. Pearce, Mr. J. J. Davidson, Mr. E. Goffe, Mr. C. B. Hilliard, Mr. Richard Hosken, Mr. J. Hungerford, Professor P. R. Kirby, Dr. R. A. Lehfeldt, Mr. J. C. Merkin, Mr. F. Peabody Rice, Mr. R. J. Welbeloved, Mr. Seals Wood, and Mr. R. A. Pritchard, will retire, and a new Council will be elected. Any review of the Society's work during the past twenty-one years cannot fail to show that the sole object of the Society has been to further the cause of art on the Rand. Whatever has been done in the past has been done with the sole object of stimulating interest in music of the best kind and of assisting professional and amateur musicians. This assistance has been unique in the history of music in Johannesburg, since there is probably not a single musician in the town who has not benefited by the influence and activities of the Society. The monthly concerts have served to keep alive the primary interest which is the Society's object and to the concert-going public the regular concerts have long become a permanent institution, without which music in Johannesburg would indeed have drifted towards stagnation. It is the professional performer and teacher who is under the greatest obligation to the Johannesburg Musical Society. Whether in the one capacity or the other the Society has consistently encouraged the highest form of musical effort, and to-day the Council can point with justifiable pride to a series of concerts which have continued without interruption for twenty-one years. I am not aware that the efforts of any similar society in the country can be compared with such a record, a record which was maintained throughout the War period despite every conceivable difficulty, both artistic and financial. The Johannesburg Musical Society has in fact become an important part of musical life in Johannesburg, and in offering to the members of the Council the sincerest congratulations, they should be coupled with an expression of admiration and gratitude for the splendid work so far accomplished for the advancement of music in our midst.



MR. LINDLEY EVANS,
A South African pianist who has lived in Australia for some years. He is to give a recital in the Selborne Hall, Johannesburg, on July 31.

Mr. Lindley Evans.

I am asked to draw the attention of music-lovers to the Pianoforte Recital to be given in Johannesburg on Tuesday, July 31, by Mr. Lindley Evans, who will be assisted by Mrs. James Whitehouse. Mr. Evans, who accompanied Madame Melba throughout her recent English tour, will submit a programme of unusual interest, including representative works by Bach, Schumann, Chopin, Debussy, Ravel, Ireland, and Glazounow.

At the Empire.

There is much of artistic value in the singing of Madame Vera Lavrova, who is now singing at the Johannesburg Empire. While the lady showed no striking originality in song selection and no new phase of well-known vocal numbers, she still succeeded in creating a degree of interest that must be considered as a tribute to her singing, to her personality and to her interpretative ability. The voice, a light soprano, has a curiously appealing quality that seemed unlike any other heard locally, and what Madame Lavrova lacks in robustness and power she gives in subtle perception of phrase, mood and finished delivery. Her singing is therefore distinctive, if without any vocal distinction, and she is an artist who has the power to appeal to the intelligence as often as she can appeal to the emotions. Her season in Johannesburg should not be wanting in the appreciation that is due to the characteristic kind of art which she represents.

Durban Programmes.

Some interesting results were the outcome of a Programme Competition organised last week by a Durban paper. The programme was to conform to the usual Symphony length and it was expected to get some good indications of local taste. The winning programme, which will be performed by the Durban Orchestra, is as follows: Overture, "Fideleo," No. 4, Beethoven; Serenade, "*Eine Kleine Nachtmusik*," Mozart; Symphony in D, Cesar Franck; Prelude, "*L'Après-midi d'un Faun*," De Bussy; "Apprentices' Dance" from "The Mastersingers," Wagner. It is interesting to note that this programme, the attractiveness of which cannot be denied, was submitted by Mr. J. H. Brodigan, of Johannesburg, and will be played by the Durban Orchestra on Friday, July 20. The inclusion of the Franck Symphony is significant, and the decision of the judges can well be accepted that the programme constitutes a really judicious selection of music. It is worthy of note that the second programme, which will also be performed, also includes the Franck Symphony, and Beethoven figures only in the third programme with the Fifth Symphony. This Symphony was selected by the following three competitors, and Wagner was not overlooked by anyone. Debussy's "*L'Après-midi*" was twice selected in the first three programmes, a striking illustration of the growing popularity of the great French impressionist.

Rachmaninoff on a Banjo.

It is interesting to note the various mediums through which it is possible to pay tribute to popular compositions. The latest to come to my notice is the performance of Rachmaninoff's famous Prelude on a banjo. This was heard at the Empire on Monday night: not only the principal three-note melody, but also a fairly acceptable idea of the accompanying harmonies as well. It was really a remarkable example of banjo-playing—one that I would not have thought possible.

"Why do you go on the balcony when I sing? Don't you like to hear me?"

"It's not that. I want the neighbours to see that I'm not beating my wife."

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ALSO CATERED FOR. Good 'Bus
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Afternoon Teas de Luxe. - - - - - - - - Fully Licensed

Terms on Application to: - - - Mrs. MILLS, Proprietress

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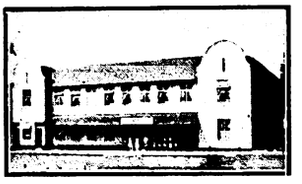

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The BRIGHTON of NATAL
17 Miles from Durban.

A Tea Room about one mile up the River, run in conjunction with the Hotel. Use of Boats free to Hotel Visitors.

Apply: The Proprietor.

DURBAN

'Phone 3151
Personally Supervised by Mr. and Mrs. R. E. Hewett, *Proprietors.*

Porter meets all Trains

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COMFORT
CLEANLINESS
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CUISINE, Excellent

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Right on the BEACH.

From Bed to Bathe.

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FIRST AVENUE.

When in Durban call and see Uncle Jack.

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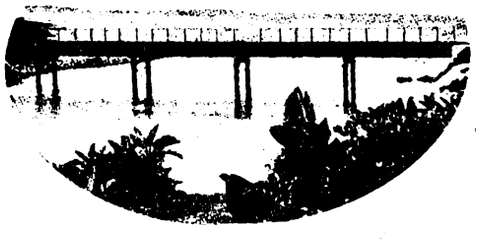
This is one of the most enjoyable pastimes in which any woman can indulge when in Durban.

—There's no obligation to buy.—



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Tea at

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DURBAN,

and enjoy a delightful cup of tea to light music in a well-appointed Tea Room where Service with daintiness is the motto.

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(Fully Licensed).
Three minutes from Station and Beach.

Wide, airy verandahs. Extensive lawns. Water-borne sewerage. Electric light. Hot Baths. Safe bathing. River and Tennis.

Apply to
Mrs. E. NORRIS, Proprietress.

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WIRE OR WRITE EARLY TO ENGAGE ROOMS.

SEA BREEZE HOTEL, Durban.

EVERYTHING FIRST CLASS. CHARGES VERY MODERATE.
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Plan of position on beach on application to
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Empire Theatre
His Majesty's Theatre

Visitors during the Season should Patronise these Theatres

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CECILVILLE HOTEL.

THE HEIGHT OF COMFORT. FRESH AIR. SEA VIEW.
A SPECIALLY CATERED TABLE.
Proprietress: Mrs. H. G. FORDER.
BOOK NOW—TERMS MODERATE.

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Winkle Spruit Hotel

On the Beach. Fully Licensed.
Tennis, Croquet and Fine Lawns.
Three minutes from Station.
Electric Light. Fishing.
Special terms for week-end parties.
Mrs. A. DODARELL,
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DURBAN

VISITORS SHOULD VISIT

THE GLOBE CHAIR FACTORY

DURBAN.

UMKOMAAS.

Electric Light and Sewerage.

Rand Hotel, Umkomaas.

Nearest Hotel to Beach and Golf Links.

Personally Supervised by
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Cleanliness a Feature. Unexcelled Cuisine.

ILLOVO BEACH.

A SPOT WELL KNOWN.

ILLOVO BEACH HOTEL.

IMPERIAL HOTEL, 1st Avenue, Durban; most convenient to Racecourse, Golf Course, etc. T. C. Shearer, Proprietor (late East Rand).

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Beauties In Batches.

MANY PHOTOS.

WIDESPREAD INTEREST IN "SOUTH AFRICAN PICTORIAL" BEAUTY COMPETITION.

THE widespread interest that is being aroused by our Beauty Competition is shown by the fact that during the past week we have received photographs from all over the Union of South Africa, and also a number from Rhodesia, East Africa, and South-West Africa. A few photos are still arriving insufficiently stamped, but for the most part our protest of last week in this respect seems to have had the desired effect.

One month's notice of the closing date of the Competition will be given in due course.

A number of artificially tinted photographs have been sent in. Competitors should note that photographs coloured in any way are not at all satisfactory for reproduction purposes; neither will a coloured photograph necessarily increase a competitor's chance of winning a prize.

The Judges of THE SOUTH AFRICAN PICTORIAL Beauty Competition are:

Lady Dalrymple, "Glenshiel," Parktown,
Mrs. H. A. Neame, "Rushetts," Parktown,
Mrs. Francis Phillips, "Gate House," Parktown.

Mrs. Francis Phillips is the wife of the second son of Sir Lionel Phillips, Bart.

We are offering the following prizes:

First Prize	**£20**
Second Prize	**£10**
Third Prize	**£5**

And

Thirty Consolation Prizes.

All you have to do is to read the conditions and CUT OUT THIS COUPON.

"THE SOUTH AFRICAN PICTORIAL" BEAUTY COMPETITION.

(Please write plainly.)

Name of Competitor.....

Address .....

.....

.....

.....

I enter this Competition upon and subject to the conditions published in "The South African Pictorial," and agree to abide by such conditions and to accept the decision of the Judges and the Editor upon all matters and questions which may arise in connection with this Competition as final and conclusive and absolutely and legally binding upon me.

Signature .....

This Coupon must be attached to each Photo submitted.

Miss Marian Maxwell and Mr. Leon Levson are both taking photographs for "The Pictorial" Beauty Competition. Miss Maxwell's studio is at National Bank Buildings, Von Brandis Square, Johannesburg; Mr. Levson's at Hepworth's Buildings, Pritchard Street, Johannesburg.

If you live in Johannesburg, want to enter for our Competition, and have no photograph available, all you have to do is to take your coupon, duly filled in, either to Mr. Levson or Miss Maxwell, and they will do the rest.

The Conditions.

The competition is open to any girl, woman or child (girls only) residing in Africa south of the Equator.

The judging will be done from photographs only.

THE SOUTH AFRICAN PICTORIAL reserves the right to publish all or any of the photographs submitted for this competition.

The competition is not limited to studio or professional photographs; snapshots and photographs by amateurs will stand an equal chance.

When professionally-taken photographs are reproduced the name of the photographer will be published.

Competitors may submit as many photographs as they please, provided each photograph has a coupon, duly filled in, pasted on the back of it, or otherwise attached to it.

While every care will be taken of the photographs submitted for this competition, THE PICTORIAL cannot hold itself responsible for loss or damage. Competitors requiring photographs to be returned to them after the competition is over should enclose stamps for that purpose.

Delivery will not be accepted of photographs reaching this office insufficiently stamped.

Photographs may be submitted for this competition by persons other than those who are the subjects of such photographs; in which case the subject of such a photograph shall be known as "the Competitor" and the person submitting it shall be known as "the Sender." In the event of a prize, or prizes, being awarded for any photographs so submitted, such prize, or prizes, shall be the property of the Competitor, and NOT of the Sender.

Wrappers or envelopes containing photographs for this competition should be clearly marked in the top left-hand corner: "Beauty Competition," and should be addressed to:

The Editor,
"The South African Pictorial,"
P.O. Box 1574,
Johannesburg.

WHIT CUNLIFFE ON THE WAY.

Mr. Whit Cunliffe, the celebrated English light-comedy vaudeville star, left England by the *Kildonan Castle*, which is due at Cape Town on July 23. He will open at the Tivoli Theatre, Cape Town, on July 25, and will appear there for a fortnight. He will then come on to Johannesburg, opening at the Empire on August 13.

PERCY HUTCHISON'S NEXT PRODUCTION: "NIGHTIE NIGHT."

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LEICESTER SQUARE, June 14.

Royalty and Marriage.

Royal engagements and weddings will soon belong to the humdrum affairs of everyday existence if they multply at this year's rate! It is, however, very unlikely that anybody will be found to grumble at the phenomenon which brings "Fishers" in plenty to the coffers of the shopkeepers, entertainment purveyors and railway companies. And it must not be forgotten that Royalty, with its ramifications of relationship, and Marriage, are two of the Englishwoman's most fecund subjects of conversation, not to say "smorltork." Lady Mary Cambridge's wedding to-day has, like this week's Courts, had its brilliance considerably dimmed by the Court mourning for Princess Christian, whose death on Saturday was a painful event, although it had been seen to be inevitable a fortnight ago and, in reality, was a merciful release from suffering for that noble-minded, charitable soul. South Africa will doubtless be particularly interested in the announced engagement of Princess Maud to Lord Carnegie. She and her sister, Princess Arthur of Connaught, were brought up together from infancy and, until the latter's marriage, were inseparable companions. Their home life was of the simplest description and approximated perhaps more nearly to the average workaday middle-class household than any other of the Royal *ménages*. Most of Princess Maud's life has been spent in Scotland, but when she and her mother, the Princess Royal, do visit London they usually manage to see most of the theatrical attractions, besides entertaining their relatives and friends in a simple, quiet way at their unobtrusive Mayfair residence. The direct antithesis of a Royal existence according to the ex-Kaiser's ideas. The Duke and Duchess of York have now definitely gone into residence at White Lodge, Richmond Park, where the Duchess is nursing her attack of the fashionable whooping-cough to its final stages of convalescence. In another corner of the glorious old Park last Saturday the Prince of Wales drove the first ball on the new public golf course, but was even less fortunate with it than when he "played himself in" as Captain of the "Royal and Ancient" at St. Andrew's—in fact, he foozled, candidly admitting that the presence of so many onlookers made him nervous.

The Three "—ieties."

It is very delightful to welcome our one and only Mabel Russell (who might have become an English Réjane) back to public life, though it is only in the dry-as-dust atmosphere of St. Stephen's. The niche in playgoers' affections vacated by her on her marriage to Captain Hilton Philipson has never been filled; we still remember her cheeky Cockney back-chat and cheerful charm in "Within the Law" and "London Pride," as well as the pathetic-humorous passages in the "Squibs" sketch with which she toured the "Halls" (the same piece which, in an elaborated form, has since gained international honours through the medium of Betty Balfour's film studies of the pyrotechnically-named heroine). To go even further back, I recollect how she managed to infuse distinction into the somewhat banal part of one of the six "Girls from Maxim's" in the original Daly's production of "The Merry Widow." Our lady M.P.'s now number three; they have been described as Members for "Sobriety" (Lady Astor), "Propriety" (Mrs. Wintringham), and "Variety" (Mrs. Philipson).

Death of Pierre Loti.

Two years ago I spent a fortnight in the Basses Pyrénées, and at Hendaye, the Franco-Spanish frontier station, we naturally went to see Pierre Loti's villa, a rather ramshackle and flimsy-looking edifice with a magnificent view of the frowning, cloud-encircled mountains on the Spanish side of the little rivulet which divides the two countries and on whose banks Loti's villa is built. (Read his "Ramuntcho" for a description of the country and people in that curiously interesting corner of the *pays basque*.) We were then told by the villagers that the *maître* was very ill and rarely to be seen—yet he lingered on until this week. It has always seemed to me so incongruous that a Naval officer should have been the author of such hauntingly poetic stories as "*Les Désenchantées*," "Mme. Chrysanthème," "*Pêcheur d'Islande*," "*Roman d'un Spahi*," "*Mariage de* Loti," *etc.* I shall never forget the thrill the discovery of this writer gave me, about the time I first mastered enough French to enjoy their literature, nor the feverish desire to devour everything by him then obtainable. I read about sixten novels and books of travel in half as many weeks, yet the incidents of each, and the glamour of Loti's flexible, beautiful style and command of language are intensely vivid after fourteen years. In his books is the true romance, hope and disillusionment of life, given in faultless prose; all the subtlety and realistic power of a Flaubert or Bourget, but without their verbal affectations and elaboration. It is said that until recently Loti had dyed his hair and moustache as well as wearing something to "keep the waist line," managing to look much less than his seventy and odd years, though shortly before the end he again took to his favourite Arab robes and sat Caliph-wise and *recueilli* on heaped-up cushions when receiving the few favoured visitors.

George Moore and "Jimmy" Glover.

George Moore has just had another work published (privately, as is now his wont, at somewhere in the region of £2 2s., by Heineman's), making, I think, the fifth since his announcement a few years ago of definite and total retirement from desk, pen and paper. At the recent sale of the late G. R. Sims's property a book of lyrics for "*Les Cloches de Corneville*," catalogued as by Augustus and George Moore, fetched £95!—presumably owing to the demand for first-edition copies of George Moore's work. The purchaser must have been rudely disillusioned to hear later of Mr. "Jimmy" Glover's statement that the lyrics in question were entirely the work of Augustus Moore alone. Mr. Glover ought to know, for he collaborated, on the musical side, in the preparation of that version of the popular operetta. *A propos* a recent meeting between George Moore and "Jimmy" Glover, the latter has quoted the following note received by him the next morning, commenting that "if there had been anything half so funny in his libretto his musical-comedy ("The Fashionable Beauty") might have run longer than it did." The note runs: "121, Ebury Street, Sept. 5th. Mr. Glover,—It distresses me to write this letter, but I must make an end to the offensive familiarity which you affect when we meet in the theatre or restaurant. You seem to me quite unaware of distinctions and determined to ignore them; and as I do not wish to be rude by act or word, I beg that you will refrain from addressing me if we should happen to meet again.—(Signed) GEORGE MOORE."

A New Moscovitch Part.

"The Outsider" at the St. James's Theatre crept in there with no blatant blaring of trumpets to precede its arrival, yet its powerful theme and the superb acting at once gained full recognition, with the result that crowded houses have been the rule since the first couple of performances—putting an end to the run of bad luck and other vicissitudes this handsome house has passed through of late. If Miss Dorothy Brandon can successfully follow up her first play, she will undoubtedly be a dramatist to be reckoned with. Here she shows the clash of wit and strategy between a group of authentic surgeons and a bonesetter who effects wonderful cures but has never "qualified," being, therefore, taboo to the whole professional fraternity. How a reconciliation of the warring elements is effected, mainly through the instrumentality of the crippled daughter of the principal surgeon whom "The Outsider" cures, Miss Brandon depicts in three brilliantly written, compact and highly dramatic acts.

(Continued on page 25.)

PERCY HUTCHISON'S NEXT PRODUCTION: "NIGHTIE NIGHT."

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JOHANNESBURG, Tuesday afternoon.

FOR June the price of gold was taken at 89s. per ounce, an increase of sixpence, while bank charges for remittances have moderated to the same extent, making a gain of a shilling on the month, and representing a net advantage of £37,500 on the monthly output. One has proof on this occasion of how desirable it is to be conservative in assessing gold-sales prices, for the Bank of England, between the time of the group notifications and the Chamber's declaration of output this morning, put up its rate from 3 to 4 per cent. with the express purpose of reducing the gold premium. What suits them hurts us. For example, the profit of £2,000 made by the East Rand Proprietary Mines was " almost entirely due to the higher price of gold."

The market is steady, though with precious little business. One day last week Geduldś and Van Ryn Deeps were sold pretty heavily in a deceased estate, and have not altogether recovered, the former being 59s. sales and the latter 61s. 6d. buyers this morning. Glynns Lydenburg have improved from 12s. 6d. to 14s. 6d., *ex* London, on the announcement that the reef has been struck in the South Shaft at 400 feet, going 17½ dwts. over 10 inches, which, after all, is not a value to enthuse much about.

Industrials are paralysed. Cape Cements had no offers above half-a-guinea, Alkalis are a florin down at 8s. 9d. buyers, Hume Pipes only 7s. 6d. buyers, and Cements had sales at 36s., at which there were buyers a week ago. The initial return of New States for June, when 32,000 tons of low-grade ore were crushed for 1,768 ounces, is of no technical significance, but it has served to put the price back further to 30s.-31s. 3d. I should say there were not a great many shares floating about the market. On the announcement of the debenture issue a few months ago, they went over 40s.

Government Areas for June are again top of the list of profit-earners with a total of £147,700, as against the £140,600 of the New Modder. In both instances the tonnages and profits were less than in May. The great Barnato mine made just over a sovereign a ton profit, the " Corner House " company about 24s., while in both cases working costs were well below the Rand average. Modder B made £72,200, being but slightly affected by the shorter month. A drop of £10,000, to £55,250, caused City Deeps to weaken about eighteenpence, and in spite of an improvement of nearly £5,000 in profit Crown Mines were little better than steady. This mine is again up to the million-a-year standard of profit, and, for the first time this year, costs have been reduced to below a sovereign.

Of the three popular mine shares, Durban Deep's profit improved £1,200 to the March-April level, Nourse Mines' dropped £2,050 to the March level, while Village Deep was unchanged.

Geduld's milling of an extra 4,500 tons enabled it to pass Modder Deep in output, while its profit is now on the half-million-a-year basis. Brakpan's profit improved to £47,000 (in addition to which gold valued at £14,450 was cleaned up from obsolete amalgamating plates), the best since December, but that of Springs slipped back £3,800.

We are losing two producers this month. New Unified ceased operations at the end of June, while it was announced yesterday that Knight Central stopped mining last Friday and would finally cease milling to-morrow. The Unified spent about £10,000 a month and Knight Central £27,750. Fortunately, there is the New State Areas to make up for this shrinkage in spending capacity of the Reef mines.

" What's your favourite film? "
" Fil-em up again and have another! "

ASK Your Grocer For
GOLD REEF
Brand
JAM DELICIOUS
PINEAPPLE
CAPE GOOSEBERRY
APRICOT
FIG Etc.
And See That You Get It
" IT'S DIFFERENT AND BETTER "

HORLICK'S MALTED MILK
TRY IT!

TO all those who are lacking in robust health or are " run down " from any cause whatsoever, Horlick's is warmly recommended. It is an ideal Food-Drink for the wife and mother in the home, as well as for the husband or business man at his daily calling. Children thrive upon it.
OF ALL STORES IN SOUTH AFRICA.
Send 4d. in Stamps for Sample tin to BOX 1010 CAPE TOWN

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R. HANSON
(Late of Savoy Hotel, Jeppe Street)
C/o. Von Weilligh and Commissioner Sts., Jo'burg
First class family Hotel
Terms 12s. 6d. per Day
Special terms for permanent Residents

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L. WOOLF SIGNWRITER AND DECORATOR
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Night or Day
RING UP
F. A. SHARMAN 3093 Day 33 Jeppes Night:
Note Change of Address:—101, COMMISSIONER ST., C/o MOOI ST.

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LIQUORS GUARANTEED.

FAULDING'S EUCALYPTUS OIL (THE GOLD MEDAL OIL).

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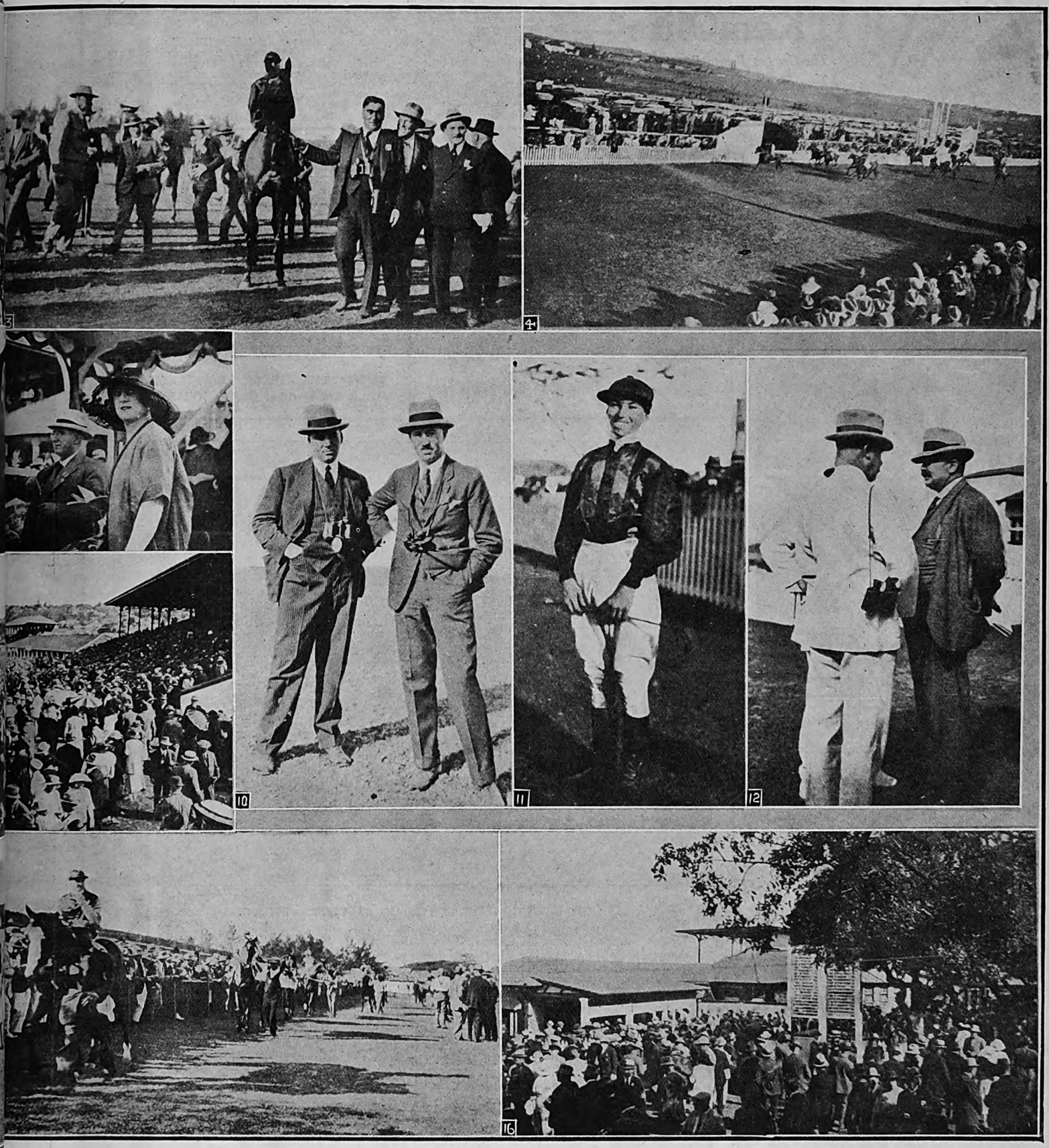
JULY HANDICAP DAY AT DURBAN LAST SATURDAY.



T IMPORTANT EVENT OF THE SOUTH AFRICAN RACING CALENDAR.

the race. **7.** Randall, the Rand trainer (centre), looks pleased. **8.** Prince and Princess Arthur of Connaught talking to the Mayor of Durban and Mr. Daly, chairman of the Durban Turf Club. **9.** A general view of the enclosures. **10.** J. Russell (left), the trainer of Eunomea. **11.** The winning jockey. **12.** Mr. Jack Campbell (right), the owner of Intrepid, which, after ruling as favourite, broke down and was withdrawn from the race. **13.** The favourite : Mr. A. Forbes's Katabasis (Davis up). **14.** The jockeys who rode in the Handicap. **15.** The Parade in the Paddock. **16.** Crowds round the Tote and Number Board.

Photos for "S.A. Pictorial" by Llewellyn Gibbon.

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OF INTEREST TO LADIES

Yet another example of the Wonderful Properties of Radium.

"KemOlite"

The Greatest Beauty Discovery Ever Made.

J. J. MULLER,

16, Short Market St. (opp. Waldorf), Cape Town

As far as definite trace can be made, the valuable properties of the natural Springs, situated in a crater in the Carpathians, with their deposits rich in Radium emanations, were known four hundred years ago. Of that time (1551) an authentic report is still in existence. From then onwards reports have appeared on various occasions in the recognised Medical Works of the day, telling of the wonderful effect of this—Radium-impregnated ooze now known as "KemOlite."

"She stood up transformed. Whereas, a few minutes previously, she had been very pale and tired-looking—she looked at the moment as if she had just returned from a trip to some famous health resort."—The foregoing is an extract from "The Daily Mail" (Paris edition), October 24th, 1922.

"KemOlite" in 20 to 30 minutes does more for a woman's skin and complexion than months of any treatment, however expensive.

SURPRISE SOAP

Gives

Surprising

Results

Box 91 Fordsburg. 'Phone 97 Mayfair

T. & F. CONNOLLY,

——CENTRAL BAKERY,——

63, LILIAN ROAD, FORDSBURG.

High-Class Bakers, Confectioners :: and Biscuit Manufacturers. ::

Purveyors of the celebrated Dutch Rusks. In 5lb. boxes, 5/- per packet.

Most modern Bakery and machinery in use. Van deliveries daily throughout Johannesburg and Suburbs

WEDDING, BIRTHDAY AND CHRISTENING CAKES A SPECIALITY.

'Phone and country orders receive prompt attention

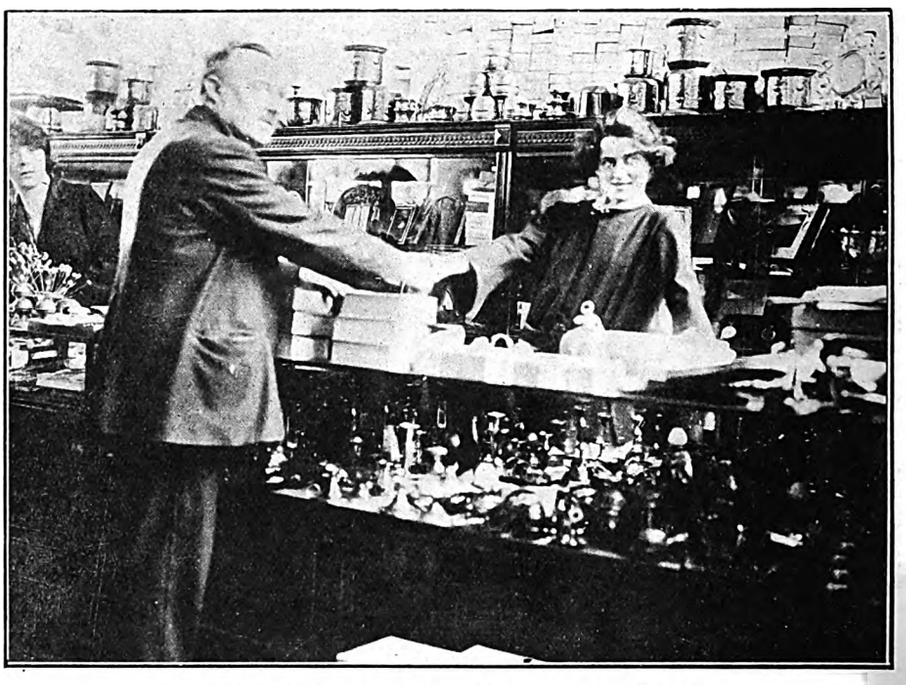
Distinguished Fashions

In Ladies' Millinery, Tailor-made Costumes . . . . Latest Fashions in Summer and Winter Dresses shipped by every mail.

MADAME FRANK

Who keeps up with the times.

GLENCAIRN BUILDINGS, JOUBERT ST., between Market and President Streets, JOHANNESBURG



IRISH GIRL WINS £60,000 IN CALCUTTA SWEEP.

Miss Edie O'Dwyer, a Dublin shop assistant, won £60,000 over this year's Derby in the Marconi Calcutta Sweepstake. In the photo she is shown being congratulated by another shop assistant at the counter of the shop at which she works.

Topical Press photo.

The Modern Parisian School of Dressmaking, Cutting and Millinery

34, 35, 36 Glencairn Buildings

Joubert Street, Johannesburg

PHONE 1280 Central.

This is the Mother School of its kind in South Africa, and is directed by the only lady Professor of these Arts in the country. The Art of being able to make your own hats to suit the dresses already made by yourself gives great satisfaction. Ladies! be advised. Lose no time. Enrol at once. Days and hours arranged if possible to suit pupils. Diplomas of Efficiency given when merited.

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Out sizes a speciality

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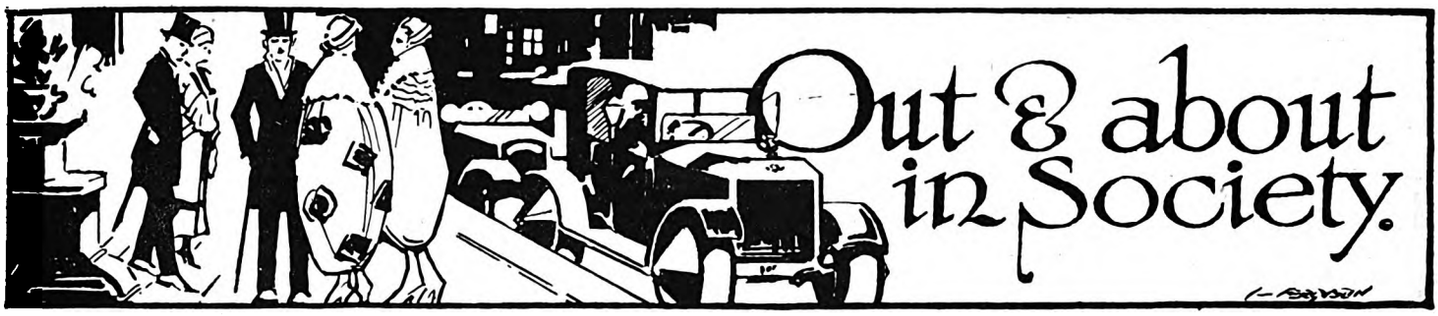
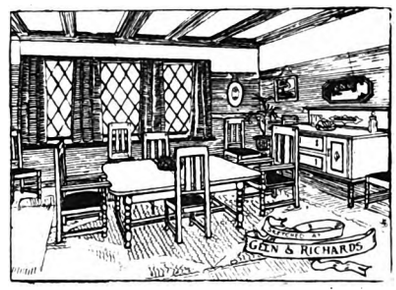


[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

The Success of "Bull-Dog Drummond."

Socially and theatrically things are booming! Dances and yet more dances, and at the theatres wonderful shows. Round town there are sales and yet more sales, and though we are all grumbling about the bad times it is a chronic grumble with Johannesburgers, who need at least a "Super-six," a few new gowns and a *cabaret* or two, with a show thrown in, to make them feel that they are getting something out of life. But we are a very nice people, are we not? Meantime, have you seen "Bull-Dog Drummond"? It is drawing large houses to His Majesty's, and on Friday night, which is somehow or other the fashionable night here when we don our best bibs and tuckers and go round looking like *the* people, there was not a vacant space. The first thing that impresses you about the play is the utter good humour of it—the fact that the three lads (with apologies to Percy Hutchison for being so bold) obviously enjoy the whole thing themselves; and so naturally the audience enjoys it with them. I noticed many well-known folk being thrilled. Mr. and Mrs. John Martin were with friends in a box. Mr. and Mrs. Gemmill, Mr. and Mrs. "Billy" Deeble were enjoying the show, and so were Mr. and Mrs. Japhet, Miss A. C. Love, Mrs. Ismay, Mr. "Ted" Marks, Mr. and Mrs. Islip and Mr. and Mrs. S. L. Sive. And in the vestibule of the theatre, where the roses hang in a golden basket, one imagined oneself back in dear old dirty London, and for why? Amid the laces of the women, the rustle of silks and satins, the conventional black and white of the men, were two opera hats!



BELOVED OF THE NAVY LEAGUE.
Mr. Percy Hutchison in the uniform of a naval lieutenant of the time of Nelson. Every detail is correct.

At the Carlton.

Then of course we went to the Carlton Hotel, where everyone sat in the Palm Court and sipped "the cup that cheers" to bring them back to normal after the revolver shots and the inky blackness and the—well lots of other things that you see in "Bull-Dog Drummond." There was a very big crowd in the ball-room. Mr. Percy Hutchison was entertaining a large party and was not looking in the least as if he had just finished killing off a man after throwing him over a large-sized chesterfield; however, I suppose you get used to doing anything in time. And I might also say that Mr. Hutchison is a very keen dancer, and so are all his company. And with him as his guests were Mr. Joseph Kessler and his manager, Mr. Harry Krone. And that reminds me—but one thing at a time. To stay in the ball-room. Mr. and Mrs. Stanley Anderson were among the dancers, Mrs. Anderson wearing a lovely deep purple gown with steel beads. Miss Johnstone, a new arrival from Edinburgh, was with a large party and looked very attractive in a black frock with black and white embroideries. Mrs. Hingle was much admired in an exquisite gown of black with full side falls of the material, the whole studded with small steel beads. Miss A. C. Love wore a *chic* grey *maracain* with turquoise beads threaded on gold tracery and at the waist-line *choux* of the material. Miss Fifi Otto came in green georgette made in deep points and wore a handsome Spanish shawl. Then I saw Mrs. Horwich in gold tissue and rose georgette, and Miss Elsie Stranack, the dainty leading lady with Mr. Hutchison, in a *bouffant* gown of pink taffetas with an edging of blue and a hem of lace, and a lace skirt just peeping out below. The corsage was tight with lace sleeves. Miss Kate Carew, not looking in the least like a dangerous adventuress, was elegant in maize *maracain* with the new panel back falling just below the waist-line and turned under to form a cape. She had on a wonderful cape of rich bronze velvet plaited thickly at the hem and neck, and Miss Stranack had also a beautiful cape of blue lined with ruched pink chiffon. Miss Nina Oldfield was really exquisite in an Early Victorian pink silk gown flower-sprigged in blue, with a deep lace hem with a hint of the blue under for luck, and a lace bertha on the close-fitting corsage. Miss Betty Nelson, who, by the way, is the niece of "R.A.N.," the well-known dramatic and musical critic of *The Star*, was very sweet in peach *charmeuse* with deep red French flowers in silk at the hip-line. And of course Mrs. Percy Hutchison was her usual *chic* self in wonderful mauve *maracain* which had quite a new note (to us) in the three-skirt hem effect. The belt was simply made and had a long end across which were placed ostrich feathers in mauve. And one envied her tremendously her cape of Spanish lace. Then Mrs. Japhet was smart in green *moire*

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with a narrow train and flowers in bright shades at the hips. Mrs. Ismay wore an elegant white *maracain* with crystal beads, and Miss Billie Bell was very charming in black taffetas with *motifs* of jade and maize and at the hem a cut-out Greek key pattern. Miss Billie Desmond wore a lovely green taffeta, the tight corsage ruched on to the skirt, which was very wide and had at the waist-line a posy of flowers. And there seemed to be a surplus of men—a marvellous thing these days when most of the male sex are hopelessly spoilt and very *blasé*. Mr. Wallace Stranack (the father of Miss Elsie Stranack and Mr. Hutchison's right hand; he is also the uncle in " Bull-Dog Drummond " and is a fine actor, as you will all agree), Mr. Hingle, Mr. W. A. Dougherty, Mr. Pederson and party, Mr. Jackson Sytner, Mr. Saxon-Snell (in official life the notorious Dr. Lakington—to be consulted at His Majesty's), the two cheery souls who are Drummond's bosom pals, and all the rest of his merry *confrères* were there. And as Mr. Hutchison's guests, as I said before, Mr. Kessler, who has scored such a success at the Standard, and Mr. Krone, his manager.

Reception to Mr. Joseph Kessler.

That reminds me, there was a very jolly gathering on Tuesday of last week, when a few of the prominent Jewish people gave a reception to Mr. Kessler on the stage at the theatre. Mr. and Mrs. Hutchison and their company came over to do their colleagues honour, and we had a wonderful flashlight taken which you will see on page 20. It was very wonderful to those of us who had not been on a stage before to wait till the curtain was lowered and then file in at the side-door on to the mysterious holy of holies. Among those present were Mr. and Mrs. Radsker, Mr. and Mrs. Peter Kaplan, the Chief Rabbi and Mrs. Landau, Mr. and Mrs. Kirschner, Mr. and Mrs. A. M. Lipschitz, Mr. and Miss Getz, Mr. and Mrs. Benzion Hirsch, Mr. and Mrs. G. M. Patley, Mr. and Mrs. Matt Jackson-Lipkin, Mr. and Mrs. Rabinowitz, Mr. and Mrs. Bradlow, Mr. and Mrs. S. Raphaely, Mr. and Mrs. Rose, Dr. Harte, Dr. Edelstein, Mrs. Kuper, Miss J. Barrkman (who had been good enough to arrange for the reception to be held), Mrs. Margo and Mrs. Traub. Dr. Landau in very thoughtful speech told Mr. Kessler how much he and the Jewish people had enjoyed his season in Johannesburg, and, tracing the origin of the Jewish stage, said that while they had men and women on the boards of the calibre of Mr. Kessler and his company they had every reason to be proud of them. One thing Dr. Landau said I liked thoroughly, and that was: " When a man loves his work as Mr. Kessler loves his he rises with it and he conveys to his audiences feelings which are calculated to raise them also. As I listened to-night to ' Solomon the Wise ' I felt that if the people are not blind and deaf they must understand the lessons he preached through the words he spoke with such passion, with such sincere feeling. He has shown us how great genius is." And what better praise could an actor have, especially from a man of the learning of the Chief Rabbi? Then Mr. Kessler, who was much moved, replied and thanked Dr. Landau and everyone there and the African Theatres (who were well represented at the reception) for their assistance and support, and Mr. Percy Hutchison added his quota of praise. It was a very pleasant function.

From Mr. John Walter of " The Times."

By the way, you will have heard that Mr. John Walter, part proprietor of *The Times*, London, has been paying a flying visit here. Well, in the midst of his business he found time to drop a line to Mr. Hutchison, in which he says: " Just a line to congratulate you heartily on ' Bull-Dog Drummond ' and your success in keeping up the reputation of the Old Country with the aid of your excellent company. Wishing you all success during your South African tour."

A Big Ball.

Then of course I have been to several dances this week. The United South African Jewish Relief Reconstruction and Orphans Fund, Bertrams Branch, gave a big ball in the Town Hall, which was their second annual one,

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and was wonderfully patronised. The Chairman, Mr. Spiro, was a tower of strength and did everything possible to make the function a success, and he was well backed up by his treasurer, Mr. S. Metz, and his hony. secretary, Mr. I. Metz, while the ladies, headed by Mr. J. Schlapo, the D.C., worked magnificently. There were some very lovely gowns. Mrs. Spiro wore a handsome black frock, and her daughter was much admired in a sleeveless gown of black draped with a pretty buckle at the side. Miss Shapiro came in white with wonderful opal overdress, and Miss F. Fix wore shot taffetas in blue with tiny ruchings on the long-waisted corsage. Miss Knepp came in pink taffetas with a twisted belt of silver and pink, and Miss Sandler wore rose. Then I saw Mrs. Norwich in black satin with lace sleeves, and Mrs. Olovitz also in black trimmed with jet and side-puffs of tulle. Miss Rosenstein came in blue with a trail of pale primrose flowers from the waist to the hem. Among the M.C.'s were Messrs. N. Metz, A. Stone, S. Light and Ch. Noriskin.

At GREENACRE'S, Durban.

Miss Fairbairn's Dancing Display.

Did you see the dancing display at the Palladium in aid of the Hope Home? It was arranged by Miss Flora Fairbairn, principal of the Mayfair School of Dancing in London, who formerly lived in Johannesburg. It was wonderful to see the theatre so well filled; one of the most comfortable of houses, it seems to be a sort of step-child always. In a fashionable audience I noticed Sir Ernest Oppenheimer, Mr. and Mrs. Bateman, Mr. and Mrs. Tester, Mr. and Mrs. Stuart Martin and their newly-married daughter, Mrs. Lawrence, with her husband. The Hon. Hugh Wyndham, who afterwards, as chairman of the Home, thanked Miss Fairbairn, was very interested; also Lady Dalrymple and her son, Mr. and Mrs. John Rockey, Mr. and Mrs. Jacobs, Mrs. Wentzel, Mr. and Mrs. Thurlow, Miss McLeod (secretary of the Home), Mrs. Purchas, Mrs. B. Burns, and many others. And, of course, being the American Day of Independence, the Stars and Stripes were intertwined with the Union Jack, and it was a very pretty sight. Mrs. Davidson and Mrs. Curtis were in charge of the sweets and had numerous dainty helpers, while American flags were sold for the buttonhole. In a programme of such length it is impossible to individualise. The grouping and the classical rendering of the various dances were really wonderful, and one marvelled anew at the enormous amount of talent there is in this, our city. Of course Miss Audrey Ashby (who appeared by kind permission of the African Theatres) scored a success. She is Miss Fairbairn's leading artist-pupil and leader of Madame Karsavina's and Monsieur Novikoff's *corps-de-ballet* at the Coliseum, London. Perhaps I liked her best in a Polka, where she wore a quaint poke-bonnet of jade-green with a feather-plume on top and a gown of jade and mauve, with frilly, full, short skirts of tulle.

MISS GLADYS SAYER,
Who scored such a success at the Palladium with her accompaniment of Mr. William Heughan's songs. Miss Sayer is one of the best-dressed of women.

Photo by Leon Levson.

At the Scientific Club.

Then there was the dance given at the Scientific and Technical Club where, although many folk were away, there was a good attendance. Dr. and Mrs. Orenstein acted as host and hostess in the absence of the President and Mrs. Elsdon Dew. And the great feature were the wonderful Egyptian hangings, the work of clever Miss Smal, beautifully and artistically painted with great originality.

Commercial Travellers' Dance.

At the Grand National the Commercial Travellers held their monthly revel, and, lest I forget, next month, owing to the number of good people at the coast, there will be no dance and they will concentrate on the ball to be held on September 28 at the Town Hall, and, in the parlance of the hour, it will be "Some night." As usual there were many pretty dresses worn. Mr. Abbott, who was unable to be present and was much missed, is the chair of the Transvaal Centre, with Mr. Lewis R. Emanuel as chair of the Entertainment Committee, Mr. N. Greenberg as hony. secretary, and Mrs. Jamieson as D.C., with the help of Messrs. P. Coombs, De Jong, Howie, Krawitz, Morris and Nelson. Mrs. Emanuel wore a handsome gown of black mirror-velvet with silk embroidery in spider-web design, and was helping with the thankless job of taking tickets. Mrs. N. Greenberg was smart in orange silk, the skirt having the fold-over effect. Mrs. Jamieson wore a pretty saxe-blue crochet gown over *charmeuse* of the same shade, and Mrs. Querido was *chic* in a black jetted frock with a plastron of scarlet and black. Miss Brenning wore black and Mrs. King was very smart in green silk with opalesque trimmings. Miss Rose came in a *bouffant* peach gown with lover's-knots in silver braid. Mrs. Isaacs was much admired in a *chic* black jet gown, and Miss Glin came in pale blue taffetas with a lace bertha. Then I also saw Miss R. Cohn in blue tissue and gold laces and Miss Fraser in a dainty rose pink georgette frock with laces of the same delicate shade. Miss Van Wyk, Miss Susskin and Miss Talbot were among the dancers, and it was altogether a dance well up to the high standard set by the Travellers.

Staying at the Carlton.

In spite of the plea that everyone is at the coast, town seems very full, and at the Carlton Hotel among the visitors are: Mr. Morris Kramer (Kingwilliamstown), Mr. A. Perreira, Mr. J. Jackson, and Mr. F. K. Weiner (Cape Town), Mr. Victor North (Oudtshoorn), Mr. and Mrs. Conyngham Green (Waterspoort), Mr. P. J. Gilliam (Port Elizabeth), Mr. Colclough (New York), Mr. M. Panzer (Kimberley), Mr. and Mrs. Hollins (London), Mr. D. H. Avery, Mr. Leo Aron, Mr. R. P. B. Davis, and Miss Van der Byl (Cape Town), Mr. H. Greenberg (Lobatsi), Mr. J. F.

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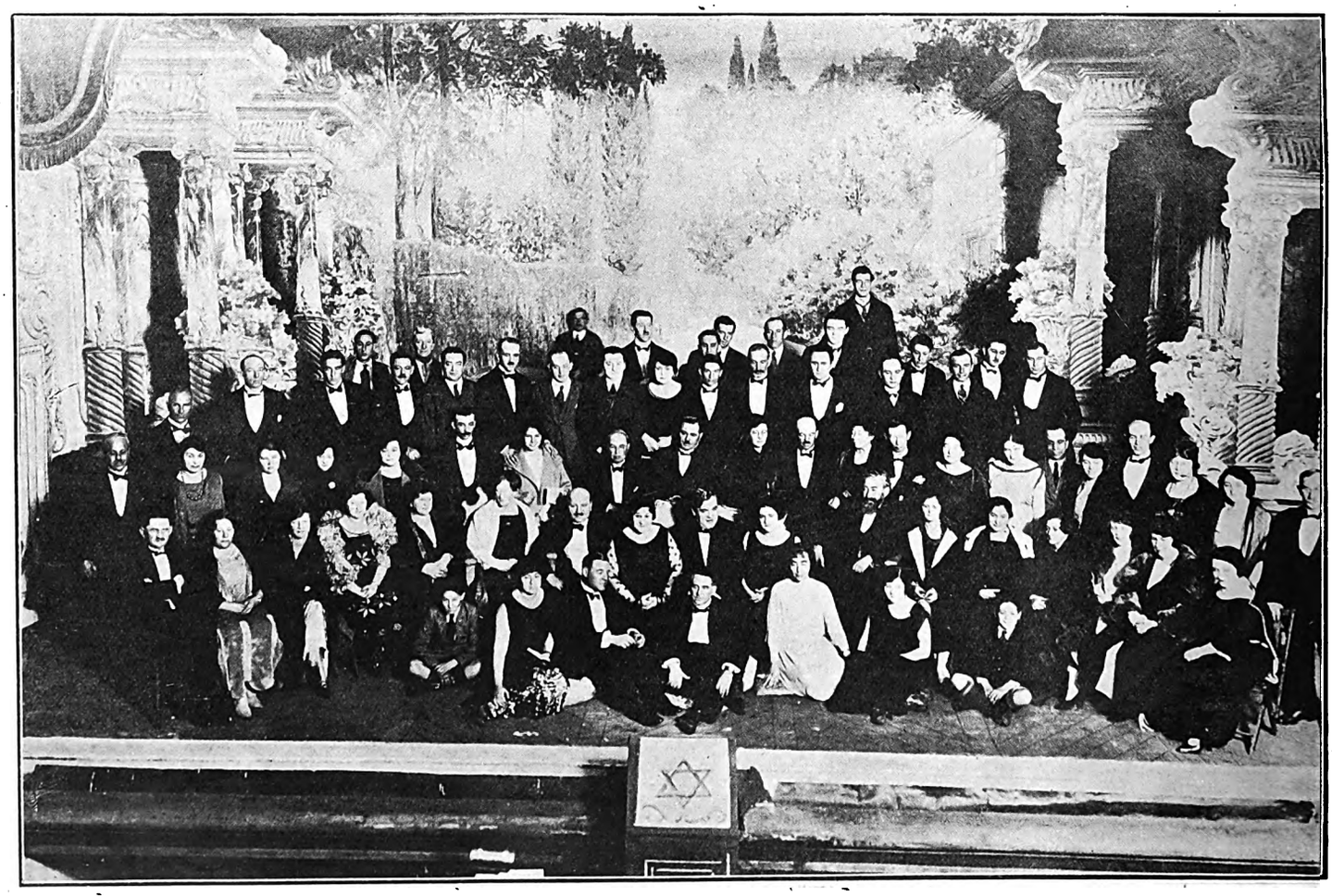
"The Great Lover."

On Monday I journeyed to Pretoria, where Mr. Maurice Moscovitch opened his Transvaal season. Fresh from his wonderful success in Durban, the great actor looked remarkably fit, although just off the train. He is a man who wins all hearts immediately he meets people by the sweet sincerity of his manner and his marvellous personality, and it is these two qualities that make his audience his personal friends. Shy to an extent and retiring, it is difficult to get him to talk of his work, although he told me that he had long since got over his alarm at women reporters. "The first one I saw," he told me, "was in South America, when she came on board to meet me, and the first question she asked me was 'How would you like to die?' Was that not enough to make one rather scared of women with a piece of paper and pencil?" However, once friendly terms were established I learnt much of interest, and one must pay a tribute to Mrs. Moscovitch, a small, dainty, dark-haired little lady with a real *flair* for clothes, who is touring with her husband. When I met her she was just off to the theatre and was wearing an exquisite gown of black jet that became her well. And with the company is Nat Madison, son of the famous actor, who is really a very handsome boy. His other brother is Anton Maskoff, the celebrated violinist, whom we all hope to hear one day. But to return to Maurice Moscovitch, he began his stage life at ten years of age and has been on the boards, well, no, I won't tell you how long. "The Great Lover" has had a wonderful run at the Shaftesbury in London. The King and Queen went twice to see it, also the King and Queen of Norway, the King and Queen of Spain, and our loved Prince of Wales and Princess Mary, so that the great artist has met many of the Royal family, who invariably send round for an actor if they like his performance. And, coming nearer home, H.R.H. Prince Arthur of Connaught congratulated Mr. Moscovitch after he and the Princess had seen the play in Durban. The first night in Pretoria was a triumph and—but I shall not tell you all about it till next week. It is something new, something interesting, and you will all adore "the great lover" and wish you were Ethel Warren, for I don't think you would have given him up, would you? But that is a problem you can answer for yourself when you have seen the play. One might suggest a competition to the African Theatres:

(*Continued on page 24.*)



RECEPTION AT THE STANDARD THEATRE LAST WEEK GIVEN IN HONOUR OF MR. JOSEPH KESSLER BY THE JEWISH COMMUNITY OF JOHANNESBURG.

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STANDARD THEATRE.

"THE GREAT LOVER": MR. MAURICE MOSCOVITCH'S FIRST JOHANNESBURG APPEARANCE ON MONDAY.

AFTER short but enormously successful seasons at Durban, Maritzburg, Pretoria and Bloemfontein, Mr. Maurice Moscovitch will make his first appearance in Johannesburg at the Standard Theatre on Monday evening as Jean Paurel in "The Great Lover"—the part he played at the Shaftesbury Theatre, London, for the best part of a year. The play, by Leo Ditrichstein and Frederick and Fanny Hatton, is most dramatic and effective, and its episodes are of the sort that a theatre audience always find vastly entertaining.

Jean Paurel, "the great lover," is a baritone of world-wide reputation—a supreme artist who is irresistible to women and to whom women are irresistible. He travels with a cabinet in which the love-letters and souvenirs of twenty-five years are arranged and docketed. Like Captain Macheath in "The Beggar's Opera," he finds that "nothing so unbends the mind" as women—and the more the merrier. Even at 46 he has an undiminished zest both for his art and for his hobby; and when he enters the manager's room of the Gotham Opera House in New York, on the eve of the opening of the new season, the sight of a new and pretty face sets him off full cry on the old quest. A very amusing starting-place for the story this scene in the opera-manager's office affords—a scene especially amusing to those who have any inkling of actual conditions behind the scenes.

The second act takes place in Paurel's dressing-room during a performance of "Don Giovanni." Here we have the poignant incident when the great singer, who had just told his eager understudy that only with death would he make room for a successor, stands helpless and stricken, while he hears through the open door the ovations that were so lately his own, reaped by the younger rival.

The third act, in Paurel's room, shows the great singer confronted with the sentence that he will never have his voice again. But he is still *grand homme*, and, above all, "the great lover." His public career is finished; no matter, since he has found true love at last. But another blow—he must sacrifice the dream on which he had set his heart. Can he bear it? The telephone bell rings. It is a lady—the pretty blonde who had shown such a coming-on disposition at the opera. In a moment "the great lover" recovers himself. He talks charming nonsense into the receiver, and as the curtain falls is arranging one more little dinner.

The full cast is as follows (the characters being given in the order of their appearance): Mr. Stapleton, Mr. Dick Cruikshanks; *Maestro* Cereale, Mr. Nathan Natoff; Dr. Mueller, Mr. John McNally; Farnald, Mr. James Kent; Kartzag, Mr. C. Alexander; Mme. Sabattini, Miss Millicent Marsden; Ward, Mr. A. Disney Herbert; Carl Losseck, Mr. Sam Turtis; Mme. Treller Beinbrich, Miss Florence Creagh; Posansky, Mr. Harold Bourchier Clappe; Blanchard, Mr. Bernard Merefield; Ethel Warren, Miss Margaret Swallow; Carlo Sonino, Mr. Nat Madison; Jean Paurel, Mr. Maurice Moscovitch; Potter, Mr. John McNally; Dr. Stetson, Mr. Noël M. Russell; Mrs. Van Ness, Miss Rose Plinge; Mrs. Schuyler, Miss Gwenda Wren, Bianca Sonino, Miss Gwenda Wren.

The play is in three acts (as indicated in the outline of the story given above); the time is the present; and the place New York.

HIS MAJESTY'S THEATRE.

MR. PERCY HUTCHISON ON HIS NEXT PRODUCTION: "NIGHTIE-NIGHT."

MR. PERCY HUTCHISON is not at all the sort to let the grass grow under his feet, and when a representative of this paper called on him in his dressing-room at His Majesty's the other afternoon he chatted enthusiastically about his next production while making up for his crook-baffling, damsel-rescuing part in "Bull-Dog Drummond."

"I am very pleased," he said, "to say that 'Bull-Dog Drummond' is a big success, and we do not know yet when it will be necessary to put up a new show. Nevertheless we are rehearsing our next production for all we are worth—I can't stand being idle. It will be something entirely different from 'Bull-Dog Drummond'—a complete contrast—'Nightie-Night,' a brilliant farce originally produced in March, 1921, by Sir Alfred Butt and myself at the Queen's Theatre, London, where it made such a hit that it played out the lease and was then transferred to the Prince of Wales's, and was subsequently revived by us at the Shaftesbury. Also, before the end of the London run four different companies were playing it in the Provinces, and its total box-office receipts were more than double those of 'Brewster's Millions.'

"It is a quick-fire-repartee farce of the French school—Palais Royal type—and might have been written by a Frenchman, although as a matter of fact it was actually written by two New York ladies, Martha M. Stanley and Adelaide Matthews. The keynote is laughter—loud laughter—and then some more loud laughter. Although it sometimes skates over thin ice, there is nothing in it to give offence to anyone. I first saw it in New York during my American tour with 'The Luck of the Navy,' and was so struck with it that I immediately tried to buy the English rights, but was much disappointed to learn that they had already been sold to Sir Alfred Butt. Then followed a curious coincidence. The next day I received a cable from Sir Alfred informing me that he had purchased 'the very play for me'—and of course it was 'Nightie-Night' and we produced it in London together, with myself as Billy Moffat—the longest part, by the way, I have ever played; it is longer than Brewster and twice as long as 'Bull-Dog Drummond.'

"A feature of the production here will be the ladies' dresses, which were specially bought for this piece in London before we left. These costumes include, of course, a suit of the famous black silk pyjamas, which, when the play was produced in London, became the rage for ladies' wear and set a new fashion. We also brought with us a complete suite of antique Japanese lacquer furniture, which is an essential part of the production. The leading *rôles* on the distaff side will be shared by Miss Elsie Stranack and Miss Betty Nelson—the latter a promising young actress who will make her first appearance in Johannesburg—and important and congenial parts will also be played by Miss Kate

(*Continued on page 24.*)

BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM THEATRES (PROP., JAS. T. DURWOOD), Late Umtali.

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MAURICE MOSCOVITCH

Some Press Opinions

MAURICE MOSCOVITCH

It is difficult to think of any English actor who could play the leading part in " The Great Lover " as well as Mr. Maurice Moscovitch.—*The Times.*

Mr. Moscovitch (as Jean Paurel) carries himself with fine grace and dignity, and his manner with women is one which they may be pardoned for finding irresistible.—*The Morning Post.*

Moscovitch is a great actor along lines which are not exactly those of modern realistic schools, and he carries the whole of this big production on his back without visible effort.—*The Daily Telegraph.*

It is a heavy part that Mr. Moscovitch has to play, but he surmounts all his difficulties with supreme skill.—*The Observer.*

Mr. Moscovitch was masterly and played with rare skill.—*The Westminster Gazette.*

Maurice Moscovitch has the temperament and capacity of a great actor.—*News of the World.*

No actor on the English stage has quite so convincing a mastery of his environment.—*The Manchester Guardian.*

Moscovitch brings out all the facets of the play brilliantly, scoring over everybody in even an unusually brilliant cast.—*The Graphic.*

Mr. Moscovitch fairly revels in the opportunities the part affords. He makes love passionately, swaggers delightfully, has his pathetic moments, and a keen sense of humour. — *Reynolds' Newspaper.*

Maurice Moscovitch gave a wonderful performance.—*The Globe.*

Mr. Moscovitch completed his conquest of the London theatre-going public.—*The Scotsman.*

The evening was a great personal triumph for Maurice Moscovitch, who had a reception such as is rarely given to actors on the London stage. Again and again he was called before the curtain. —*The Weekly Dispatch.*

" THE GREAT LOVER "

" The Great Lover " is a play to see.—*The Daily Mirror.*

The play presents a convincing picture of operatic life behind the scenes. It is excellent comedy-drama.—*The Daily Express.*

" The Great Lover " presents with extraordinary breadth and fulness the comedy and the underlying tragedy of the artistic temperament.—*The Yorkshire Post.*

The play was warmly applauded, being far more to English taste than any other recent importation from the United States.—*The National News.*

The play is great because of its superbly-drawn characters, and further because it is saturated with the atmosphere of the opera house, behind the scenes of which we are taken, and are shown the faults and foibles, the excellences and blemishes, the amours and vanities of great artists, and especially of the central figure of the play.—*Sporting Life.*

The play, with its picturesque setting, its strong conflicts of will, and its deeply romantic complexion, made a great impression on the house.—*News of the World.*

It is vastly amusing and cleverly sketched.—*The Globe.*

As a picture of the artistic temperament, which is the eternal excuse for a multitude of sins, great and little, it is quite extraordinarily vivid and attractive.—*The Scotsman.*

That the play should succeed in pleasing an audience made critical by years of expectancy and advertisement is no small achievement, and, judging by the rapturous applause, last night's audience greatly enjoyed its three hours of varied entertainment.—*The Weekly Dispatch.*

The play, with its lively and picturesque glimpses of life behind the scenes in a New York opera house, looks like being a great success.—*The Daily Chronicle.*

It is full of good things.—*Lloyd's Newspaper.*

IN

"THE GREAT LOVER"

By Leo Ditrichstein and Frederick and Fanny Hatton

DIRECT FROM THE SHAFTESBURY THEATRE, LONDON

STANDARD THEATRE

(African Theatres, Ltd.) **JOHANNESBURG.**

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EUNOMEA'S WIN.

July Handicap a Triumph for Russell.

RACING AT NEW CLARE.

By "ONLOOKER."

OF the many triumphs achieved by James Russell with horses placed in his hands the greatest has been the winning of the 1923 Durban July Handicap with Eunomea. While followers of form would not have Eunomea for the race, Russell for weeks before the event expressed

To All and Sundry

his own personal conviction that the mare would not only see out the mile and a quarter, but would be found particularly hard to beat. Undoubtedly it was the confidence placed in the judgment of the trainer that caused his charge to be such a heavily-backed runner.

* * *

Hard-bitten racing folk, however, were sceptical in regard to a second-class sprinter of six years old developing the stamina necessary to win such a race as the Durban July, even with the light weight Eunomea was set to carry. Those of us who

Were Rather Insistent

that Eunomea would be found wanting on the day must hide our diminished heads. Eunomea won and won, too, in convincing style. The mare has certainly "come on" to an extraordinary extent; and all the kudos belongs to her trainer.

* * *

Despite the fact that the field numbered twenty, the race appears to have been a particularly clean-run one; there are no excuses to be offered for the beaten. The favourite, Katabasis—the filly was at a longer price, 7 to 2, on the day than at the final calling of the card—was well placed throughout and was one of the leading files with four furlongs to go. She failed lamentably to see out the journey, although her supposedly strong point was staying. Katabasis surely did not give her true running. This is emphasised by the fact that Flush of Dawn, after making all the running,

Held Mr. Forbes's Filly

in the run in the straight. The bold show made by Mr. de Meillon's wonderful mare, just "pipped" for third place by Colesberg, indicates that she is not yet a back-number. One was beginning to reckon Colesberg as well as Flush of Dawn among the "has beens," but if he only stands training there are few better in the land than the five-year-old Derby winner. The Cape Town representative, Clare Clan, was expected to do well; he ran a good race and proved second best. We did not have a run with Collet, and Fordwych gave a most disappointing display. The pace set was presumably too hot for Antonio.

* * *

Rand horses did well on the first day at Durban. Although Trainer Russell is only in residence at Forest Hill part of the year, the Handicap-winner is Rand-owned, and other winners from here on July 7 were Mountain Rose (trained from Russell's stable), Lady Bill and King's Daisy. Some of the visiting Johannesburg crowd should therefore have

Had a Good Day.

Some members of the ring "kept" Eunomea, but generally speaking bookmakers must have lost heavily over the success of Keil's mare. The money won over Eunomea would go into comparatively few hands. The hopes of the small punter lay with Katabasis.

* * *

The big race at Durban this Saturday is the Merchants' Handicap. All the swell horses are engaged, and an interesting tussle is to be looked for.

* * *

The "stay-at-home" Rand race-goers (those too impoverished to go to Durban) who foregathered at Germiston on Saturday had a rather rocky time. It was a fatal proceeding to follow the money, for not a single first favourite materialised. Desert Gold looked the goods for the two-year-old event, but Major Cooper was not at all sanguine about the chance of his gelding, and Paperdilla had the call over the Major's representative. Desert Gold did the trick, but had very little to spare from the favourite. Back Answer was in much the greatest demand for the chief event, but was lucky in getting up to

Make a Dead Heat

with Gypsy Smith. It was the other way about in the decider. The odds were laid on Back Answer. Makein's horse, however, made the running at such a slow gait that the other came with a dash in the last few yards to win. It was decidedly not a punter's day. Earlier on, Make Believe, another of Makein's, was favourite for the Rose Deep Handicap, seven furlongs, but found in Chevron one a little too good. Rank outsiders to prevail were Blits in the Junior Galloway Plate; Facility in the lowest division horse race; and Alabama in the concluding event, a Galloway race. It will be very surprising if any one of this trio wins another race for a long while.

* * *

It is announced that under the auspices of the newly-formed Rand Sporting Club racing will re-commence on the New Clare course on Wednesday next. The stewards of the revived institution are gentlemen who are on the boards of some of the Saturday clubs; and the officials are all drawn from the well-established clubs.

The First Programme

contains half-a-dozen events: three for horses and three for the measured classes. There is talk of the other Wednesday clubs contesting the right of the Rand Sporting Club to race at mid-week. It is, of course, clearly against the letter of the existing law that racing should be permitted within a few miles of Johannesburg on Wednesdays.

* * *

Tracery, through the efforts of the Special Commissioner of *The Sportsman* recovered to do stud duty in England, should by this time be quartered at the Cobham Stud. The stock of Tracery has been doing wonderfully well in England this season, for, besides his son Papyrus taking the Derby, he has

Other Recent Big Winners,

so it can be said he lands back in England at the height of his fame. Although Tracery missed the Derby, he won the Leger, and almost without doubt would have beaten Prince Palatine in the Gold Cup but for a lunatic rushing on to the course and causing Tracery to swerve and lose a lot of ground.

PERCY HUTCHISON'S NEXT PRODUCTION: "NIGHTIE NIGHT."
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Eleven of the twenty contestants for the Durban July Handicap were imported horses, and the winner, Eunomea, was of course one of them. Indeed had not Collet intervened last year the run of imported winners of the race would have become monotonous. Prior to Collet, the last Colonial-bred winner was Winnipeg in 1915. It was in 1911 that Nobleman won.

* * *

The nominations for this week's meeting at Auckland Park were much less than were looked for, even although a big entry could not be expected. There are, however, a sufficiency in each race to provide good sport. Selections:

12.30.—Nursery Handicap, 5 furlongs.
Narcissus 1, Deputy 2, Grant's selected 3.
1.10.—Auckland Park Handicap, 7 furlongs.
Errigal 1, Make Believe 2, Poldemere 3.
1.50.—Brixton Handicap, "D," 7 furlongs.
Painted Lady 1, Berry 2, Sandstone 3.
2.30.—Auckland Park Handicap, 1 mile.
Princess K. 1, St. Mark 2, Gypsy Smith 3.
3.10.—Brixton Handicap, 6 furlongs.
Purdham's selected 1, Agapanthus 2, Aldebaran 3.
3.50.—Brixton Handicap, 1 mile.
Cough Drop 1, Fille de Triomphe 2, Porona 3.
4.30.—Auckland Park Handicap, 9 furlongs.
Great Crusade 1, Bill Caney 2, Fanny's Hero 3.
5.10.—Brixton Handicap, "D," 7 furlongs.
Sneeze 1, Victorious 2, Bright 3.

JULY HANDICAP FILM.

Exciting Dash by Motor After the Train Back to Durban.

THE African Film Productions' film of the Durban July Handicap, run last Saturday, just missed being shown in Durban on Monday night. If Sunday night's train from Natal had not arrived late in Johannesburg it would have been possible to send back to Durban a positive print of the film by the train leaving Park Station at 8.45 p.m. But it was getting on for that time when the undeveloped negative arrived from Durban, and it then had to be taken out to the Studios at Killarney and developed and printed.

Nothing daunted, the Killarney people sent a messenger with the film in a motor-car to endeavour to catch the train, which had almost an hour's start. The car missed the train by half-an-hour at Heidelberg, and by only quarter-of-an-hour at Balfour, where the chase was abandoned.

Durban on Monday night was thus filmless, as far as the July Handicap was concerned, but it was able to live the race over again on Tuesday evening. The film was shown at the Johannesburg Empire on Monday night.

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'Phone 1614, Johannesburg.
W. HUTCHISON,
Secretary.

IN THE BRIGHT LIGHTS.

(*Continued from page 21.*)

Carew, Mr. Frank Lacy, Miss Nina Oldfield, Lord Lyveden and Mr. Philip Stainer.

"Yes, I think I can promise Johannesburg audiences that they will like 'Nightie-Night.' And oh, by the bye, 'Nightie-Night' will be preceded by 'Elegant Edward,' a one-act 'crook' play by Gertrude Jennings that ran for over a year at the Haymarket. Its keynote is light comedy, and it has a surprising finish."

EMPIRE PALACE.

Bright and Cheery Variety Programme Headed by Famous Russian Singer.

AN excellent variety-programme is being given at the Empire again, and is proving greatly to the taste of good houses. There is a remarkably even bill, with plenty of novelty and liveliness. The pictures of the Durban Handicap, taken by the African Film Productions, Ltd., are alone worth a special visit; they are not only clear and well taken, but provide a thrilling series of incidents of the big race from the start to the finish.

Madame Vera Lavrova (Baroness Royce-Garrett), the famous operatic soprano, sings brilliantly, has a charming personality and is getting a splendid reception every evening. Monday's audience applauded her to the echo, and proved over again how much really good "straight" singing is enjoyed. Mme. Lavrova is as delightful to listen to as she is to look at, and that is saying a great deal.

Doherty and Scala are repeating their success of last week, and the Tutankh-Amen song is the best of the bunch, with Scala's extraordinarily brilliant banjo playing a big feature of a clever act.

Harold Walden, entertainer, has a bunch of clever stories and some smart songs, and The Cycling Brunettes do some novel tricks on bicycles of all sorts. Tom Fox, "The Joker of the Pack," is a comedian with a style of his own, and is a real laughter maker. Monday's audience gave him the glad hand, and established his success.

Eddie Gray is a novelty juggler and hoop-manipulator of skill and smartness; Loch and Lomond present Irish and Scottish songs and dances that go well, and Freddie Foss, a vocal comedian who has a better voice than comedians usually boast, begins the bill well, and puts everyone in the right mood for enjoying the evening.

Falconer.

OUT AND ABOUT IN SOCIETY.

(*Continued from page 20.*)

"What would you have done had you been Ethel Warren?" I saw many well-known people in the Opera House, among them Sir Thomas Watt, Mr. Gordon Watson, Mr. and Mrs. Ivan Curlewis, Mr. and Mrs. Van der Merwe, the pretty daughter of the Administrator, Mr. Robertson, Mr. and Mrs. J. F. E. Morley, Mr. and Mrs. W. H. Clegg, Major Mills, Mr. and Mrs. John French, Mr. Joe Marks, Mr. Phil Levy, Mr. and Mrs. Richard Wood, the Rev. Mr. Stenson-Stenson and his young bride, Colonel and Mrs. Van der Spuy, Dr. Pijper, Mrs. Maisels, Mrs. Lazarus, Miss K. Rosenberg, Mrs. John Sachs and her two sons, Mr. Margolius, Miss Amy Coleridge, Mr. and Mrs. Gerard Botha, Mr. and Mrs. G. Findlay and Miss Bowen. There were numerous curtains after every act, and it was a personal triumph for the actor. Mr. Moscovitch is not superstitious in private life, though as Jean Paurel, the excitable singer, he is full of superstition, and a broken glass upsets him entirely. Was he justified in his superstition? that is another query. "The Great Lover" is full of clever dialogue and I liked one part immensely, when he approaches the *prima donna* to help her on with her coat. "Big sleeves are out of fashion," says the lady, coyly declining. "Alas!" replies "the great lover," "this tucking in of sleeves was always the *pour boire* of the gentlemen." Then I want to tell you of—oh! all right, I suppose I *have* said enough for one week, even for a woman.

Carrie.

PERCY HUTCHISON'S NEXT PRODUCTION: "NIGHTIE NIGHT."

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MAIL-WEEK IN LONDON.

(*Continued from Page 10.*)

Isobel Elsom as the crippled girl startled all the critics by her performance. Practically all the airs and graces of musical-comedy and Hicksian sketches acquired by her these past few years have been completely thrown off; in their place we are confronted with an accomplished and almost technically perfect dramatic actress, gifted with a charming voice and beautiful face and figure. Leslie Faber plays Anton Ragatzy, the outsider, with all possible power and sympathy. He is indeed one of the few truly capable character actors we possess, yet for this particular part I think Maurice Moscovitch is the ideal choice. I am told that he was approached to play it just before leaving for Cape Town.

"How History is Written."

I saw the Guitrys at the New Oxford last week in Sacha's satirical drama "*Un Sujet de Roman*" (written for his father and Sarah Bernhardt, whose fatal illness began on the day of the dress-rehearsal) and his ironical comedy "*Comment on Ecrit l'Histoire.*" The former is said to be considered by some as Sacha's masterpiece. Personally, I found it artificial, forced and shallow in plot, appearing to be mainly an occasion for giving some fine acting chances to the principal protagonists—Lucien Guitry and Sarah Bernhardt—at the expense of all probability and common-sense. Certainly Guitry *père* is exceedingly fine as the author without honour in his own home, and Mme. Grumbach, playing the Bernhardt *rôle*, got every ounce of effect out of it. The little two-act comedy gave us Lucien Guitry as Jérome Bonaparte, Sacha himself as Napoleon III (and afterwards as a reporter) and the delicious Yvonne Printemps (Mme. Sacha) as a *tendre amie* of the last of the Napoleons, firstly when twenty, afterwards at ninety-two—the latter part was originally played by Bernhardt at a special performance. We are shown Napoleon's last *souper* with and parting from Mariette on the night of the *coup d'état*, 1851, then the second act brings us to the present day and the intrusion of a suavely indefatigable journalist into the home of the nonegenarian Mariette whom he persuades to recount the experiences of that far-off night. She does so but gets hopelessly confused with dates, names of persons and other facts, whilst the reporter carefully notes her every word—and that is "How History is Written"!

Duse the Rage of the Season.

The Dusé matinées twice weekly at the same theatre are the real rage of the season. Everybody raves about the wonderful personality, exquisite hands and amazing technique of the famous actress. I am very sorry not to be able to go and see her act until next week. Seats for her performances range from 24s. stalls, 14s. 6d. circle, and 4s. 3d. gallery (unreserved).

At the Opera.

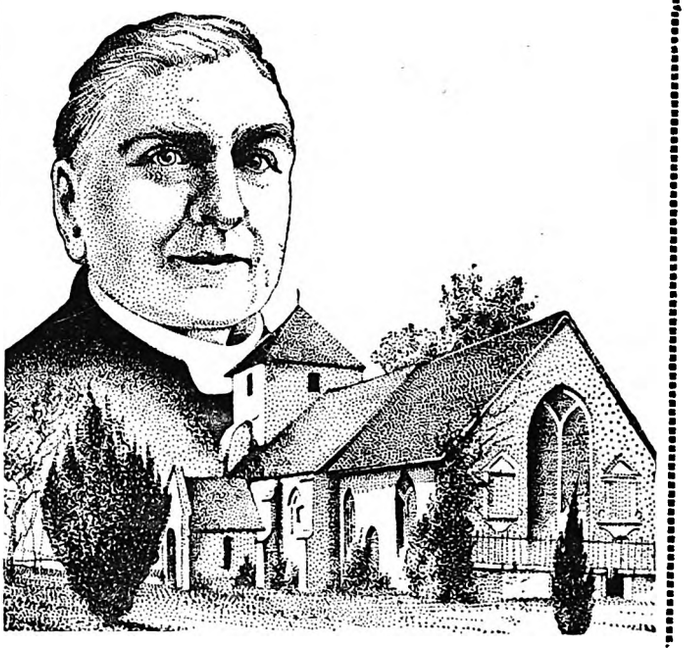
Have heard two performances of Charpentier's "Louise" at Covent Garden. A new Australian vocalist, Leah Rusel-Myre, is singing the title-*rôle*, formerly so splendidly taken by Mmes. Edvina and Miriam Licette, and is, on the whole, very successful. She looks the part and is a good actress, but at present her voice is not capable of fully sustaining such a long and very strenuous *rôle*. It is a long time since this fascinating work was heard here; the company, meanwhile, seem to have got a little lax, with the result that the opera languishes where it should be brisk and full of verve. Still, it is most satisfactory to hear it again and to know that it is not being neglected to make room for the extremely hackneyed and frayed, but financially more profitable "Cav." and "Pag." (as they are so ingloriously abbreviated in the advertisement columns).

PAUL PRY.

ERUPTION OF MOUNT ETNA.

A special topical film, 2,000 feet in length, depicting the recent disastrous eruption of Mount Etna, will be released at the Orpheum Theatre, Johannesburg, on Monday, July 23.

This Clergyman Praises De WITT'S PILLS



The Rev. J. H. BURN, B.D., F.R.S.E., Author of "A Manual of Consolation from the Saints and Fathers," "Day Book from the Saints and Fathers," "Children's Answers," etc., writes:—

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FRIDAY & SATURDAY, JULY 20 & 21,
Gloria Swanson in
"THE GREAT MOMENT,"
Famous Players Drama in 7 Parts.
(From the novel by Elinor Glyn.)

Next Week's Calls.

WEEK COMMENCING MONDAY, JULY 16.

Tivoli, Cape Town.—Till July 17: Les Eldons, The Jensens, Jack Shields, Hanlon Brothers, Reeve Girls and Leslie. Continuing: Phil and Phlora, Audrey Ashby. Opening July 18: Hope Wallace and Maureen, Rebe Kesslova, The Three Nitos, Doherty and Scala.

Opera House, Cape Town.—Joseph Kessler and Yiddish Company.

Empire, Johannesburg.—Vera Lavrova, Magley and Wolf, The Cycling Brunettes, Harold Walden, Loch and Lomond, Eddie Gray, Freddie Foss, Tom Fox.

His Majesty's, Johannesburg.—Percy Hutchison and Company in "Bull-Dog Drummond."

Standard, Johannesburg.—Maurice Moscovitch and Company in "The Great Lover."

Orpheum, Johannesburg.—Russell and Durbin, Archie Graham and Marie Will Godwin.

Grand, Pretoria.—Victoria Carmen and Her Shadow; "A Yankee at the Court of King Arthur."

Criterion, Benoni.—Megan Brothers, Mazuz and Mazette.

Criterion, Durban.—Sam Barton, Kennedy Concert Party.

Theatre Royal, Durban.—The 1923 Musical-Comedy Company.

Vaudette, Bloemfontein.—July 16, 17 and 18: Charlie Chaplin in "A Dog's Life." July 19, 20 and 21: Les Nosselas.

City Hall, East London.—July 19, 20 and 21: William Heughan and Party.

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PERCY HUTCHISON'S NEXT PRODUCTION: "NIGHTIE NIGHT."

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IN MOVIE LAND.

(*Continued from page 2.*)

It is whispered that the English writers have been correcting the highly-imaginative scenes of English society life as given by American movie directors.

"Perhaps after this lesson," said a cynic, "our movie directors will give us correct impressions of American life. The 'wild and woolly West' and the 'easy effete East' do not exist in the United States to-day, but the movie director knows that New York loves its cowboys and bronchos, while Texas delights in shirt-fronts, dancing frocks and *cabaret* life."

It was with reluctance that I parted from these curious people. They smoke furiously, work hard, and talk of million-dollar contracts with an ease that is really magnificent. They are proud, childishly proud of their achievements, and are for ever building castles in the air. They have a vision of the cinema penetrating every country, bringing its shadowy world of delight to millions as yet untouched. They are dreamers, but behind those dreams lies the realisation of business—"big business"—and that is the great reward for the children of Los Angeles.

VETERAN ACTRESS DEAD.

Miss Kate Bishop, the actress and the mother of Miss Marie Löhr, died in mail week, aged 75, at her home in Buckingham Palace Mansions, London. She had been ill for about a month. She was 15 when she went on the stage for the first time at Bristol and 68 when she made her final bow at the Savoy in "The Case of Lady Camber." She was almost as well known in Australia, where she lived for many years, as in England. Kate Bishop, who was born on October 1, 1847, married in Australia, in 1885, Lewis J. Löhr, a Scandinavian.

"What is penury?"

"Penury, my son, is the wages of the pen."

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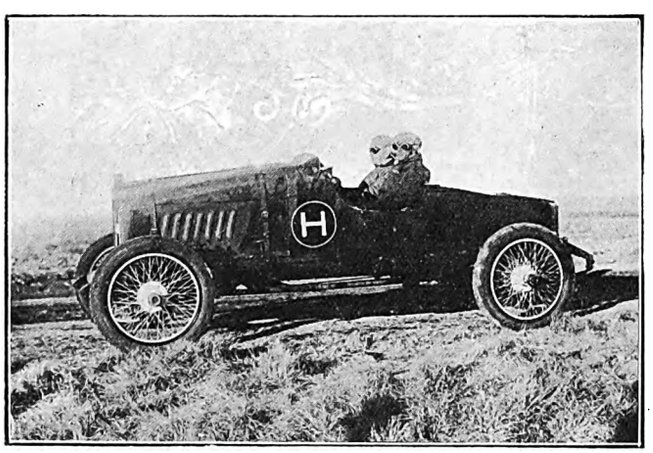
PETROL FOR MANY YEARS.

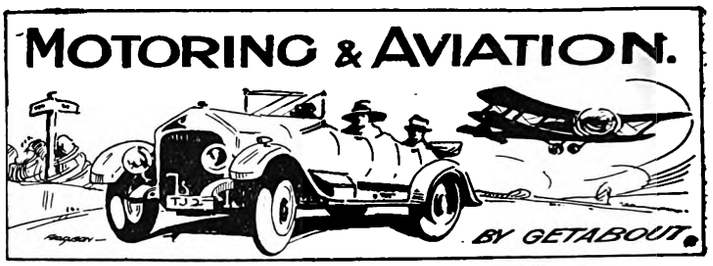
Authorities on the petrol question consider that before many more years have passed America will be searching the world for new oil-fields. Not that there is any immediate cause for anxiety; in fact, the present supply is quite adequate for the demands, despite the fact that during the past few months there has been a diminished production. Gasoline stocks on March 1 reached a high-water mark of 1,130,340,767 gallons, but this record is primarily due to the fact that the consumption unaccountably declined. In January the consumption, according to the Bureau of Mines at Washington, was just over 443,000,000, whereas in February it fell to 373,000,000. For many years to come motorists will not have to worry about the



MESSRS. H. P. ROSE AND THOME LOWERING THE LIGHT-CAR RECORD FROM DURBAN TO JOHANNESBURG.

Photo by M. Edward.

position, but politicians and economists, who have to think for the nation, cannot stand still and see supplies fall to zero. Therefore, America will have to do with petrol the same as she is doing with rubber (although for different reasons), namely, search abroad for additional resources. That it will take many years to locate a fresh field goes without saying. Roumania seems to be coming along well with her oil supplies. In fact that country ranks second only to America in this respect, but what the latter country wants is a virgin oil-field which she can develop with her own capital; for it will be a serious day for America when, with her enormous motor industry, she has to depend upon alien interests for the oil to run it.



Rose Sets New Record.

The determination and endurance of Messrs. Rose and Thome were fully rewarded last Saturday afternoon, when they arrived in Johannesburg in the two-passenger Hupp at fourteen minutes to six, having left Durban at quarter past six in the morning. They were out to beat the light car record of 11 hours 37 minutes recently put up by Messrs. Owen and Rosenthal in the Chevrolet, and it is understood that in a few days Mr. H. P. Rose will make an attempt on Mr. T. B. Adair's Vauxhall record for the fastest time of 10 hours 11 minutes. This is certainly ambitous, for the Vauxhall is a special sporting model, rated at 30/100 h.p., and the Hupp is only rated at 16·9 h.p. It is also possible that Mr. Dave Owen will go out again to recapture the light-car record. Then it is said that Adair, at the wheel of an Essex this time, will also be ready for the road shortly. A very large crowd gathered at the Post Office, Johannesburg, last Saturday to welcome Rose and Thome. The car only stopped for thirty seconds, and then sped on to Pretoria, reaching that town 12 hours and 27 minutes after leaving Durban.

Crash Helmets and "Safety First."

I have before me a picture of a crash helmet very badly dented. It was sent to me by Mr. M. W. Curtis, Secretary of the Motor Cycle Union of South Africa. It belonged to Spargo—the winner of the Durban-Ladysmith-and-back race—and sustained its dents in the Durban-Johannesburg race. Spargo was riding a Norton, and crashed at considerable speed. With the exception of a severe shaking and a stiff neck he was unhurt. It is thought that he would most certainly have been killed had he not been wearing the crash helmet. Crash helmets have saved many lives, in South Africa and overseas, and the decision of the Rand Motor Cycling Club to make their use compulsory in competitions is a very wise one. The helmets are lent to competitors by the Club at a nominal fee, and it is understood that this procedure is being adopted by most of the motor-cycle clubs in South Africa.

Spotlights to be Banned.

The use of spotlights in town is to be definitely banned as soon as the regulation passed by the Johannesburg Town Council has been promulgated by the Administrator of the Transvaal. Motorists will still be able to use spotlights in the country, but the glaring beams will no longer be permitted to help in creating dangerous situations as in the past. Quite a number of accidents can be traced directly to the use of spotlights.

A Little More Light Wanted.

There is growing resentment regarding the manner in which waggons and carts are permitted to travel without lights, or with inadequate lights, after dark. Strings of vehicles are to be met with on any main road around Johannesburg with no lights at all, and these present a very real danger, necessitating the use of headlights by the motorist. A couple of mounted police patrolling each main artery would soon put a stop to this flagrant breach of safety-first rules.

Pennies for Picanins.

They say that for the last few days the Durban-Johannesburg road has had the appearance of a suburban highway. Strings of cars returning from the coast after the July Handicap have kept the dusky little toll keepers busy at the gates, and they will certainly have reaped a good harvest of pennies.

EXIDE BATTERY SERVICE STATION, CORNER OF MARSHALL AND HARRISON STREETS.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XVI. No. 416.] SATURDAY, JULY 21ST, 1923 (Registered at G.P.O. as a Newspaper.) PRICE 6D.

MR. WHIT CUNLIFFE.

Mr. Whit Cunliffe, the celebrated English light-comedy vaudeville star, will arrive from England by the Kildonan Castle *on Monday, and will commence his first South African season at the Tivoli Theatre, Cape Town, next Wednesday, July 25. After a fortnight at Cape Town he will open at the Johannesburg Empire on August 13.*

Photo by Fielding, Leeds.

ENTER NOW FOR "THE PICTORIAL" BEAUTY COMPETITION (SEE PAGE 8).

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THE MAKING OF A STAR.

By EDWIN ADELER.

BARRIE says in "Peter Pan" that "every time a baby laughs a star is born." The sentiment is a charming one, even though it is shamelessly filched from a play called "Twelfth Night" by one W. Shakespeare—whose billing mother was "Swan of Avon." Theatrical stars, however, are not evolved by so easy and pleasant a method of parturition. They are, with occasional exceptions, born of blood and sweat and tears, of doubt, difficulty, despair and disappointment. They emerge from the ruck after years of weary waiting, after cruel snubs and harsh rebuffs, after semi-starvation and heart-rending failure. Sometimes they don't emerge at all.

Whit Cunliffe, the subject of my sketch, is one of the exceptions. He worked hard in the earlier stages of his career, but he had not long to wait for recognition. His talent was so obvious, his personality so pleasing, that there was no doubt of his ultimate success. Above all, he appeared on the theatrical horizon at exactly the right time. The old stars of the Leybourne, Godfrey, Macdermott school had all gone. There remained only George Lashwood and Arthur Lennard. And the public were ready for a new light-comedian, a chorus singer of rousing songs, with some brains behind his efforts.

Enter Whittaker Cunliffe, with a brown suit, hair like a field of ripening wheat, a cheery smile, a stride along the stage like a lion in the Zoo, and "Hello! Hello! Hello! it's a different girl again!" There was never a doubt.

I first met Whit Cunliffe in the wings of the Palace Theatre, London. We were there with a common purpose—to do a trial show before Charles Morton, "the Father of the Music-Halls." He was doing a single act—I was one of a troupe of Pierrots. Neither of us "clicked"—and I was not surprised. Our efforts were crude and unpolished. We hadn't "arrived." In 1901 Cunliffe fulfilled a week's engagement with our Pierrots at New Brighton Pier. By this time he had achieved considerable fame in the North of England as a comedian, mimic, and imitator of musical instruments. He was not in vaudeville, but was in great demand for "Co-op." concerts and the like. This, by the way, is a form of entertainment that is dead as a doornail—killed by the all-conquering bioscope. My partner, Sutton, immediately booked him, his salary being £8 per week, and he was one of the outstanding successes of the season. He was not the Whit Cunliffe of to-day. His strong suit was mimicry of other artists—notably, of George Robey and Thomas E. Murray—and of musical instruments, but with North-country shrewdness he told me that he fully intended to scrap these assets and to develop the light-comedy vein. He has stuck to his guns, with the result that he has been a consistent bill-topper for nearly twenty years.

I have before related in these columns how (two years later) a certain agent—now London's greatest theatrical manager—approached me and asked me to "tip" him a future star; how I got him in touch with Cunliffe and arranged a week at the London Tivoli; also how I stipulated that, as Cunliffe was under verbal agreement to us for four months of that year, at a salary of £9 per week, he (the agent) was not to offer our man any engagements for those four months. The agent promised, broke his word, and sent Whit a bunch of contracts for much of that identical period at a salary averaging £25 a week. Cunliffe, like the honourable gentlemen he is, tore them all up and put them in the fire, and I like to think that he has been rewarded for a great deed of a kind that is all too rare in this "naughty world."

I don't believe in over-booming. Another friend of mine who is at the very top of the tree in his own particular sphere has recently paid a visit to Australia. Outside the theatre at which he was to open the management erected a huge map of the world, and on it was a model illuminated ship showing the exact position of the star on the high seas day by day. The result was that the public expected a superman—and were disappointed. Luckily, the artist had "the goods," and eventually became a big success, but he had to fight down the prejudice caused by too much publicity. I don't intend to make the same mistake with Cunliffe. He will arrive in South Africa towards the end of July—alas! I shall not be here to meet him—and I am sure audiences will like him. They can't help it. I believe that he will just about equal the successes made by Jim Rickaby, George Bass, Fred Barnes and Jack Pleasants, though he is entirely different in style from each of those performers.

Cunliffe, like the late George Formby, and like Rosina Buchman, the *prima donna*, hails from Ashton-under-Lyne. Why such a deadly dorp should have been so fertile a nursery of the talents is a thing I don't attempt to explain. But there it is. Violets have been known to bloom on a dunghill, and the pig wallowing in his filth gives to us after his demise delicious ham and delectable crackling!

Just as I am finishing this article I have received a long and chatty letter from my friend, telling me how eagerly he is looking forward to his first experience of audiences south of the Line. He has recently fulfilled an engagement at the palatial Hippodrome, Manchester, where he shared the top line with George Lashwood—which strikes me as rather curious booking!

Whit Cunliffe is modest, unaffected, and hasn't an ounce of "side," and he will be very popular socially.

Cunliffe, by the way, is a very keen motorist, and his hobby once led him into an unpleasant if amusing experience. He had a breakdown five miles from his home in London late at night, and battled valiantly but unsuccessfully for an hour or more to inspire the imp that dwells in the engine with a sense of its duty. It was no good, however, and after diving into the bonnet and under the car for some time until he was as black as a tinker, Whit found the pastime monotonous and decided to quit. A man who lived at hand recognised him and offered him the loan of a bicycle, but said he had no lamp.

"That's all right," said the grateful Whit, "I can carry one of the headlamps off my car."

And off he rode, holding in front of him one of the shining brass searchlights, which lit up the road with a tremendous glare.

Before he had gone far he was stopped by a policeman with a "Hey, where did you get that lamp?" Whit dismounted and with a bland smile exclaimed that the lamp was his own property.

"Ho yus!" said the law, "I don't think! Come off it! Where'dyer get it?"

Whit indignantly repeated that he was the owner of the lamp and was about to ride off in a dudgeon, when the officer remarked that he couldn't think of parting from him so quickly, and intimated that a gentle walk to the nearest police-station would be advisble. And thither he conducted the comedian, who was not released until he had managed to establish his identity. And even then the policeman followed him home to see if the address he had given was correct!

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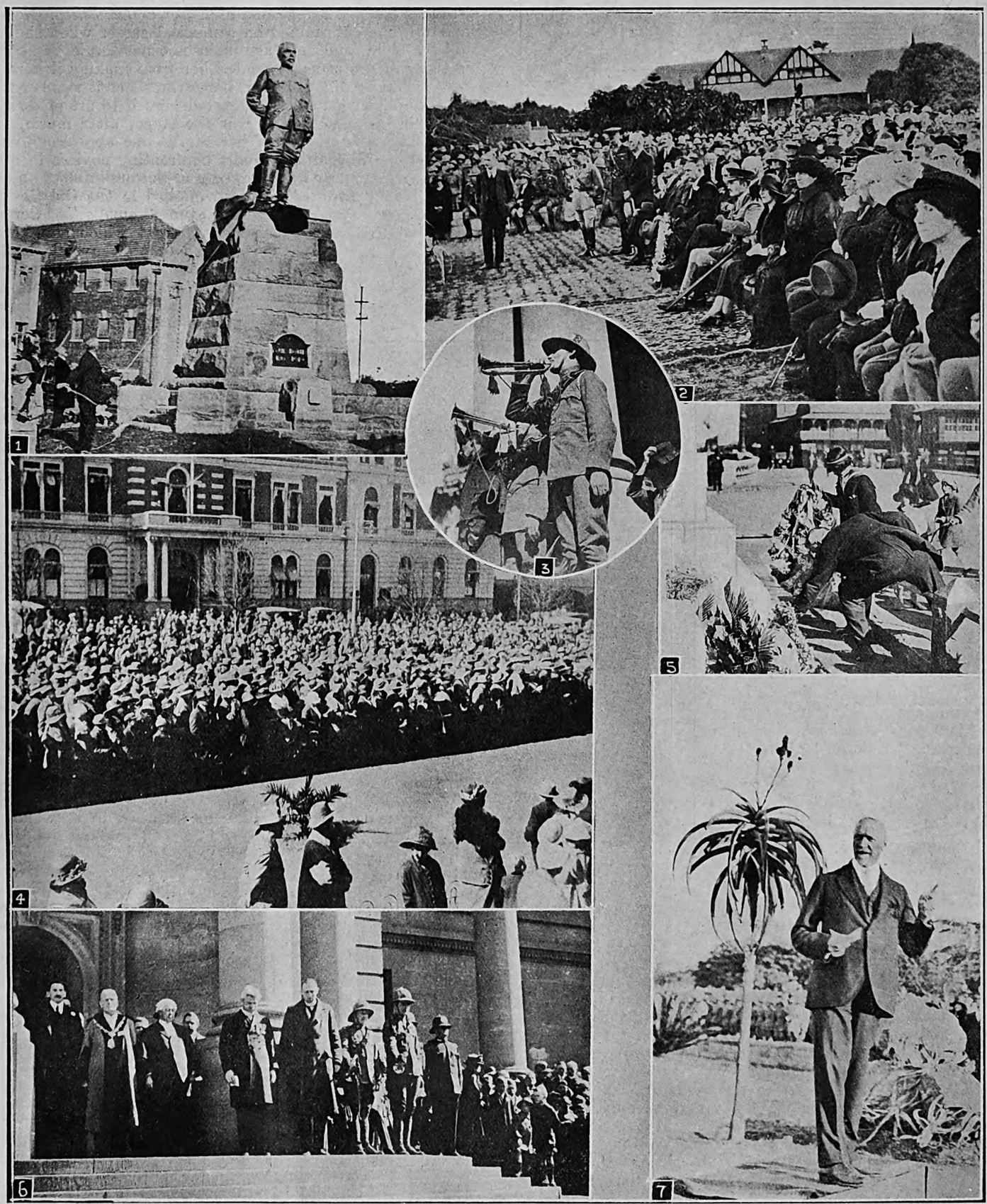
DELVILLE WOOD DAY IN SOUTH AFRICA.



THE BOTHA MEMORIAL AT DURBAN: THE PAUSE IN JOHANNESBURG: A FRENCH TRIBUTE.

1. General Smuts unveiling the new statue to General Botha at Durban last Saturday, July 14 (commemorated in South Africa as Delville Wood Day). **2.** Prince and Princess Arthur of Connaught at the unveiling ceremony, with Mrs. Botha (on the left of the Princess, nearer the camera). (*Photos by Gibbon*). **3.** Sounding the Last Post on the steps of the Johannesburg Town Hall. **4.** The Two Minutes' Pause outside the Johannesburg Town Hall. **5.** A beautiful wreath from the French community being placed on the Transvaal Scottish Memorial in King George Street, Johannesburg. (July 14 is France's National Day). **6.** On the steps of the Johannesburg Town Hall. The photo shows the Mayor of Johannesburg (Major Forsyth Allan), the Town Clerk (Mr. Pattison), the Rev. William Meara, and the Very Rev. Maurice Ponsonby, M.C. (Dean of Johannesburg). (*Photo by Ingham*). **7.** General Smuts at Durban referring to his old comrade and leader, General Botha, as "one of the most remarkable figures in the history of the world." (*Photo by Gibbon*).

Photos for "S.A. Pictorial."

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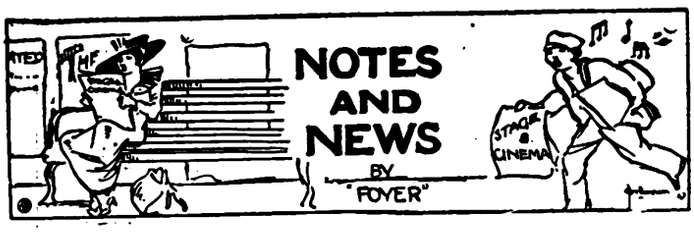

Death of Albert Chevalier.

The late Albert Chevalier, a photograph of whom is reproduced on page 6, was born in London on March 21, 1861, the son of a French father and a Welsh mother. He made his first appearance on the stage at the old Prince of Wales's Theatre, under the Bancrofts, on September 29, 1877, as Master Skeggs in "To Parents and Guardians." It was not until 1891 that he first appeared "on the halls," where he immediately leapt into fame as a delineator of Coster life. His first song was "Knocked 'em in the Old Kent Road" and his second was "My Old Dutch," and for the rest of his life they remained the numbers by which he was most widely known. In 1916, with the collaboration of Arthur Shirley, he turned "My Old Dutch" into a play, which was so successful that Chevalier was able to appear in it almost continuously for the rest of his life. It was quite on the cards that, had he lived, he would have brought it to South Africa; he was very keen to visit this country. During his long career he toured throughout the United States on six occasions. Although chiefly known to fame as a music-hall singer of homely and wholesome Coster songs, Albert Chevalier was a very fine "legitimate" actor and played many parts in many plays. He was also the author of a number of sketches, songs and plays, and of a book of reminiscences, "Before I Forget." About seventeen years ago he was associated for a time with Madame Yvette Guilbert in a series of special sketches.

Whit Cunliffe Coming.

Mr. Whit Cunliffe, who is paying his first visit to South Africa and will appear at the Tivoli Theatre, Cape Town, on July 25, and at the Johannesburg Empire on August 13, is one of the most popular light-comedians of the day, if not *the* most popular. He comes on the stage immaculately dressed in a faultless brown frock-coat, perfectly pressed trousers, and silk hat, gloves, and the rest to match, and sings songs such as "There are nice girls everywhere," "I followed her here, I followed her there," and "They all lived happily afterwards." The love-letters he receives from ladies in the audience are innumerable. Yet, strangely enough, once off the stage, Mr. Cunliffe loves to get rid of his glorious apparel as soon as possible. He is happiest in an elderly suit of clothes, tinkering with his motor-car or doing a little carpentry. Nevertheless, he recognises the power of dazzling garments on the stage, and probably spends more money in this direction than any other male music-hall artist. He has a tremendously powerful voice and wonderfully clear enunciation. Even in large buildings, such as the London Coliseum, every word of his songs can be heard in the remotest corners of the house.

A Promising Young Actress.

Miss Betty Nelson, who is cast for the important part of Trixie Lorraine in Mr. Percy Hutchison's coming production of "Nightie-Night," is physically suitable to a remarkable degree for that *rôle*. She has still many months to go before she comes of age, and she looks a veritable child with her hair down. The second daughter of Dr. Joseph Nelson, of Hull, she determined on a musical career when she was quite a child, and only a troublesome nerve affection of the muscles of the arms prevented her from making it her profession. It is still, however, her greatest, as it was her first, love. Following this, she devoted herself to art studies for a couple of years, but it was the stage, after music, that most filled the craving of her life. She appeared to find little of the difficulties usually confronting novices in quest of engagements, and she served a useful preliminary apprenticeship in "fit-ups"—a term applied in the Old Country to the companies that tour the "smalls." Comedy appeared to be her best line and that which she herself favoured. Her first real part was that of juvenile lead in "The Rotters." Her parents, who had hitherto given only a half-hearted consent to her going on the stage, were now convinced that further opposition would be useless, and she accordingly received the paternal blessing and continued her work with an easy mind. Her features readily adapting themselves for film work, it was not difficult to find engagements in this line during her "resting" intervals, but the silent drama made only a secondary appeal to her. Mr. Percy Hutchison, who has brought Miss Nelson to South Africa, jokingly alludes to her as "the girl he found on the stairs." This because she was just about to enter his office, in the hope of getting an engagement, when he opened the door on his way out. It so happened that he needed a Trixie, and his experienced eye immediately told him that here was the girl he was looking for. Her after-training he took into his own hands. Miss Nelson speaks in terms of enthusiastic admiration of Mr. Hutchison, whom she refers to as "a power on the stage," who, when he steps on to it, wakes up everything and makes dull things bright and bright things brighter. In "Nightie-Night" Miss Nelson (who, by the way, is a niece of "R.A.N.," the dramatic and musical critic of *The Star*, Johannesburg) has to wear a suit of Futurist black silk pyjamas which in London created something of a furore and set a new fashion in ladies' night-attire.

MISS BETTY NELSON,

Of Mr. Percy Hutchison's Company, who will make her first appearance in Johannesburg in the important part of Trixie in "Nightie-Night" at His Majesty's Theatre on Monday. She is a niece of "R.A.N.," the dramatic and musical critic of *The Star*.

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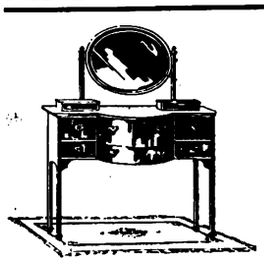

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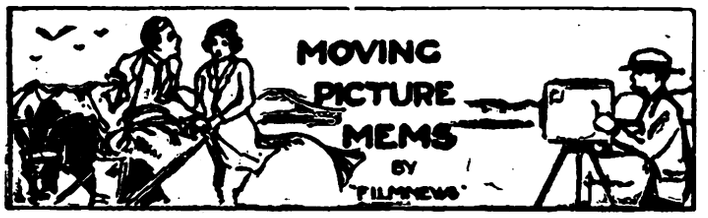

"Forbidden Fruit."

"Forbidden Fruit," to be shown at the Bijou Theatre, Johannesburg, next week, is an eight-reel Paramount drama, produced by Cecil B. de Mille, and featuring Agnes Ayres, Theodore Roberts, Kathlyn Williams, Forrest Stanley and Theodore Kossloff. The story tells how Mallory is trying to get Nelson Rogers interested in a mining project, but the young man has no time to listen. Mallory enlists the services of his wife, who tells Rogers that the prettiest girl in New York is dining with them solely to meet him. He consents to stay, but at the last moment the prettiest girl 'phones to say she cannot come. In desperation, Mrs. Mallory enlists Mary Maddock, a sempstress she employs. The dinner is a big success, and, of course, Rogers falls in love. After the evening Mary has to return to her brutal husband, to whom she explains that she has been detained by night work. The following day Mrs. Mallory calls and tells Mary she is in a fix. She has told Rogers that Mary is staying the week-end and begs her to come. Mary refuses, but after a fresh exhibition of her husband's brutality, accepts. Maddock plots with the Mallory's butler to rob the Mallory mansion. There he finds Mary in all the glory of her borrowed plumes. He accuses her of being a hypocrite and worse, and orders her to join him. Caught by Rogers, Maddock is confronted by Mary, who denies him. Maddock's escape is arranged, and Mary prevents Rogers shooting at him. To do this she has to confess the truth. Later, she leaves the house. Maddock and the butler plot to blackmail Rogers through Mary. The plot fails and Maddock is killed in a fight with the butler, and so the path is cleared for the inevitable ending.

MISS AGNES, AYRES,
Who will be featured at the Bijou Theatre, Johannesburg, next week, with Theodore Roberts, Kathlyn Williams, Forrest Stanley and Theodore Kosloff, in "Forbidden Fruit," a new Cecil B. De Mille production for Paramount.

Agnes Ayres' Hard-Luck Story.

"It was my second picture, and I was playing Alice Joyce's little sister," says Agnes Ayres, sadly reflective. "You have no idea of my feeling of exaltation. I was making good in the work I had dreamed of. And I was playing with the star whom I loved more than any other in the world. I was so thrilled at being near her that I probably was very, very stupid, but—it was nevertheless cruel." The director of the picture was one of those strutting, fulminating gentlemen who loved to scream at people, and who satisfied his craving on the less important players. Miss Ayres was a beginner. She probably was amateurish. She was just the sort of victim to delight such a director. He bawled at her continuously until she was almost paralysed with fear. "No matter which way I turned my head," she says, "he shouted at me. I was always wrong, all wrong. Terribly sensitive, anyhow, it seemed to me that I would die. I could see the end of my career almost before it began. This period of frightfulness might not have mattered so much if it had been only an experience for the moment, but it has affected me ever since. I'm just conquering my fear and becoming natural." The tragedy of Agnes Ayres may be realised by those who lack self-confidence as she did. She doesn't attribute all of her reserve to this one experience, but this episode served to make things infinitely harder. Whenever she came upon the "set" she seemed to freeze. Instead of expressing her emotions freely, she hid them. Even off screen she was misunderstood. She would not make friendly overtures for fear of being thought forward and designing. "Now that is all over. I am not afraid of rebuffs, because I know friendliness—even 'forward' friendliness—brings friendliness. Critics time after time have said, 'She has a beautiful profile, but no feeling.' I felt I was an impostor. But my last director, Paul Powell, did me worlds of good by drawing me out and helping me to overcome my reserve, which was simply fear. . . . I suppose you might call it an inferiority complex or something subconscious, but it was hurting me. Wonderfully kind friends have helped me, and now at last I feel I am out of the shackles." Miss Ayres is probably the only one who remembers the director who terrorised her. She is steadily progressing. He is utterly forgotten.

Mrs. Jack Pickford.

Marilynn Miller, wife of Jack Pickford, signed a new contract with Flo Ziegfeld to remain under his management for the next three years. By its terms she is to be presented in New York in a new musical show by next January 1, and later to appear in London. Beginning next September, Miss Miller will again go on tour in the States with "Sally," with Leon Errol and the original cast, and will play the principal cities until her new show is ready.

Married.

Katherine MacDonald was married recently at Ventnor, N.J., to Charles Schoen Johnson. She was formerly the wife of Malcolm Strauss, a well-known artist, whom she divorced in 1916.

A Smoke Screen

Rex Ingram is as choice in his tobacco and in his pipes as he is in his pictures and in his players. During the filming of "Scaramouche" for Metro he is reported as having smoked nine varieties of tobaccos in as many pipes—and the picture isn't finished yet. D. W. Griffith, by the way, thinks Rex Ingram could become a screen idol if he turned his attention from producing to acting. But Alice Terry—otherwise Mrs. Rex Ingram—won't let him. Alice has Rex under contract to produce pictures for her, and she threatens (according to *Photoplay*) to bar him from the screen if he tries to act for anyone else.

Poets' Corner: To Zenophile.

White violets blow, the daffodils
Come forth to greet the shower,
And, ranging far across the hills,
The lilies are aflower.

And now to every lover dear,
The fairest bloom that blows,
Doth sweet Zenophile appear,
Persuasion's perfect rose.

Ye meads, why boast your tresses fair
Of rivals unafraid?
Sweet are the garlands that ye bear,
But sweeter is the maid.

By Meleager (1st Cent. B.C.).

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MUSIC AND MUSICIANS

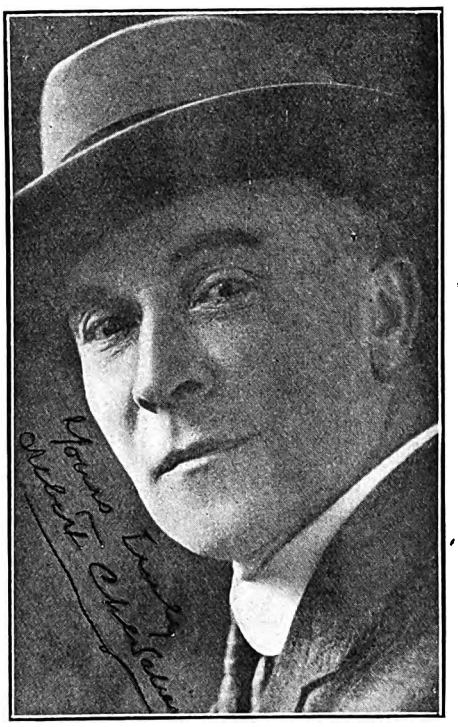
BY "C.A.O.D."

George Frederick Handel.

The recently published volume by Mr. Newman Flower on the work of Handel will form a valuable addition to the library of musicians. The writer has wisely chosen to restrict himself to the *rôle* of biographer, and has avoided both technical and æsthetic criticism. But the work is by no means merely a dry record of facts and dates. The writer has been able, by wide research and with the help of a positively unique collection of material, to correct and supplement the current record of Handel's life and work in a great many instances. He has done more; he has succeeded in making Handel's personality live again in the pages of a book. Despite the development of music, both in technique and resource, Handel's work remains as great a heritage as that of Bach. Mr. Flower seems to see in Handel a real and consistent fighter, the fighter who is out to defend a cause, and that cause was music and all that it meant to him. Right up to the end, the fight against the affliction of blindness, his wonderful spirit and power of will are made evident, and last of all, when seventy-four years of age, blind, mortally ill, and within a few days of his death, he carried through triumphantly his last performance of "The Messiah." He died on Good Friday, April 14, 1759.

Bach and Handel.

Any review of the musical endeavours of the period cannot fail to reveal the significance of the work of two men—Bach and Handel. These two outstanding religious geniuses are as different in externals as two men could well be, but they were one in their purpose, as they remain at one in the results of their labours and in their abiding achievement. In each is noteworthy that remarkable single-mindedness. Music-lovers to-day and those saturated with the modern spirit as much as those whose veneration has never wavered, are discovering and rediscovering the old masters. These old polyphonists, Bach and Handel, are still coming into their own, while hundreds of later composers, mostly mediocrities, have long since been found out and consigned to oblivion. Handel's own work will remain his most lasting monument. "The Messiah" is as deeply rooted in the affections of choralists today as any work ever written, and there is every indication that this affection will neer be displaced by the work of any other composer, old or new.



THE LATE ALBERT CHEVALIER,
Whose death is announced by cable. This photograph of the famous actor-singer was specially signed by him for reproduction in The South African Pictorial.

A Musical Miracle.

One of the most remarkable musical feats of modern times was accomplished in Westminster Cathedral recently, when Marcel Dupre, organist of the famous Notre Dame in Paris, achieved in twenty-five minutes what most composers take months and years to do. This was the extemporaneous composition of a perfect symphony on themes set at hazard by skilled musicians. The new organ in Westminster Cathedral, which is now possibly the finest of its kind in England, is presided over once a week by one of the most skilled performers in the country. M. Dupre, who had come over specially from Paris to give the weekly organ recital, when he sat down before the organ was handed a sheet of music paper on which were written themes set by Sir Henry Wood and other musicians. Dupre glanced at the themes, and when he had read them at once began to play. For twenty-five minutes the Cathedral resounded with a symphony which, although improvised, was said to be a complete and perfect masterpiece.

Rosenthal and Pachman.

Moritz Rosenthal and the great Pachman are both about to make a further concert tour in America. An American journal refers to them as follows: "One wonders how these stars of an earlier generation will glow before the eyes of young music-lovers. Pachman, at any rate, will furnish human interest. He was always a stimulating figure. One never knew what he was going to do. His eccentricities have probably not left him in his later years. He may again make speeches to his audiences and play familiar compositions in new rhythms. He used to do these things, but he was a wonderful person in his way. He had a magic touch and a ravishing tone, and no one could play Chopin with such delicacy. He was the most intimate of pianists. Huneker once called him 'Pachman the pianissimist.' Rosenthal was the swiftest pianist of twenty years ago. But he does not now play as fast as he used to. But even Kreisler is much slower than he was. The inference is that with maturity comes repose of style. Perhaps Rosenthal has reached artistic maturity and will not now be a technical speed record breaker. He was a marvellous wizard of the keyboard."

Pretoria Musical Festival.

A competitive musical festival will be held in the Pretoria Town Hall on Saturday and Monday, September 29 and October 1 next. The musical syllabus is as follows: Mixed Choir (24-30 Voices (a) "It's Oh! to be a Wild Wind" (Elgar), (b) "My Bonnie Lass, She Smileth" (German); Ladies' Choir (20-24 Voices) (a) "Aubade" (Ireland) (b) "It was a Lover" (Vaughan Williams); Male Voice Choir (24-30 Voices) "Hereward the Wake" (Lovatt); Children's Choir (20-40 Voices), "Lullaby to an Infant Chief" (Grieveson); Quartet: Mixed Voices, "In England, Merry England" (German). In the vocal solo and duet sections the following test-pieces have been set: Light Soprano: "*Voi che Sapete*" (Mozart); Dramatic Soprano: "Elsa's Dream" (Wagner); Mezzo Soprano: "Lorelei" (Liszt); Contralto: "A Blood-Red Ring" (Mallinson); Tenor: "Ah, Moon of My Delight" (Lehmann); Baritone: "Beautiful Beatrice" (Mallinson); Bass: "*Aufenthalt*" (Schubert). Open Competition for Ladies.—Any solo from a standard opera or oratorio which applies also to the open competition for gentlemen. Girls' Solo (Under 16): "The Stars" (Coleridge-Taylor); Boys' Solo: "Blackbird's Song" (Cyril Scott); Men's Dutch Solo (Open): "*Rosen en Doornen*" (Loser); Ladies' Dutch Solo (Open): "*Sonnelied*" (Van Rennes); Duet (Mixed): "Calm Silent Night" (Goetze); Duet: Two Ladies' Voices: "Autumn Song" (Mendelssohn); Duet: Two Gentlemen's Voices: same as Ladies' Duet; Open Trio: "*I Navigante*" (Randegger). The instrumental selections will be referred to on this page next week.

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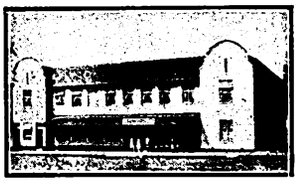

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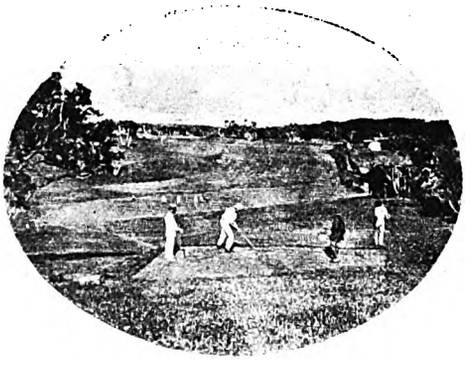

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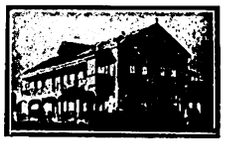

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Making the Pace.

NOT HOT ENOUGH.

TRANSVAAL LEADING IN BEAUTY COMPETITION: O.F.S. AND RHODESIA TOO MODEST.

AFTER a sudden spurt last week, when many photos were received, our Beauty Competition has rather been hanging fire this week. Photographs have been coming in, but not as quickly as we would like to see them. Hitherto all the pace (in point of quantity, that is; the judges will deal with the quality when the time comes) has been made by the Transvaal, with the Cape and Natal a good second and third. The beauties of Rhodesia and the Orange Free State are too modest; they must wake up or they will be left behind.

A selection of eighteen photographs is published this week on pages 14 and 15.

Competitors sending stamps for the return of their photographs are requested not to spoil the adhesive qualities of the stamps by sticking the corners of them to their photographs or letters.

The following photographers are now taking photographs for THE SOUTH AFRICAN PICTORIAL Beauty Competition:

Mr. Leon Levson, Hepworth's Buildings, Pritchard Street, Johannesburg.

Miss Marian Maxwell, National Bank Buildings, Von Brandis Square, Johannesburg.

Mr. J. L. Akkersdyk, Adderley Street, Cape Town.

These photographers will forward to us one photograph of each Competitor photographed by them; the coupon to be filled in by the Competitor and handed to the photographer, who will attach it to the photograph.

Other photographers willing to fall in with this arrangement are requested to communicate with the Editor.

THE SOUTH AFRICAN PICTORIAL Beauty Competition carries the following prizes:

First Prize	**£20**
Second Prize	**£10**
Third Prize	**£5**

And

Thirty Consolation Prizes.

All you have to do is to read the conditions and CUT OUT THIS COUPON.

"THE SOUTH AFRICAN PICTORIAL" BEAUTY COMPETITION.

(Please write plainly.)

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Address .....

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I enter this Competition upon and subject to the conditions published in "The South African Pictorial," and agree to abide by such conditions and to accept the decision of the Judges and the Editor upon all matters and questions which may arise in connection with this Competition as final and conclusive and absolutely and legally binding upon me.

Signature .....

This Coupon must be attached to each Photo submitted.

The Judges are:

Lady Dalrymple, "Glenshiel," Parktown,

Mrs. H. A. Neame, "Rushetts," Parktown,

Mrs. Francis Phillips, "Gate House," Parktown.

The Conditions.

The competition is open to any girl, woman or child (girls only) residing in Africa south of the Equator.

The judging will be done from photographs only.

THE SOUTH AFRICAN PICTORIAL reserves the right to publish all or any of the photographs submitted for this competition.

The competition is not limited to studio or professional photographs; snapshots and photographs by amateurs will stand an equal chance.

When professionally-taken photographs are reproduced the name of the photographer will be published.

Competitors may submit as many photographs as they please, provided each photograph has a coupon, duly filled in, pasted on the back of it, or otherwise attached to it.

While every care will be taken of the photographs submitted for this competition, THE PICTORIAL cannot hold itself responsible for loss or damage. Competitors requiring photographs to be returned to them after the competition is over should enclose stamps for that purpose.

Delivery will not be accepted of photographs reaching this office insufficiently stamped.

Photographs may be submitted for this competition by persons other than those who are the subjects of such photographs; in which case the subject of such a photograph shall be known as "the Competitor" and the person submitting it shall be known as "the Sender." In the event of a prize, or prizes, being awarded for any photographs so submitted, such prize, or prizes, shall be the property of the Competitor, and NOT of the Sender.

Wrappers or envelopes containing photographs for this competition should be clearly marked in the top left-hand corner: "Beauty Competition," and should be addressed to:

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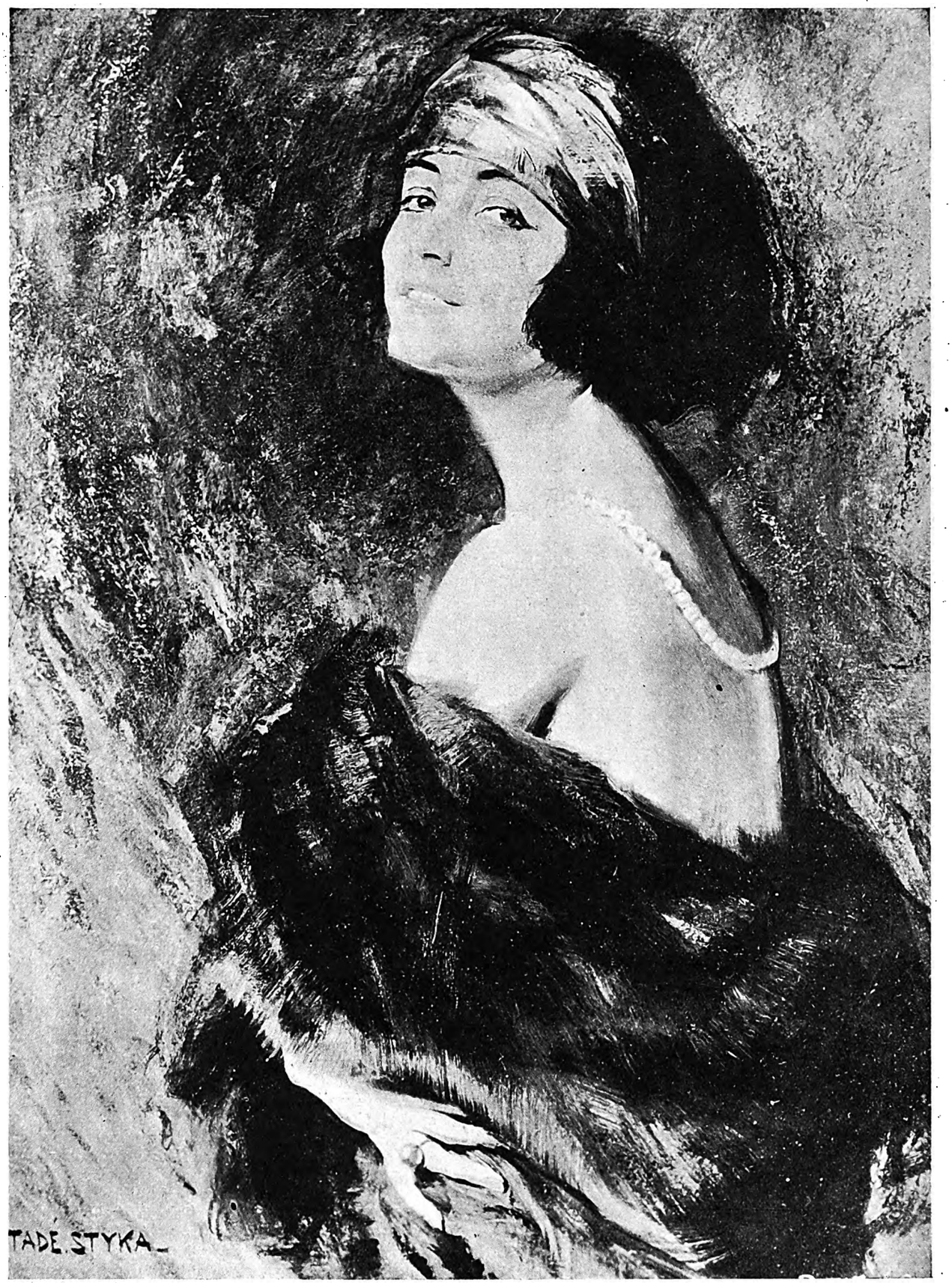
FAVOURITES OF THE SILVER SCREEN.



Miss Pola Negri.

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JAZZING ROUND THE WORLD.

By JENKYN.

(*All rights reserved.*)

MR. A. E. W. MASON, in that excellent story "The Affair of the Semiramis Hotel," makes one of his characters say: "I am middle-aged, yet there is a riot in my blood, a recapture of youth, a belief that just round the corner beyond the reach of my eyes wonders wait for me." Those are

Precisely My Sentiments,

for I am about to start upon a journey, the end of which no man knoweth and the direction of which is, after a certain point has been reached, most delightfully vague. For as the wind bloweth where it listeth, I and my *confrères* go a-voy-aging with no settled programme, no fixed itinerary.

* * *

The excitement doesn't commence with the first part of the journey, so far as I am concerned. Rhodesia is to me *vieux jeu*. I have toured there seven or eight times already and don't expect to find much that is fresh or novel. But I am always delighted to renew acquaintance with the gallant Rhodesians, for whom I have the greatest affection and admiration. Fancy a world

Peopled With Typical Rhodesians,

all with plenty of money to spend! What a time we should have, what a merry time—though perhaps not a particularly "dry" time. My companions, however, are not in like case to myself. Some have never been to the country before, whilst none of them has seen the Victoria Falls or the broad sweep of the noble Zambesi. So their allurement starts on the very first day of the tour.

* * *

It is after Beira that my own fun commences. Thence we depart in August for Dar-es-Salaam, for Zanzibar, Mombasa and Nairobi. What romance in the very names! Dar-es-Salaam! One's mind's eye visualises the

Wicked-looking Dhows

that ply the seas thereabouts; one realises that a new world is at one's elbow, that close here is the real gateway to the East. Zanzibar, too! They have a Sultan there, there are thousands of Arabs, there must surely be mosques and temples, and we shall hear the sound of the Muezzin at the appointed hour!

* * *

From Nairobi we had intended to make theatrical history. We wanted to go across the Lakes and up the White Nile to Omdurman and Khartoum. Therefore, I wrote a letter of enquiry to the Resident Magistrate at Nairobi and asked him for particulars. Last week I received a reply, a courteous and helpful reply from an obviously kindly gentleman with an utterly illegible signature. He enclosed a Time-Table issued by the Uganda Railway of rail-road and steamer service

From Nairobi to Khartoum

viâ Uganda and the Nile, which is surely one of the most romantic documents ever issued from the offices of a Railway Company. But, alas! and alack-a-day! there is one insuperable objection to our undertaking this trip. The fares *per capita* are *approximately* £52 15s. 6d.—not including cost of baggage in excess of free allowance! And, like the family of that smug little beast in Wordsworth's poem, "We are seven"! And a matter of £370 is, for strolling players, raythor rich! So that particular *trek* is definitely off.

* * *

But what possibilities there would be in such a journey if we were all millionaires. From Nairobi we should go by rail to Kisumu and thence by steamer across the Victoria Nyanza to Jinja pier. Shades of Jules Verne and R. M. Ballantyne, of Speke and Livingstone and H. M. Stanley, to say nothing of "Captain Ginjah"! From Jinja we proceed

By Rail to Namasagali

and then another steamer journey across Lake Kiaga to Masindi Port, whence we *trek* by motor to Mutiabi. Across Lake Albert another steamer takes us to Nimuli, and thence by road *safari* to Rejaf, where we strike the River Nile and finish our imaginery trip by steamer to Khartoum.

* * *

Listen to this, my gentles! "The journey by road from Nimuli to Rejaf (105 miles) occupies seven days *safari*, there being seven Government rest-camps. Baggage for the *safari* should be packed in loads not exceeding 50 lbs. each. Application for porters for the *safari* should be made to the Mamur (Egyptian officer), Nimuli, at least one month before they are required. It is not necessary to take

Tents for the Safari,

as each camp consists of three to four wattle and daub huts, about 12 ft. square, with kitchens, boys' quarters, *etc.* As regards food: eggs and fowls are generally plentiful, though difficulty might be experienced in obtaining a sufficient supply if several people are travelling together: milk is not obtainable until the last camp."

* * *

And again this: "His Excellency the Governor-General of the Sudan requests all travellers entering and passing through the Sudan to refrain from gaining an easy reputation for generosity by giving money to children, beggars, or other persons who have not earned it. His Excellency the Governor-General trusts that all travellers will consider this

A Personal Request

from himself, and at the same time would inform them that if they desire to give any money for the benefit of the inhabitants, contributions for hospitals, or relief of deserving cases amongst the poorer classes, it will be carefully administered by the Governors, and that he himself will gratefully receive contributions for what is the Sudan's greatest need, *viz.*, Education."

* * *

I think it is generally conceded that the British are the world's greatest colonists. I protest that within this little four-page pamphlet issued by the Uganda Railway may be found the secret of the wisdom, the power and the beneficence of the British Raj.

RUSSIAN SINGER'S ADVENTUROUS CAREER.

MADAME VERA LAVROVA (the Baroness Royce-Garrett), the gifted Russian *coloratura* soprano from the London Coliseum, who is now singing at the Johannesburg Empire, has had an adventurous career. She is the daughter of a well-known Russian novelist and journalist, and her mother was a singer who studied at the Petrograd Imperial Conservatoire and also in Paris. Vera was taken to France when eighteen months old, and showed her vocal talent so early that she began at five years of age to sing as a juvenile phenomenon in Paris. She returned to Russia at the age of three, finished her course at a High School at sixteen, and then entered the Faculty of Law at the University. But Music claimed her, and she decided to give her whole attention to the art.

She was preparing to make her *début* in the Imperial Russian Opera when the *coup d'état* of October, 1917, was the cause of her flight with her father from Petrograd. After this her experience would afford material for a sensational story more exciting than fiction. M. Lavrova fought under General Kemileff in the south of Russia, and there Vera met and married the Baron Royce-Garrett, a scion of an old Scottish family settled in Russia. The young couple devoted themselves to Red Cross work. They experienced the horrors of the Bolshevik terror and only escaped after enormous difficulties. Traversing dense forests and crossing mountain ranges all but impassable, they fought their way through the borders of Georgia, and the British representatives in that country enabled them at last to get away and proceed to England.

As a dramatic *coloratura* soprano with a large *répertoire*, Madame Vera Lavrova has achieved a high reputation. She is intensely devoted to her art, and to it she brings an intellectuality and enthusiasm which are particularly arresting to those who have been privileged to make her acquaintance. She is as remarkable for her interesting musical interpretations as she is for her beautiful voice and handsome appearance.

STANDARD: MAURICE MOSCOVITCH IN "THE GREAT LOVER."

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JOHANNESBURG, Tuesday afternoon.

THE market remains very susceptible to the varying phases of political news from London and Paris, and until Britain and France come to some clear understanding it is extremely unlikely that there will be any renewal of activity. Some people express the view that the local position is favourable to improvement in prices, pointing to the large quantities of British Treasury notes now held by the S.A. Reserve Bank, which is interpreted to mean that the commercial banks are remitting funds from the other side. These, they hope, will eventually ease the financial stringency here. Whether such funds will be available for share-market purposes remains to be seen. Personally, were I a bank manager—a job I am not really hankering after—I would much prefer to lend 50 per cent., as is the practice of the more conservative banks, or even two-thirds, as is done in more liberal times, on ten or a dozen of the leading Rand mine shares, than I would finance a merchant's stocks, which are subject to violent fluctuations—mostly downward with deflation in full blast—and which you cannot lock up in the bank's strong-room like scrip.

The market had a bit of a shock yesterday when Poincare's (some of the wittier younger members are calling it Don't-care's) speech of studied negatives came through But prices were not so bad this morning. Randfonteins, which were up to 19s. 9d. on the easing of the bank exchange rate last week, are a shilling below that this morning. A favourite on the Paris Bourse, these shares are naturally the first to feel the political crisis. But, be that as it may, they must be among the very best of shares to lock away. It may be taken for granted that there will be a dividend at Christmas, and probably a bonus from litigation receipts as well. Three or four days of sustained buying from London could easily put them to 22s. 6d. (or 1⅛ as they "mark" shares in Throgmorton Street), representing a profit of 4s. on to-day's price. The more optimistic people in the market look forward to a dividend of 4s. a year, but even the more modest 3s. would make the shares worth about par, as the life is a long one. A very large proportion of the market value of the Estates' capital is represented by the debentures and loan to the Randfontein Central. By the way, don't make a mistake and buy Centrals instead of Estates! I notice that the Enemy Custodian got 13s. a share for 100,000, since when there has been a general "uplift" in the market.

More is doing in Diamonds, and Crowns are a shilling up on the week at 7s. 1d. Some buying from the Cape has put Consolidated Diamonds of South-West Africa up to 20s. 7½d., which is also a shilling better. As I have previously pointed out, the debentures at 123 middle look a better buy. This is equivalent to 24s. 6d. a share, or 4s. more than the price of the shares. For that modest difference you get a call for six years, inasmuch as the debentures are convertible into shares at par up to the end of September, 1929. In the ordinary way, you would expect to pay that for a three-months' call—just enquire from your broker and see what he says. Not only do you have the security of a debenture against which a substantial redemption fund has been accumulated, but you get 6½ per cent. on the money.

It is all very well to say "buy good shares when the market is slack," but the good shares keep as steady as a rock with a very meagre floating supply. Neither States nor Modders were dealt in on High 'Change, the former being 110s. buyers (subsequently sales at 110s. 9d., buyers of odd parcels having to give as much as 112s.) and the latter 76s. 3d.-77s. City Deeps hover either side of 50s.

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FRICAN PICTORIAL" BEAUTY CONTEST.

DORRE WILLIAMS,
Jeppestown, Johannesburg.

MARIA DEL CARMEN WEBSTER,
Bellevue, Johannesburg.
Photo by Marian Maxwell.

WINIFRED HERBERT,
Judith's Paarl, Johannesburg.
Photo by Jocelyn Leigh-Hunt.

GERTRUDE SCOTT,
Krugersdorp, Transvaal.
Photo by Kahn.

CLARICE HOPE,
Boksburg, Transvaal.
Photo by Hofman.

DOROTHY E. YOUNG,
Boksburg North, Transvaal.
Photo by Botha.

BEXIE BROWN,
Green Point, Cape Town.

AGNES SIMPSON,
Cape Town.

THELMA SUSSMAN,
Bulawayo.

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"She stood up transformed. Whereas, a few minutes previously, she had been very pale and tired-looking—she looked at the moment as if she had just returned from a trip to some famous health resort."—The foregoing is an extract from "The Daily Mail" (Paris edition), October 24th, 1922.

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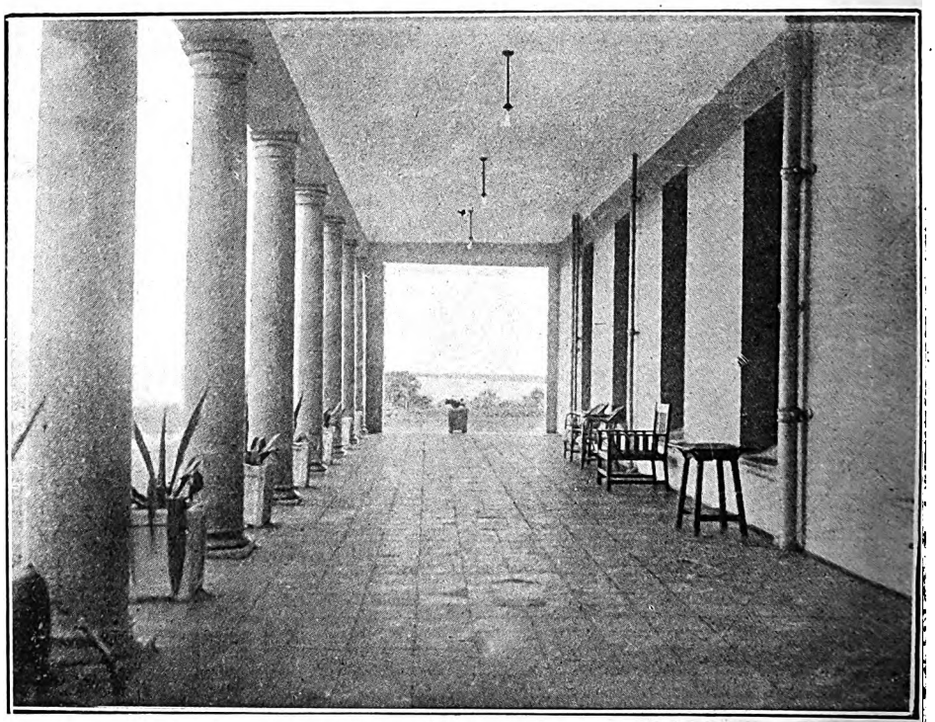

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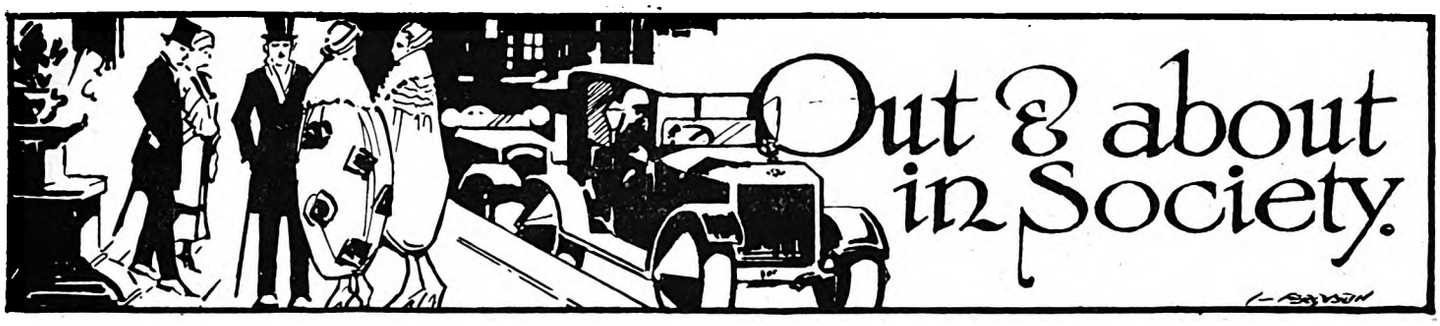
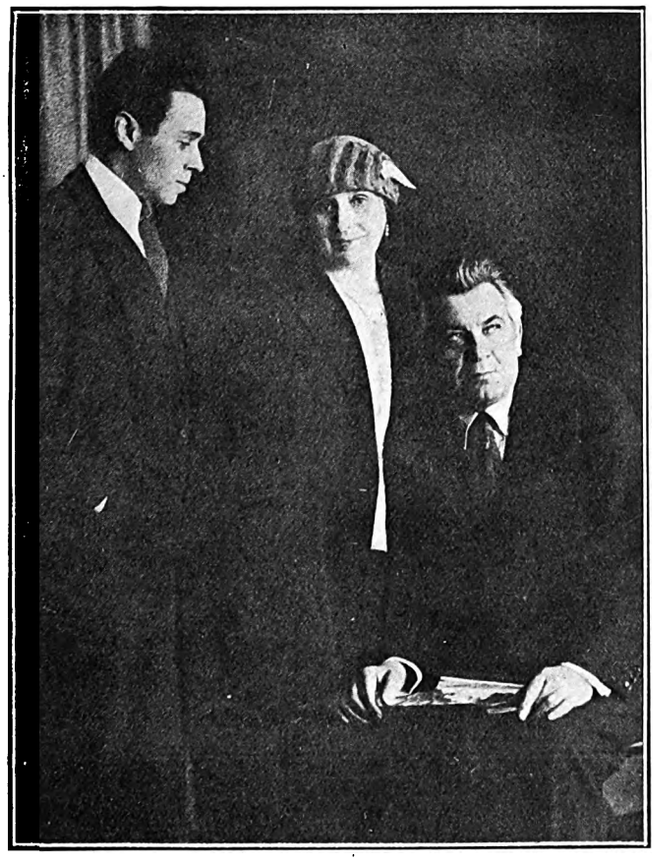


[*All invitations for dances, weddings and other social functions, and all communications intended for this page, should be addressed to The Lady Correspondent,* THE SOUTH AFRICAN PICTORIAL, *P.O. Box 1574, Johannesburg.*]

The Week's Doings.

And with all the best and brightest at the coast, we who are left behind are still able to enjoy life. This week has not been so strenuous as usual, but there have been enough functions to keep us up to the mark. We have had the first night of "The Great Lover," a dance in the Selborne Hall, a banquet and all sorts of celebrations for French National Day, a big Carlton *souper dansant*, two very successful dances at the United Party Club, and a few little things thrown in to fill in the odd moments. And Delville Wood Day, when we all stood with a lump in our throats and felt that the two-minutes' pause was little enough to do reverence to the men who gave their all for us. At the Empire there have been some excellent turns. Madame Vera Lavrova has established her dainty self as a favourite and stands before the audience, a slender appealing figure, with an arresting note in that birdlike voice of hers that grips one. And one night last week I noticed there Lady Oppenheimer, who had a large party, including Monsieur Emile Levy, Mr. and Mrs. Beresford, Mr. and Mrs. Carl Davis and Miss Pollak. Then there were Mr. and Mrs. Gemmill enjoying the show, Mr. and Mrs. Peter Kaplan were entertaining, Mr. and Mrs. Alexander Aiken, Mr. and Mrs. L. D. Hingle, Mr. and Mrs. Lawrie were also there, Mr. John Bailey and Mr. and Mrs. Gayden, Mr. and Mrs. Pardee, Mr. John Truan and Mr. McDavid.



A FAMILY GROUP.
Mr. and Mrs. Maurice Moscovitch and their son, Mr. Nat Madison. Mr. Madison is playing the young rival to his father's "Great Lover" at the Standard Theatre, Johannesburg. Mrs. Moscovitch is not on the stage.
Photo by Leon Levson.

A Letter from the Queen.

I wonder how many people entering His Majesty's Theatre have noticed the framed letter from the Private Secretary to the Queen addressed to Mr. Percy Hutchison? "Her Majesty," it reads, "was glad to have had the opportunity of speaking to you at the Palace Theatre. She greatly enjoyed the performance and thought the play most interesting and admirably acted. Her Majesty is gratified to learn that the proceeds for the Royal Naval Prisoners of War Fund proved so satisfactory and congratulates you and the other artists on the successful result of your efforts." And what more can anyone wish for than Royal praise?

A Commercial Dance.

The dance in the Selborne Hall given by the Recreation Club of Messrs. Parry, Leon and Hayhoe, is an annual affair and always very enjoyable. Mr. and Mrs. Percy Leon were there with a party, Mrs. Leon wearing a very elegant gown of taffetas in shot-pink and grey with a scalloped skirt, and at the hips French flowers, roses edged with blue with *diamante* centres. Mrs. (Dr.) Braune came in pale pink with crystal beads, the sleeves being of georgette. Then Mr. Aubrey Leon was present, also Mr. Mennel and Mr. Maylor. Mr. J. H. Potgieter was the efficient D.C., his wife, in an elegant gown of white with blue tracery and trimming of spider-web design in gold, being among the dancers. Miss N. Davis came in black taffetas, the skirt being composed of frills, lace alternating with the taffeta, and at the waist a scarlet flower. Miss S. Berman wore a *chic* wine-coloured velvet gown made on simple lines with tiny puff sleeves. Miss J. L. Harris wore black, and Miss Green came in gold brocaded silk with wing sleeves. Miss Smerkowitz was much admired in rose velvet over a lace underskirt, and Mrs. Bright came in blue with full panels of blue and rose-sprinkled taffeta. Miss Carlin was extremely smart in rose taffetas, a *bouffant* skirt over lace and a lace

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bertha. Mr. Heilbron and Mr. Emden were among the guests, and one noticed the latest monocle from Paris with its slightly exaggerated black rim—but rather effective. Miss Hansan wore a black gown with lace panels, the waist being girded with a broad orange ribbon. Miss Braudie had on a smart frock of scarlet georgette with a jet girdle. It was a very nice dance, and the men who assisted the ladies as M.C.'s rendered yeoman service, and were Messrs. L. Heath, D. G. Pienaar, A. Bright and M. Lubner, with Mr. G. Berman as hony. secretary. And one's only regret is that it will be a year before they have another.

France's National Day.

Then the French Club gave a banquet in honour of the French National Day, and it was one of the bright spots of the week. It was a really wonderful thought that prompted a small procession to leave the Club in the afternoon with a lovely wreath of red, white and blue everlastings which was placed by a small damsel, Madamoiselle Mona Naudin, on the base of the Transvaal Socttish memorial in King George Street—a tribute from an Ally to the brave men who gave their lives. Monsieur Batezat, Vice-Consul for France, who in the absence of the Consul presided at all the festivities, made a charmingly sincere little speech, and Sgt. Saul replied on behalf of the Returned Soldiers' Committee. Then a move was made to the Brixton Cemetery, where the graves of the *poilus* were visited and another wreath left there, and French and English combined to do honour to the soldiers of the two nations who had made the supreme sacrifice. One is always prepared to enjoy the French banquet on July 14—there is a real air of jollity and of gaiety that perhaps we sober English miss—and this year again one was not disappointed. The flags of the Allies hung on the walls, in black sheafs; red, white and blue flowers were placed with shivering grasses, the whole tied with the tricolour, and in every corner stood large bunches of mimosa that reflected the note of the buttercup curtains in the white alcoves. It was a stirring moment when the *Marseillaise* was played and the principal guests took their seats. Monsieur Emile Levy, the popular President of the French Club, presided, and there were some very lovely gowns worn by the ladies present. Madame Batezat was extremely elegant in an exquisite gown of gold tissue with green lights in it, veiled in black net embroidered in blue and gold leaves. Tiny wing sleeves of embroidery completed the *toilette*, and she wore some lovely pearls. Madame Stadler, wife of the Belgian Consul, came in a gown of orange velvet. Very *chic*, it was beautifully draped and was lined with gold tissue, glimpses of which showed on the side-folds. Madame Pettavel, wife of the Swiss Consul, wore a lovely gown of

M. EMILE LEVY,
The popular President of the French Club, Johannesburg, who presided at the banquet on France's National Day (last Saturday).
Photo by Leigh-Hunt.

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black jet with tulle folds at the side and long strings of black jet to below the hem of the skirt. Madame Verwey was *chic* in gold tissue, and Madmoiselle Enid Cohen was much admired in a frock of white georgette embroidered in crystal beads and on her *coiffure* a wreath of silver leaves Miss Pim came in rose *charmeuse* with a skirt of glittering rose beads and long wing sleeves of georgette. Then among the guests were, of course, Monsieur Batezat, Monsieur Lamotte, Vice-Consul for Belgium, and his chief, Monsieur Stadler, the Consul, Monsieur Toussaint, another prominent Belgian, Monsieur Paul Dreyfus, Mr. Unger, Dr. Jean Brassy, Mr. Zimmermann, Dr. Verwey, Mrs. Hofmeyer, Captain Kennedy and Monsieur and Madame Rosset. And Mr. M. J. Harris, the Deputy Mayor, was present on behalf of the Municipality and certainly looked as if he were having a really good time. And so we all were. The speeches were interesting and one felt that the *Entente Cordiale* was even more firmly established than before; and Monsieur Pailotte looked to the comfort of everyone. A wee maid, Mona Naudin, dressed as a *chef*, recited very prettily, and then we all danced till the small wee hours.

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At the Carlton.

Thirteen at table on Friday, the thirteenth of the month, with Miss Kate Carew carrying a fan of peacock feathers—one feels sure Mr. Percy Hutchison cannot be superstitious. Certainly not, and if one feels it is tempting the gods, well, he seems to be doing as well as ever, and long may he continue! It was at the Carlton, where the ball-room was full, the daintiest of suppers was served, and one danced and then danced some more. Mrs. Gemmill was with her husband and wore a very elegant gown of green *charmeuse*, draped in soft folds with a trail of pretty flowers. Lady Oppenheimer was entertaining a large party, and wore an extremely *chic* gown of black. Miss Pollak, her sister, came in jade-green, a long fall of the material making the uneven hem at one side and a smart ornament in bronze at the waist. Mrs. Carl Davis was very smart in rose georgette with a pattern of poppies round the hem, and Mrs. Beresford came in a smart white gown embroidered in crystal beads with a deep hem of velvet. Mr. Peter Kaplan was entertaining a party, Mrs. A. Aiken in a handsome black frock, Mrs. L. D. Hingle in black with falls of the material and embroidered in small steel beads. Mrs. Kaplan wore a very dainty gown of blue and rose-shot taffetas with ruchings of the same material. Mr. Percy Hutchison had a large party—the thirteen aforesaid. His wife was elegant in a gown of green draped and fastened at the waist with a smart *diamante* buckle. Miss Elsie Stranack was very dainty in white with a really wonderful girdle of coloured ribbon flowers and such a smart cloak. Miss Kate Carew was her usual vivacious self in a wonderful black gown with laces, and just below the waist-line a single flower in a deep red shade. Miss Betty Nelson, whom you are all going to admire in "Nightie-Night," was very sweet in peach *charmeuse* with flowers at the hips. Her cousin, Miss Eileen Nelson, the daughter of the popular "R.A.N.," was very attractive in blue with a long corsage, the skirt being of lace in the same shade, and the belt being of twisted blue and silver. Miss Peggy Strange wore peach georgette and Miss Nina Oldfield was very dainty in mauve georgette and round the waist leaves forming a band. Miss McPherson came in a wonderful shade of blue *charmeuse*, and among the men-folk were Mr. John Bailey, Mr. Saxon-Snell (Dr. Lakington, the wonderful, about whom more anon), Mr. Robert Newton (who plays Peter Darrell in "Bull-Dog Drummond" and who really *can* play golf!) and Mr. Hingle. And I, for one, missed "Papa Stranack," who is always a cheery soul.

A Desperate Character.

Have you ever sat in a room with a desperate character? With three gleaming revolvers on a table, with a man who transforms himself before your eyes into something uncanny, something that makes your blood creep? With a man who sticks at nothing, poison, intrigue, subtle methods that you cannot cope with? With a man who can throw a knife from one end of the room to the other with deadly aim? And sitting there did you nonchalantly light a cigarette and chat, with nerves of iron? Such is the life of a newspaper-woman! But, lest my Editor should fear for me—for Editors are really kindhearted folk—I hasten to say that in private life Dr. Henry Lakington, otherwise known as Mr. Saxon-Snell, is the mildest of men. There you have it, for it was at His Majesty's Theatre before the curtain went up on "Bull-Dog Drummond" that the mysterious rites were performed. Mr. Saxon-Snell is the most charming of men—I must admit this at the risk of it meeting his eye—and the public would never identify him with the cold-blooded keeper of the "Nursing Home" at Godalming, for his make-up is marvellous. Mr. Snell is a great stickler for detail and often takes half-an-hour to make up his hands, those long clutching fingers that so coolly give the injections. "Phyllis left her bag here I think"—from that moment we watch him with horror. And yet his chief hobbies are playing golf and reading; and reading very serious literature at that, for it made one feel one's deplorable lack of knowledge when he began to discuss it. And Mr. Snell has no superstitions and he plays the piano with his usual thoroughness. And lest you wonder what he is like, I hasten to say he is really good-looking, with humorous eyes and a keen sense of the ridiculous. I do not want to tell you of all the famous characters he has created—that comes not within my province—but Mr. Saxon-Snell enjoys playing villains. He will be "Burglar Bill" in "Elegant Edward," the one-act play preceding "Nightie Night," and Mr. Percy Hutchison has given him an excellent part in "The Luck of the Navy." *Entre nous*, it is wonderful the admiration and love P.H. receives from his company—a far better tribute than any other, coming from the men behind the scenes It is Mr. Snell's

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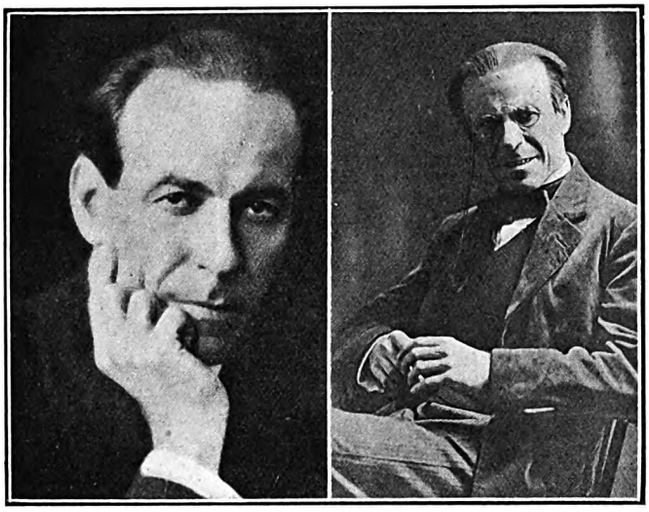
great ambition to play a big Chinese part, for he has made the study of the Chinese people one of his aims in life and understands them well. During the War he played on another stage amid shot and shell and was twice wounded. "My favourite part up to now?" queried "the Doctor." "Well, my present part—it is satisfying"—with a glint in his eye. Mr. Snell has played under the personal management of the late Sir Herbert Tree, with Sir Charles



A STUDY IN THE ART OF MAKE-UP.
Mr. H. Saxon-Snell, Mr. Percy Hutchison's producer, as himself and as Dr. Henry Lakington, the "doctor-villain" in "Bull-Dog Drummond."
Photos by Leon Levson.

Hawtrey and Miss Marie Löhr and with the late Mr. Lewis Waller. As Joseph Flint in "Where the Rainbow Ends" he was at the Garrick Theatre, and he has another ambition, and that is to bring to this country that wonderful show "The Bird of Paradise." And dare I tell you? At Home, in dear old smoky London, someone is waiting for him—a clever little lady whom he would cast for "Luana," and who is at present acting in "Tons of Money"—Kathleen Boutall, *Mrs. Lakington*, who shares with Lady Tree the honour of being the only B.A. on the stage among the women-folk.

The First Night of "The Great Lover."

"A viper's fang, the lock of a suicide's hair, a shred from a beggar's coat, the scrapings from a thief's finger-nails, and a little bit of rabbit-tail"—to these Jean Paurel pins his faith, and they certainly stood Maurice Moscovitch in good stead on Monday evening at the Standard Theatre. A brilliant *première* and a brilliant actor—a man who runs through the whole gamut of human emotions—who makes us laugh one minute and cry the next—who is the big artist with the child's heart—who is great in his egoism and magnificent in his loves. To be loved by Jean Paurel is an education. A crowded house would not let him go; time after time the curtain rose and the majestic figure of Maurice Moscovitch stood and bowed. That he was moved by his reception so far from his native land one could see, and the audience carried away with them the promise of a return in Shylock. Among those in the theatre I noticed Mr. and Mrs. Frank Raleigh, Mr. and Mrs. Bateman, Mr. and Mrs. Stuart Martin, Dr. Stewart, Mr. I. M. Starfield

(*Continued on page 25.*)

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STANDARD THEATRE.

MR. MAURICE MOSCOVITCH'S TRIUMPH IN "THE GREAT LOVER": A BRILLIANT RECEPTION.

MY memory has to go back ten years, to the visit of the Quinlan Opera Company in 1913, to visualise the Standard Theatre as packed as it was on Monday night for the first appearance in Johannesburg of Mr. Maurice Moscovitch in "The Great Lover"; and probably no actor of modern times could have aroused a keener sense of pleasurable anticipation in that big audience. The evening was in every way for Mr. Moscovitch a triumph which those who witnessed it will not readily forget. He dominated the play, the stage and the auditorium, and treated playgoers to one of the finest exhibitions of really subtle and intelligent acting it would be possible for any one person to see anywhere in a lifetime. He was adequately, and in many instances brilliantly, supported by a long cast of eighteen other characters. At the end of the performance the audience cheered themselves hoarse, the "curtain-calls" were innumerable, and Mr. Moscovitch, though with evident reluctance, made a speech in which he thanked the public for the warmth and sincerity of their ovation; although curtain-speeches, he held (and not a few will be inclined to agree with him), were an unnecessary evil, but since it was "the custom of the country" he was willing to comply with the demands for one.

Jean Paurel, "The Great Lover," who gives the play its title, was, as everyone knows by now, a famous operatic baritone of Franco-Italian origin, whose path through life was strewn with the autumn leaves of dead romances. The amazing genius of Maurice Moscovitch is illuminated to an extraordinary degree by his method of handling this character. Tree was the only other actor who could have attempted to play it—and he would not have played it as well as Moscovitch does. Fundamentally and by all the standards of decency, Paurel, quite apart from his philandering, was a hopeless bounder; a middle-aged Willoughby Patterne with, as he himself admits, not one act of unselfishness or self-sacrifice to look back upon. In other words, from an actor's point of view he is essentially an "unsympathetic" character. No "popular" actor-manager who valued his "popularity" would dare to tackle such a part and expect to retain the plaudits of his admirers. Yet Mr. Moscovitch shows us with supreme skill how such a man, with none of his many faults of conceit, sensuality and egoism hidden or glossed over, may at the same time be made so charming and attractive that nobody, either on or off the stage, can withstand his fascination. It is tremendously successful acting, characterised by many deft and beautiful touches of true artistry.

Paurel was, of course, himself a great actor, and Mr. Moscovitch never neglects insidiously to hint at the theatrical side of his character—to suggest that Paurel does not seriously believe in everything that Paurel says and does. Moscovitch acts Paurel as Paurel must have acted Don Giovanni. No wonder Paurel was an operatic idol!

To those who attempt to understand such things, Mr. Moscovitch's mastery of the technical side of his art is of itself pleasure-giving; unconventional, perhaps, and non-traditional, but delightful. If he is capable of ever forgetting anything—which, with the so-compelling personality he possesses, seems doubtful—he could probably forget more about voice-inflection, gesture and facial expression than most actors have heard of, and still be able to teach them something. The chief defect of his qualities is this: That on the English-speaking stage he is at present bound down to a limited range of parts. Again to compare him to Tree, whose place he seems likely to fill: While Moscovitch may shine by the comparison in such parts as Paurel, Shylock and Svengali (what a Svengali he would make, *malgré* Sir Herbert's reputation in that character!), one cannot exactly, as yet, see him as Cardinal Wolsey, or "doubling" Dan'l Peggotty and Mr. Micawber. But what about Malvolio? Oblige me by thinking of it for a moment.

Of "The Great Lover" as a play it is only necessary to say that, without being epoch-marking, it is uncommonly well written. It is not without its epigrammatic chuckles. Much local colour about the artistic temperament, amusing to the initiated but slightly uninteresting to the average playgoer, is laid on in the first act, which takes place in the manager's office at the Gotham Opera House, New York. Act II., the strongest of the three, is in Paurel's dressing-room during the performance of "Don Giovanni." Here Paurel, in a fit of rage over the scandal-mongering of La Sabattini, mature *prima donna* and ex-mistress of his affections, concerning himself and Ethel Warren, coming *prima donna* and prospective sovereign of his heart, loses his voice and thus gives Carlo Sonino, his understudy, a rising young baritone and the true lover of Ethel, the chance for which he has been waiting. In the third act, in Paurel's sitting-room at his hotel, Paurel has lost his singing voice for ever; but he is going to marry Ethel, of whom, it appears, he is genuinely fond, although she, for her part, is only sorry for him. To him comes Bianca Sonino, Carlo's mother and Paurel's long-lost first love, to plead for the happiness of her son. Paurel makes the first renouncement of his amorous career, and we are left with the impression that Carlo is his own son. The *finale*, with Paurel making an appointment over the telephone with a giggling admirer, is not an anti-climax. Self-pity is not one of his vices, and this is an expression of his customary *bravura*.

In his dressing-room Paurel tells Ethel Warren that she will not be able to sing a great emotional part as it should be sung until she has been passionately loved. Miss Margaret Swallow played Ethel in the right way—the way that gave this comment its true value. She was always quietly effective and convincing. (Has anyone ever told her, I wonder, of her rather remarkable personal resemblance to the Ellen Terry of many years ago?). Mr. Nat Madison was pleasantly modest and restrained as Carlo Sonino, which perhaps made him less Italian than one had a right to expect. Miss Millicent Marsden's Sabattini could not have been improved upon. Mr. John McNally (after appearing in the first act as Dr. Mueller) contributed a very clever study as Potter, Paurel's faithful factotum. Mr. Dick Cruikshanks as Stapleton, the manager, "fed" everybody as only an actor of experience knows how, and Mr. Nathan Natoff was an admirable *Mæstro* Cereale. As a French singer, Mr. Bernard Merefield talked the quickest English French I have ever heard (Mr. Dion Boucicault's French French was much slower), and other subsidiary characters were acted more or less to the point by Messrs. Sam Turtis, C. Alexander, Noel M. Russell, H. B. Clappe, A. Disney Herbert and James Kent (who should get Mr. Merefield to teach him, *à la* Nicholas Nickleby and Smike, to say "*C'est le premier pas qui coûte*"), Miss Florence Creagh, Miss Rose Plinge, and Miss Gwenda Wren (in a "double" of which the first was much better than the second).

"The Great Lover" (which is very well mounted) should on no account be missed.

CARLYON.

HIS MAJESTY'S THEATRE.

LAST FEW PERFORMANCES OF "BULL-DOG DRUMMOND": "NIGHTIE-NIGHT" ON MONDAY.

THIS Saturday "Sapper's" thrillful play, "Bull-Dog Drummond," will complete the third and final week of its run at His Majesty's Theatre, Johannesburg, where it will be succeeded on Monday by Mr. Percy Hutchison's second production in South Africa, "Nightie-Night." Meanwhile playgoers who have not yet seen the fine performance of "Bull-Dog Drummond," most exciting of plays, with Mr. Hutchison in the name-part, should lose no time in doing so. They will thoroughly enjoy it.

"Nightie-Night," a farce in a prologue and three acts by Martha M. Stanley and Adelaide Matthews, was origin-

BULAWAYO, VICTORIA HOTEL, 3 MINUTES FROM THEATRES (PROP., JAS. T. DURWOOD). Late Umtali,

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ally staged in New York, where it was seen by Mr. Percy Hutchison during his American tour with "The Luck of the Navy." Mr. Hutchison tried to buy the English rights, but found that they had already been sold to Sir Alfred Butt. Next day, much to his delight, he received a cable from Sir Alfred Butt asking him to appear in and produce "Nightie-Night" in London. This he duly did. The production took place at the Queen's Theatre, where it was such a success that eventually, when that theatre was wanted for another play, it was transferred to the Prince of Wales's; and then, later, it was revived at the Shaftesbury with a slightly different cast. At all three theatres Mr. Hutchison appeared as Billy Moffat, the part he will play here.

"Nightie-Night" has all the superficial naughtiness and essential decency which make a farce acceptable to English audiences. It is full of a light, "go-as-you-please" humour, and has the virtue of springing surprise after surprise on the audience. In one scene Billy Moffat actually tells the truth to his wife, and, what is more extraordinary, she believes him. For the rest, husbands rush up and down, wives collapse, cooks climb fire-escapes, flats are sub-let, doors bang, glass crashes, and *déshabille* jumps out of the wash-tub into the boot-cupboard; and Trixie Lorraine dances about Billy Moffat's apartment in Futurist black pyjamas.

The prologue takes place in a Pullman Car and serves to introduce us to Trixie and Billy, and, more distantly, to Billy's stiff sister Ernestine, who notes that Trixie and Billy are no strangers. Seven years ago they were friends, nothing more. He has meanwhile married Mollie, and Trixie has married twice, first a man who has since died, leaving her with a small boy, Freddie, and, second, Jimmie Blythe, an old *fiancé*, for whom she had promised to wait. The old lovers have met, and he has married her without giving her a chance of informing him of her earlier marriage and of the existence of Freddie. Realising the danger, she has fled from him within three hours of the ceremony, and in the

(*Continued on page 25.*)

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THE SPORT AT DURBAN.

Winter Meeting Reviewed: Gold Cup Chances.

RACING AT THE PARK.

By "ONLOOKER."

THE layer of the odds had very much the best of matters on the second day at Durban. The best-backed runners in nearly every race were beaten. It was anticipated that Mr. Forbes would receive some compensation for the defeat of Katabasis in the Handicap, by Red Ronald doing the trick in the African Breeders' Stakes. Despite his having to shoulder 10st.,

Slight Odds Were Laid On

Red Ronald. The odds were floored by the Natal crack, Python, who gained the verdict by over two lengths. The favourite would, no doubt, have been closer—might have won—but for being "pocketed." That, however, is all in the luck of the game, and Python is probably a bit better than Randites supposed. Still, he had the goodly pull of 17lbs. in the weights over Mr. Forbes's colt.

* * *

Following on the defeat of our best two-year-old, the best three-year-old, Antonio, knocked under in the mile and three-quarters Grand Stand Handicap to the aged Tamil, a 20-to-1 chance. The Derby winner was attempting to concede 16lbs. to

The Cape Town Horse.

Antorio just failed by a short head. What a difference a short head sometimes makes! Longdon and Colesberg took part in the race and finished third and fourth. The latter probably shot his bolt in the big race. It is to be feared the hopes of Colesberg training on will not be realised.

* * *

Another strong favourite to go under was Idle Story in the seven-furlongs Congella Handicap, which went to Mr. F. W. Murray's Salute. This success could not have been much expected—though all the same it would be most welcome—for Mr. Murray has never placed much reliance on Salute: he is a shifty customer. Two visiting owners—Messrs. A. Rowe and T. Fisher—only

Consented to a Division

of the spoils for the lowest-class horse race, run over the handicap course, after their respective representatives, Cherry Blossom and Paraplu, had twice dead-heated over the long course. Cherry Blossom was favourite for the race, and this filly of Rowe's and Lomond Lass, winner of the long-distance Galloway race, were the only first-choice runners to arrive.

* * *

It has always seemed to many—to most people, one might say—a blot on the programme of the great Winter meeting at Durban to have pony and galloway events included in the bill-of-fare. Surely such races could be cut out, and the number of events lessened with advantage? The catering for squibby ponies is certainly no draw to the gathering. It belittles the most important fixture of the Club.

* * *

The feature of the racing on the concluding day at Durban was the success at long last of Mr. De Meillon's Turbold in the two-miles Berea Handicap. When he first came to the country Turbold was regarded as likely to do well in long-distance races, but he turned out a disappointing customer; besides which he proved difficult to train. The owner's patience with the old horse has at length

Received Some Compensation.

Turbold had only 6st. 7lb. to put up last Saturday, but, with the exception of Fabaris, 9st., the other runners all had light imposts. Turbold just pulled through from Freshfield, 6st. 8lb., the favourite, Sir Abe Bailey's Poetry of Motion, 6st. 7lb., being third. No one of Randall's charges won a race during the three days, the nearest to success being the Derby winner, Antonio, who gained second place on the Wednesday.

* * *

Fordwych is making his mark as a sprinter. The last win of Mr. Murray's horse at Turffontein was the Merchants' Handicap at the Autumn meeting. On Saturday he captured the Durban Merchants', getting home from Flush of Dawn, giving 7lbs., Katabasis and eight others. One would suppose Flush of Dawn was somewhat hampered in that, ridden by a light jockey, she was putting up a deal of dead weight.

The Gallant Mare

was only beaten half-a-length. Sporting Alley was very much expected for the final flutter, but over her own course, five furlongs, she was relegated to second place by that arrant rogue Jester, who, beginning smartly, led all the way. The only first-choice runners to prevail on the day were Nestor and Celerite (the latter trained by W. Pickering) in Galloway events. The majority of backers must have fared badly.

* * *

The weights for the Durban Gold Cup, to be run on August 4, are out. Stand To, one that may be disregarded, is placed with Bondsman at the top of the lot with 9st.; while Fabaris, who has not as yet won a race over a distance, is placed next with only 1lb. less. Mr. Murray's four-year-old catches it hot every time. As the bottom weight is 6st. 7lb.,

The Range of the Handicap

is not a wide one. Besides Bondsman, Antonio, Nigger Minstrel and Poetry of Motion are engaged from the Booysens stable. The Derby winner has been allotted 8st. 3lb. and Nigger Minstrel 8st. 4lb. The one selected by Randall should be hard to beat. Among the light weights Mountain Rose, 6st. 8lb., reads to be well in, and Longdon, 8st. 1lb., has opened favourite.

* * *

Race meetings on the Rand in July are rather humdrum. All the same the sport at Auckland Park last week-end was quite interesting. The entries foretold that fields would be limited in size. Seeing, however, that the smallest number at the starting-post was nine, there was a sufficiency of runners. Indeed, generally speaking,

The Public Prefer a Race

with nine contestants rather than one with, say, twenty. Gypsy Smith continued on his winning way by taking the chief event on the card, which was over the mile course. The improved St. Mark was a hot favourite for the race, but he lay very much out of his ground. He was going great guns towards the finish, but failed to reach Lithgow's gelding.

* * *

Gypsy Smith is by Mr. Passmore's Unequalled, and two of the other winners at the Park are by the same sire; the two-year-old Agapanthus, and Bright. Both these are in Blanden's stable. The youngster who

Won in Open Class

had very little to spare from Aldebaran at the finish, but was going best. Bright won in ready style from Victorious

HIS MAJESTY'S, TILL SATURDAY: PERCY HUTCHISON IN "BULL-DOG DRUMMOND."
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and Sneeze—those placed being most in demand—at the end of seven furlongs. Blanden is doing well with his little team.

* * *

Eriskay must have had a good deal in hand when she won a head from Narcissus in the juvenile race on June 16, for on Saturday the latter, with a 4 lbs. pull in weight, could not cope with the filly from the Forest Hill stable at the finish of the six furlongs. The three-year-old Metropolis gave

A Game Exhibition

in winning the mile Brixton Handicap, for which he started at long odds. The other outsider to score was the ex-galloway Sandstone in the seven furlongs Brixton Handicap. The favourites for this race, Elf Stone and Royal Cherry, cut up badly.

* * *

While the fate of nations is in the balance, the cable men deemed it of significant concern to the world to announce the death of the unfortunate racehorse Tishy. The poor creature cannot cause any more trouble. R.I.P.

* * *

The fashionably-bred filly Queen of the Green—she is a daughter of Roi Herode—won her first race in the country on June 30 at East London. The race was a sprint of five furlongs, yet the Calendar has it the filly won by "a distance." Those in opposition to Queen of the Green must obviously be very slow.

* * *

The July fixture of the Johannesburg Pony and Galloway Club takes place this Saturday. There will be but half-a-dozen events on the card, and the first race is timed for 1.45. Selections:

1.45.—Pony Plate, 1 mile.
Duval's selected 1, Ivanhoe 2, Gay Nun 3.
2.25.—Junior Galloway and Pony Plate, 6 furlongs.
Speckles 1, Rouble 2, Blits 3.
3.5.—Galloway and Pony Stakes, 5 furlongs.
Promising Girl 1, Crystal Gazer 2, Sandstone 3.
3.45.—Galloway and Pony Purse, 1 mile.
Sparta 1, Pilgrim 2, Kei Maid 3.
4.25.—Pony Purse, 5 furlongs.
Lucania 1, Urgent Call 2, Brownie 3.
5.5.—Junior Pony Plate, 5 furlongs.
Not Far 1, Spider's Web 2, Free Lance 3.

SOME JULY HANDICAP COUPS.

By "ONLOOKER."

IT is a curious fact that as often as not the Durban July Handicap is captured by a horse whose previous credentials have, to say the least, been very poor; fame has only come to some July Handicap winners by the taking of that particular event. Winners of our other chief races have almost invariably shown prior merit in public. Without question, one of the reasons why the Durban race has become a greater betting medium than any other in the Union is the likelihood of some hitherto unpretentious nag coming to light. No race in our calendar lends itself quite so well for the working of a *coup* as the Durban July Handicap; and, as we know,

Several Have Been Brought Off

in connection with the race in the last few years. To the successful carrying out of a *coup* it is a necessity that others besides the "dark" horse be engaged from the stable for the race; all the better if one of the others be a proved performer. The backing of Eunomea at very long odds for the recent Handicap was a simple matter, inasmuch as the mare had stable mates with far greater pretensions to win the race. One daresay Eunomea had not revealed herself as a stayer to those most concerned until late in the day. It is, then, not suggested that Dignitary was in the race as a stalking-horse; yet undesignedly the crack colt filled the *rôle* to a nicety. The top-weight it was that the public pitched upon as the most likely of Russell's little lot.

* * *

There was no secrecy about the backing of Eunomea, yet few would have the "mere sprinter" as likely to win. Probably as great a haul was made over Eunomea's success as was the case when Goldwing, from the same stable as Eunomea, won the race. Goldwing's name did not appear in the lists of probable entries which it has become the custom to circulate a month or two before nomination day. Even after the weights were declared

100-to-1 Was on Offer:

and money went on at the price. Mr. Hadley's horse gradually came into favour, and the public took a hand in making him favourite. The ring was hard hit by Goldwing's victory. On that occasion many backers benefited; but the winnings over Keil's mare got into few hands. Of course, no surprise was, or could be, sprung with Russell's other Durban July winner, the dual winner Pamphlet. Before Mr. Lavenstein's stout bay scored on the first occasion he was known as one of the best horses in the country. Big money had to be staked against big money in Pamphlet's years.

* * *

The greatest *coup* in connection with the July Handicap was brought off when Longstop won a couple of years back. It was the first and only race the horse won in South Africa. On the assumption that Longstop had not been long enough in the country to be acclimatised, the horse was regarded as a superabundant entry from Weale's stable; one that could be disregarded. The same trainer had other and seasoned horses engaged. Money seduously came for Longstop when long odds were procurable, and quite a parcel at 100-to-1 was taken. In time the ring had incurred formidable liabilities in regard to Mr. Solly Joel's half-brother to Long Set. It did not become known that Longstop was much

The Best of His Stable

until shortly before the decisive day. By that time only meagre odds were to be had; but meagre odds were better than no odds at all, and through general support Longstop became a hot favourite. The horse won, and won easily, and his immediate connections netted a fortune. Longstop had been caught just right; was a very fit horse on the day of his success. He had come to hand quickly; he just as suddenly went off. But Weale was wont to say after Longstop's return from the coast that he was the worst horse he had in his charge. His acclimatisation had not been complete. Longstop struck form again on returning to England.

* * *

Is the explanation of the disappointing display made by the favourite in the last Durban July to be found in the assumption that Katabasis has gone off as did Longstop—with the marked difference that the latter fulfilled his mission before doing so? Like Longstop, Katabasis came to hand sooner than could reasonably be looked for. There had been

No Interruption

in the filly's training. Still, there is generally a time when an imported horse has a set-back before becoming properly acclimatised. Against this theory there is the fact that Katabasis made a good showing in her race on Saturday. The filly did not settle down in the new surroundings at Durban and lost condition. Katabasis was not the real Katabasis on July Handicap day.

"If you could have two wishes come true what would they be?"

"Well, I'd wish for a husband."

"That's only one."

"Yes; I think I'd save the other till I saw how he turned out."

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IN THE BRIGHT LIGHTS.

(*Continued from page 22.*)

train she encounters Billy, to whom she hands a watch-bracelet given her by Jimmie, and inscribed with the initials by which he knows her—for Trixie Lorraine is only a stage-name—that Billy may get it mended. Ernestine is a witness of the transaction.

With more chivalry than discretion, Billy takes a hand in Trixie's troubles, his intentions being of the best, though the event does not answer them. He is plunged into a sea of troubles and buffeted by its waves throughout the play. More incidents can rarely have been crowded into a couple of hours, or more misunderstandings. Moffat has a jealous little wife of his own. No wonder she bears with an ill grace the presence under her roof of a supposed rival, though her indignation pales in Moffat's mind before the dread of Jimmie's vengeance. And just when everything seems settled, he comes under the suspicion of being the father of the child in the case. Finally, of course, happiness reigns.

The full cast of "Nightie-Night" is as follows: Billy Moffat, Mr. Percy Hutchison; Jimmie Blythe, Mr. Frank Lacy; Philip Burton, Mr. Robert Newton; Dr. Bentley, The Lord Lyveden; Mollie Moffat, Miss Elsie Stranack; Trixie Lorraine, Miss Betty Nelson; Ernestine, Miss Kate Carew; Norah, Miss Nina Oldfield; Porter, Mr. W. H. Dibb.

"Nightie-Night" will be preceded by "Elegant Edward," a "crook" play in one act by Gertrude Jennings, in which Mr. H. Saxon-Snell will appear as "Burglar Bill."

EMPIRE PALACE.

WOLF and Magley, the clever and versatile two who made themselves and their act so popular here on a previous visit, are back at the Empire this week, adding a very smart and well-varied turn to the splendid programme. They got a fine reception from old friends and new on Monday, and are as well worth seeing as ever.

A complete change of programme is being given by Madame Vera Lavrova (Baroness Royce-Garrett), who sings so artistically and looks so charming that she has captivated her audiences at every appearance. Harold Walden's songs at the piano, supplemented by Yorkshire stories that are new and fresh; Tom Fox with broad comedy songs and much patter; Loch and Lomond with their Irish and Scottish numbers; and all the artists in the bill keep to a high level of entertainment, and town is agreed that the Empire is offering one of the most amusing of recent vaudeville shows.

FALCONER.

OUT AND ABOUT IN SOCIETY.

(*Continued from page 20.*)

and the Misses Starfield, Mr. Miller, Mr. Herman Landau, Mr. and Mrs. Karnovsky, Mr. and Mrs. Seehoff, Mr. Moss Cohen, Mr. and Mrs. Julius Alexander, Miss Peggy Strange, Mr. and Mrs. Isaac Braude, Mrs. Ismay, Mr. and Mrs. Ralph Martin, Mr. Bain Marais, Mr. Taberer, Miss Jean Barrkman, Mr. and Mrs. B. Metter, Mr. and Mrs. Radsker, Mr. and Mrs. Robert Howden, Mr. and Mrs. Collins, Dr. Edelstein and Mr. S. Alexander. From the moment the curtain rolls up in the oak-panelled manager's office, with its stained glass windows, its red leather chairs and lounges, there is not a moment of dullness. And a word of praise must be given to Mr. Nat Madison, the rival of the great Paurel, a son acting with his father in the piece that has made them famous. Mr. Madison is a splendid stage lover. He is convincing, he is sincere, and that sincerity carries his audience with him. And of frocks, pretty Margaret Swallow has some smart ones. But I will tell you about the dresses next week, for my space is finished.

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Yours sincerely,

(Signed) **F. Lonsdale.**

HEAD WAS QUITE BARE.

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(Signed) **Mary Little.**

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First National Drama in 7 Reels.

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Tivoli, Cape Town.—Till July 24: Phil and Phlora, Audrey Ashby, The Three Nitos. Continuing: Hope Wallace and Maureen, Rebe Kesslova, Doherty and Scala, Llewellyn. Opening July 25: Whit Cunliffe, Eddie Gray, Elton and Kay.

Empire, Johannesburg.—Victoria Carmen and Her Shadow, Vera Lavrova, Sam Barton, Mazuz and Mazette, Wolf and Magley, Loch and Lomond, Harold Walden, Tom Fox.

His Majesty's, Johannesburg.—Percy Hutchison and Company in "Nightie-Night."

Standard, Johannesburg.—Maurice Moscovitch and Company in "The Great Lover."

Orpheum, Johannesburg.—The Cycling Brunettes, Freddie Foss.

Grand, Pretoria.—Russell and Durbin; Archie Graham and Marie Will Godwin.

Rinko, Maritzburg.—"Over the Hill."

Criterion, Durban.—Hanlon Brothers, Fay and Weston, Miller and Rainey.

Theatre Royal, Durban.—The 1923 Musical-Comedy in "Adèle."

Gaiety, Oudtshoorn.—July 23 and 24: Joseph Kessler and Yiddish Company.

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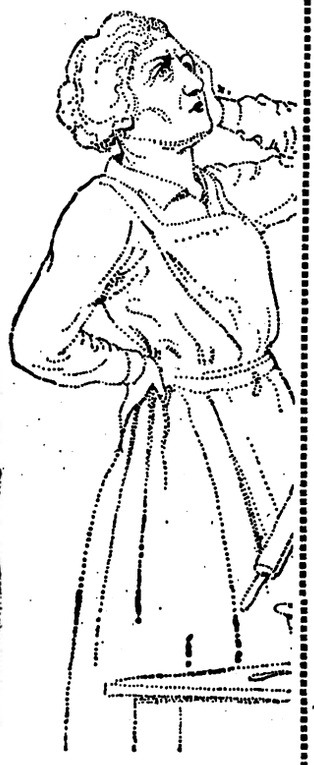

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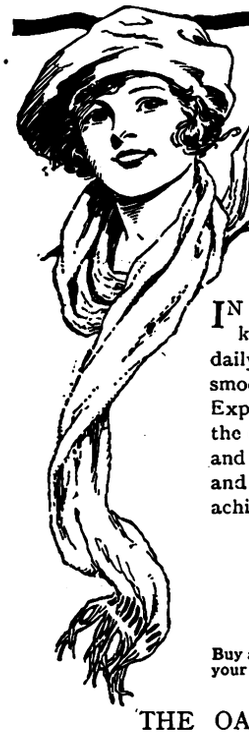

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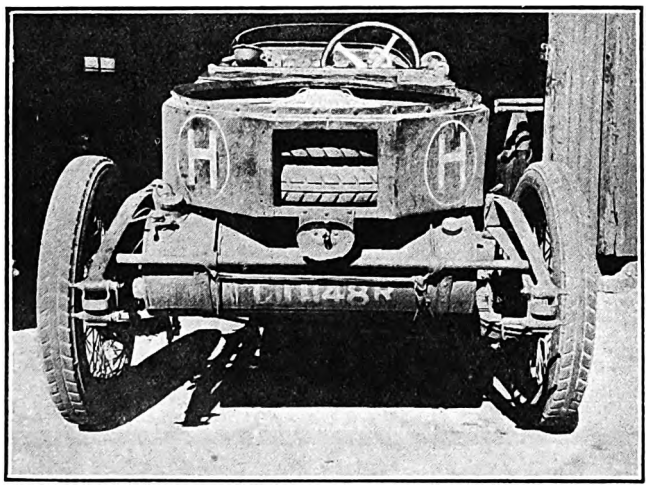


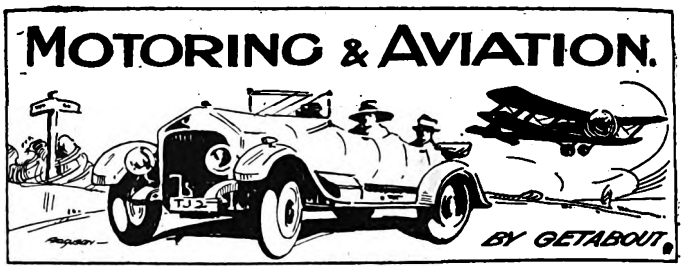
AFTER TRAVELLING 2,500 MILES.

How the tyres on Mr. H. P. Rose's Hupp car looked after the record run. They had done fully 2,500 miles when the last run was completed. The four wheels and two spares were equipped with Dunlop s.s. Tyres.

Photo by M. Edward.

My Bonnie leaned over the gas tank,
The height of its contents to see;
She lighted a match to assist her—
Oh, bring back by Bonnie to me!

Messrs. Williams, Hunt and Co. write: "You state on your Motor Page that 'It is possible that Mr. Dave Owen will go out to recapture the light-car record.' We wish to correct a misapprehension on your part, and to state that the light-car record is still held by the Chevrolet car which was driven by Mr. Owen, and Mr. H. Rosenthal, mechanic observer. The Chevrolet time of 11 hours 37 minutes from Durban to Johannesburg was only beaten by a mere 6 minutes by a car of greater horse-power and weight."



More Fast Runs.

It is more than probable that by the time these notes appear in print Mr. H. P. Rose and his passenger, Mr. Thome, will have made their second run from Durban to Johannesburg. This was arranged to take place on Thursday or Friday, and was to be an attempt on the record time of 10 hours 11 minutes set by Mr. T. B. Adair at the wheel of his Vauxhall last year. The Hupp car left for Durban last Sunday, and Rose considers that the record can just be beaten—with luck. It is certainly ambitious on his part to attempt to beat a record made by a car of very much greater horse-power and specially built for speed work.

More Locusts.

Motorists all over the country report large swarms of locusts. Some say they have had difficulty in driving over certain roads owing to the clouds of insects rising up on the approach of the car. Others report skidding. We are in for a locust year in 1924 with a vengeance by the look of things now.

A Doggy Danger.

Accusations regarding the running down of unoffending dogs have been made against motorists lately. Without trying to defend those motorists (there are just a few) who make no attempt to miss the dog, it must be said that a number of canines deserve all they get—and that some of them don't get it. There is the dog that yaps around the wheels of the car, and keeps so close to them that it is impossible for the motorist to see where the animal has got to. A sudden swerve to avoid other traffic and the dog is dead. Ask any motor-cyclist what he thinks of dogs and you'll learn a little about the real danger created by many pets. The motorist, unless the dog is a very large one, does not have to worry about capsizing. All he has to do is to try and save the animal's life. But the motor-cyclist is often forced to dismount through some dog running after him and endeavouring to bite his legs. Very often a spill results—but the dog is waiting for the next victim then.

Will Have to Light Up.

It is understood that the police intend taking action with regard to vehicles travelling without lights after dark. This menace is one which has been increasing of late, and motorists and motor-cyclists using the main roads leading to the distant suburbs have reported an unbelievable number of waggons and carts travelling unilluminated or with inadequate lights. The round-up of a few offenders will do a lot towards doing away with the danger.

Travel by Road.

While the Durban highway does not exactly look like the road around Houghton Estate on Sunday afternoon, traffic is certainly increasing. More motorists decide to brave the journey to the coast by car every year, and once having done so, want to do it again. The journey is an interesting one, and the road, although bad in parts, is easy to drive over at this time of the year.

For the Vacuum Cup.

On Sunday, July 29, the Rand Motor-Cycling Club will hold the Reliability Trials for solo machines for the Vacuum Vase. Three laps of the Alberton-Klip River course will have to be covered by competitors—a distance of approximately 132 miles. Up to the time of writing the entries had not come in very well, but it was confidently anticipated that there would be sufficient to warrant the holding of the event.

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£1,000 to the holder should such accident as above defined not prove fatal, but cause the loss of two limbs by actual separation above the wrist or ankle, or the total and irrecoverable loss of all sight in both eyes, or

£500 to the holder should such non-fatal accident cause the loss as aforesaid of the sight in one eye or the loss as aforesaid of one limb only.

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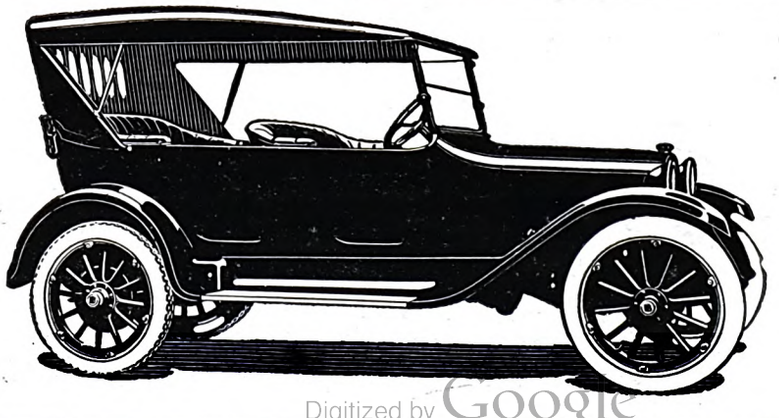

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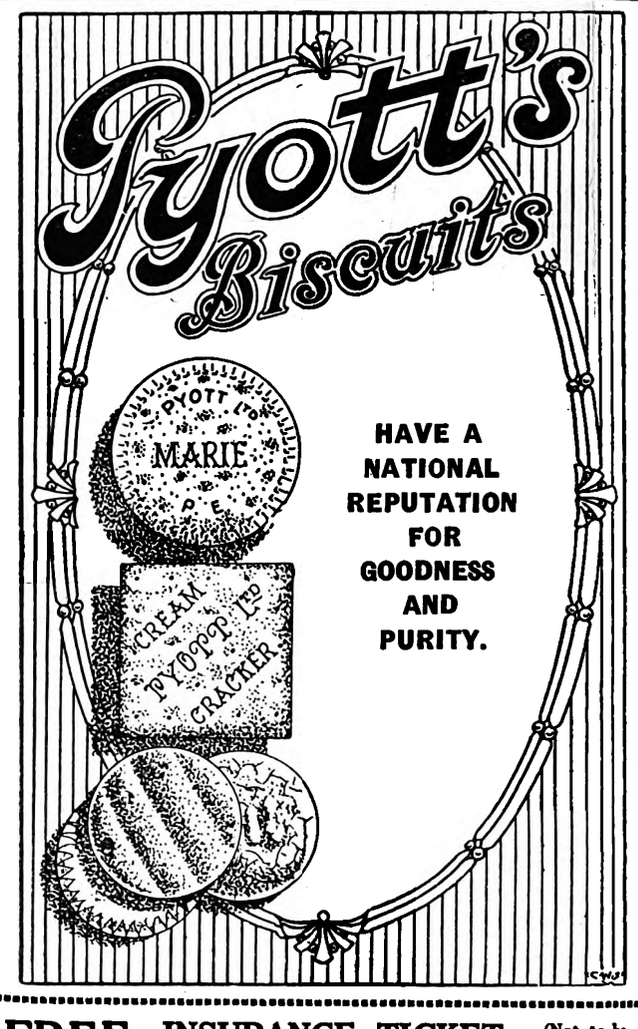

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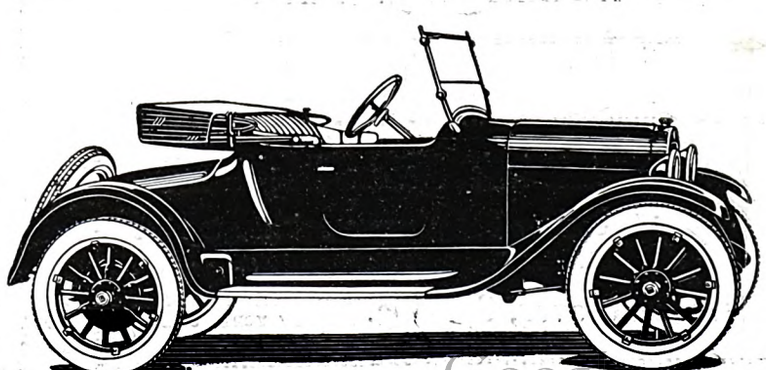

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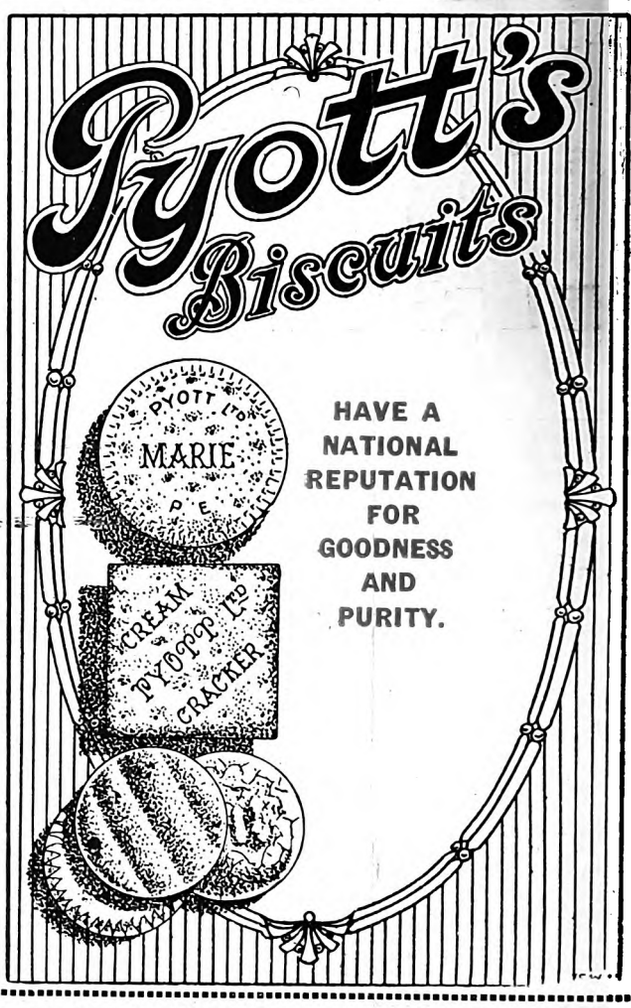

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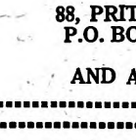

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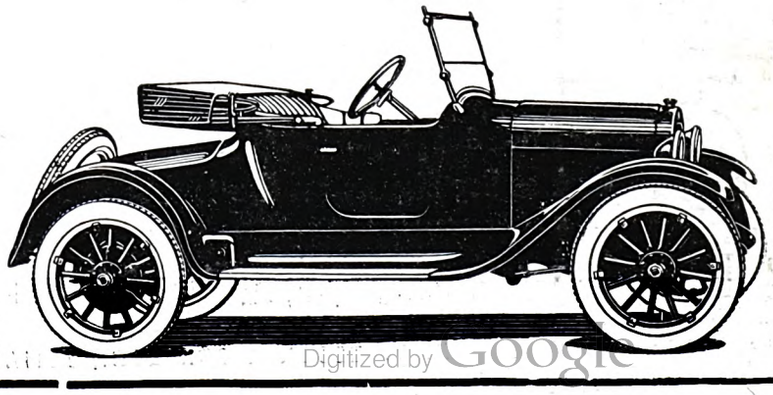

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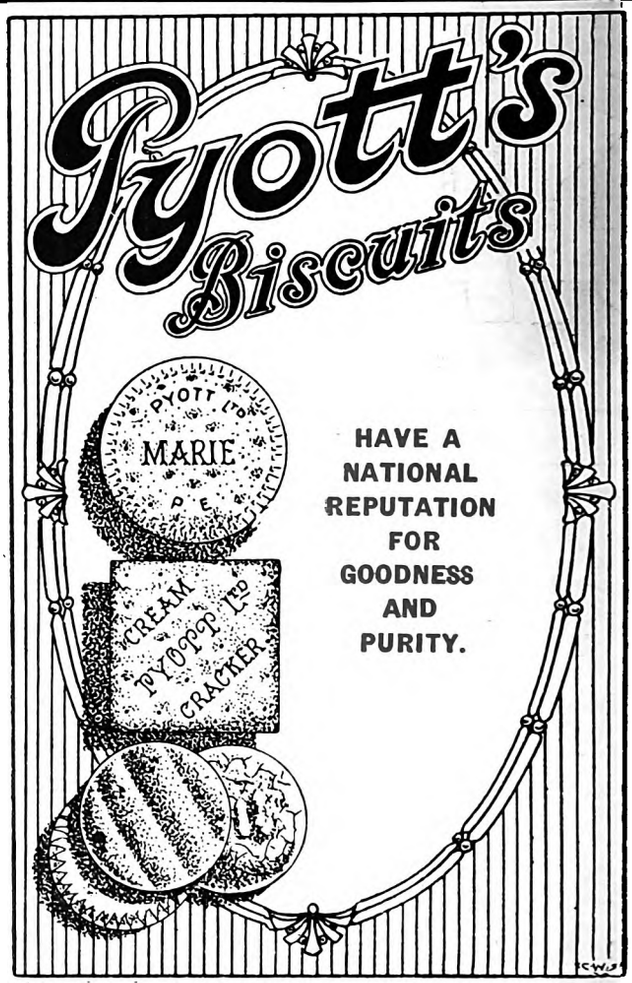

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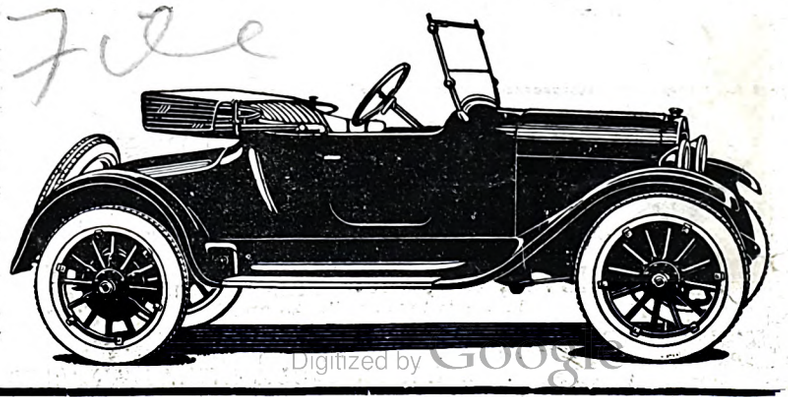

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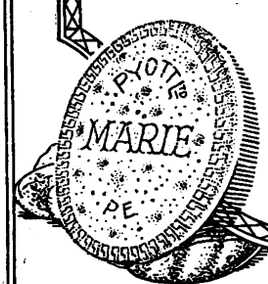

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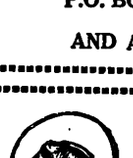

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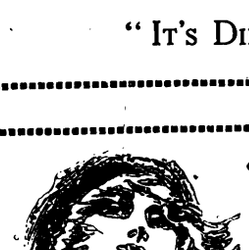

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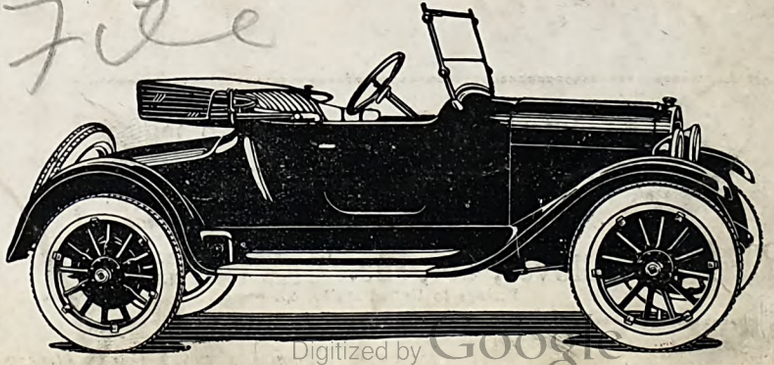

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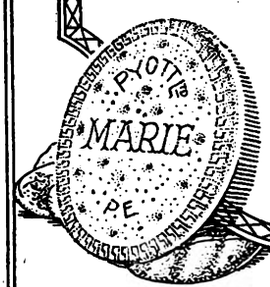

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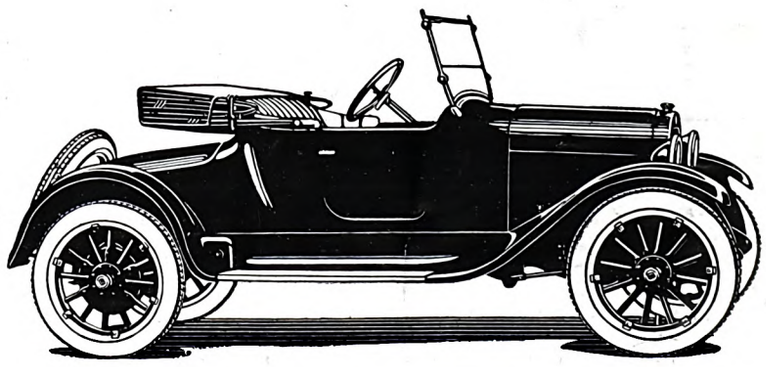

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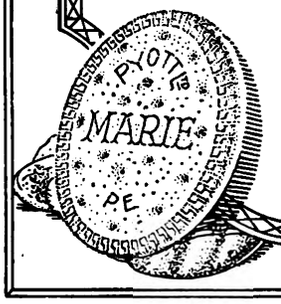

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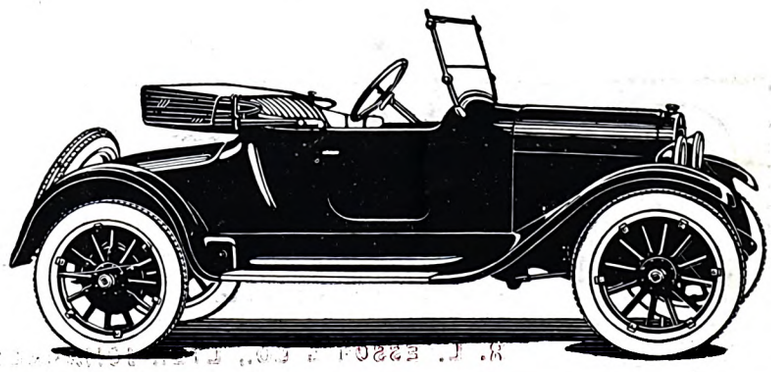

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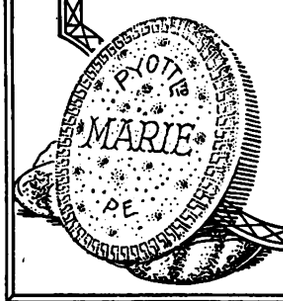

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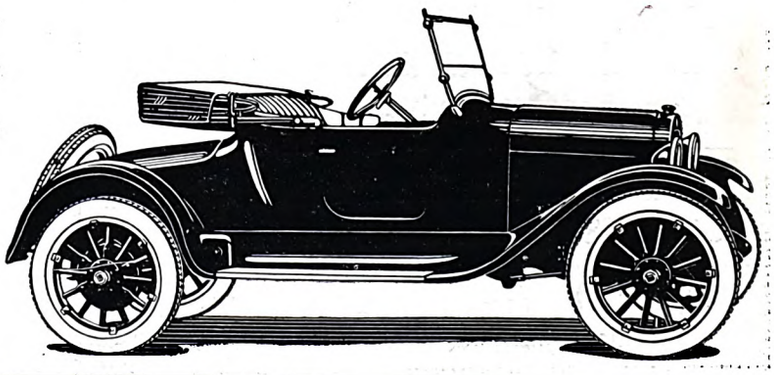

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[With which is incorporated "Stage and Cinema."]

VOL. XVI, No. 406 JOHANNESBURG, MAY 12TH, 1923 [Registered at G.P.O. as a Newspaper.] PRICE 6D.

The well-known Authority on Cooking MISS JEANETTE C. VAN DUYN (Mrs. H. M. Slade), for many years Government Demonstrator and Lecturer on Domestic Science—Authoress of "The Household Science Cookery Book," "Cake-Making and the Icing of Cakes," etc, etc. SAYS:—

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VOL. XVI, No. 407 JOHANNESBURG, MAY 19TH. 1923 [Registered at G.P.O. as a Newspaper.] PRICE 6D.

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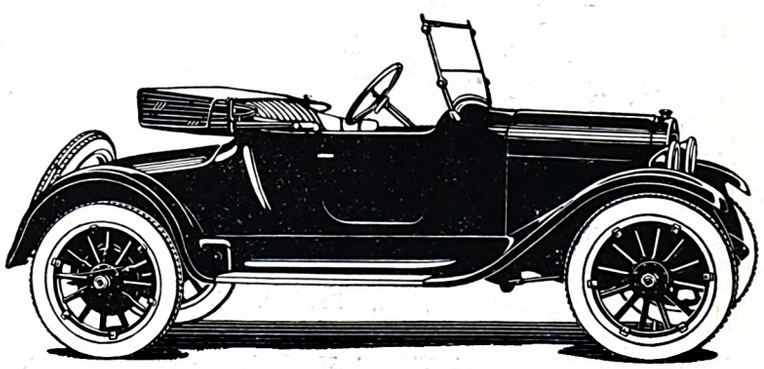

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VOL. XVI, No. 408 JOHANNESBURG, MAY 26TH, 1923 [Registered at G.P.O. as a Newspaper.] PRICE 6D.

The well-known Authority on Cooking MISS JEANETTE C. VAN DUYN (Mrs. H. M. Slade), for many years Government Demonstrator and Lecturer on Domestic Science—Authoress of "The Household Science Cookery Book," "Cake-Making and the Icing of Cakes," etc, etc. SAYS:—

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VOL. XVI, No. 409 JOHANNESBURG, JUNE 2ND, 1923 [Registered at G.P.O. as a Newspaper.] PRICE 6D.

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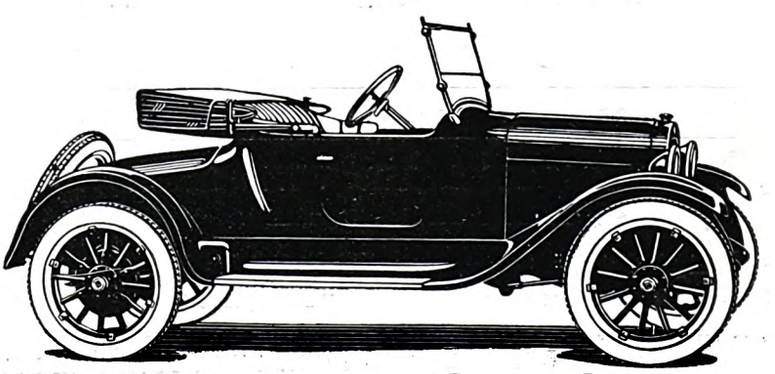

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S.A. PICTORIAL

[With which is incorporated "Stage and Cinema."]

VOL. XVI, No. 411 JOHANNESBURG, JUNE 16TH, 1923 [Registered at G.P.O. as a Newspaper.] PRICE 6D.

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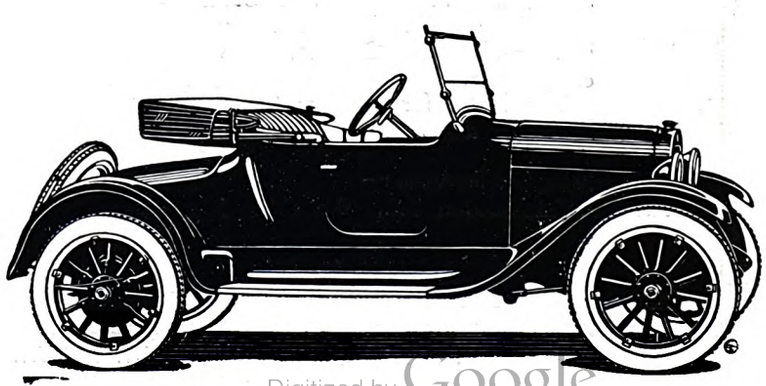

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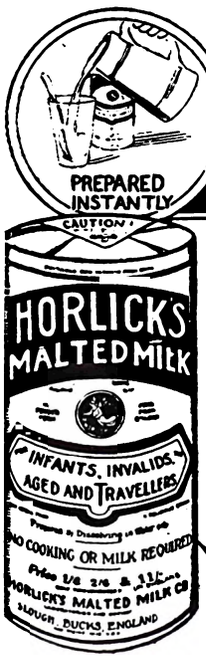

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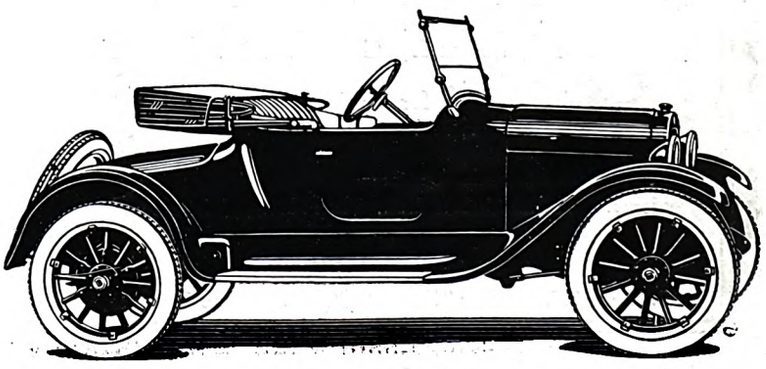

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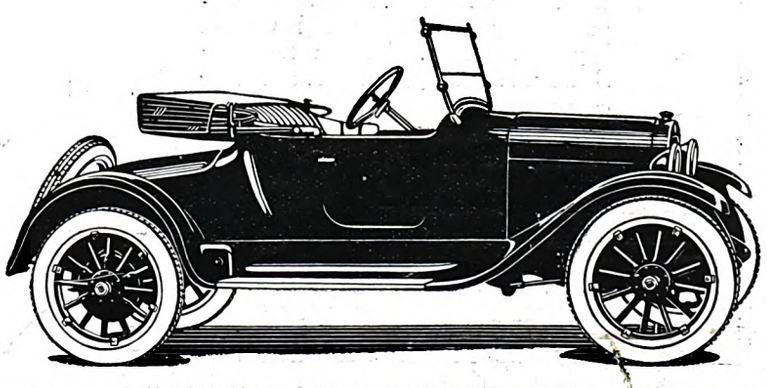

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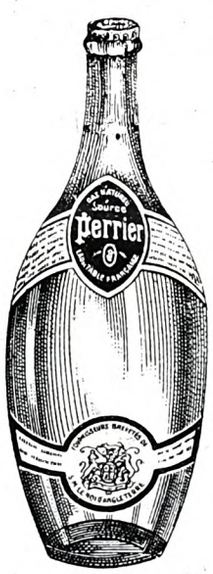

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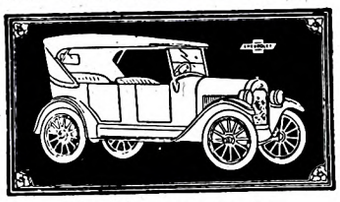

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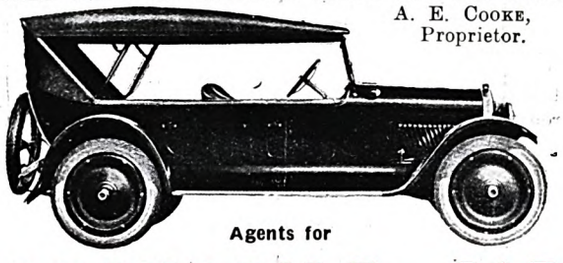

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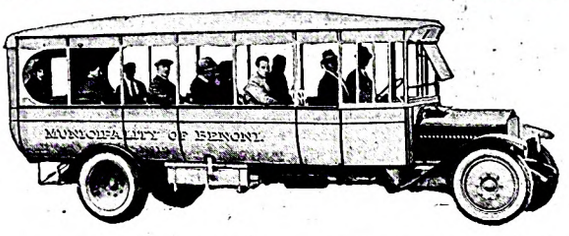

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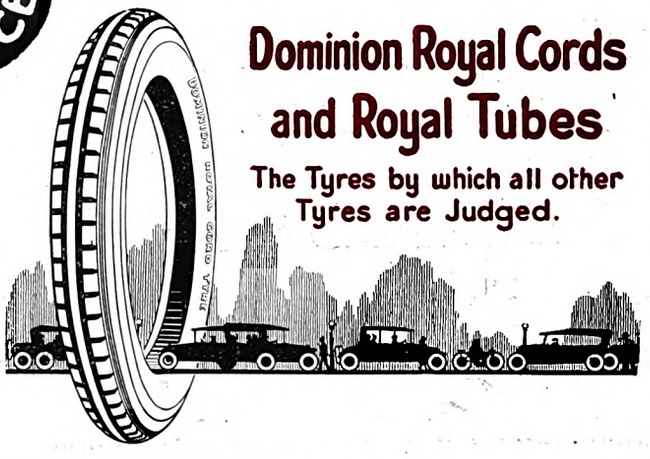

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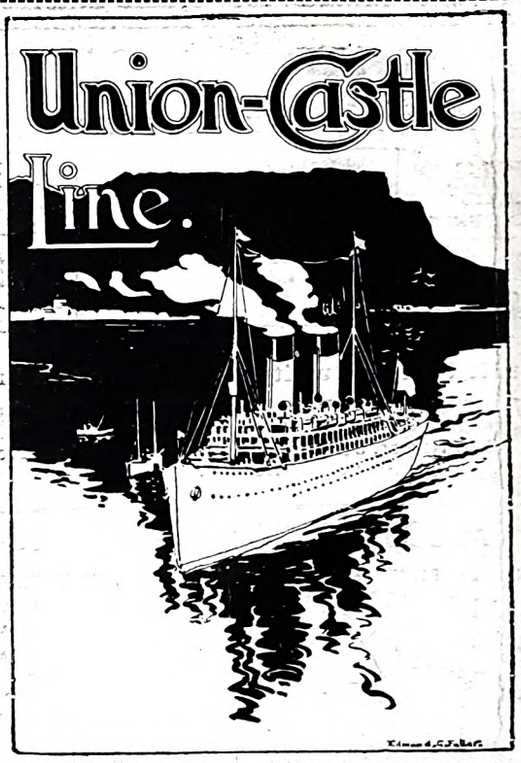

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